

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

Sturgis-Wright House

Name of Property

Fairfield County, CT

County and State

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 15000111


Property Name: Sturgis-Wright House

County: Fairfield County

State: CT

Multiple Name:

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

4/8/15

Date of Action

Amended Item in Nomination

This SLR is issued to make the following correction:

Section 7

This section does not address certain late twentieth century alterations to the house. The front portico, added circa 1908, had a gable roof. That roof was replaced with the current pitch roof. Also, there rear saltbox wing has large picture windows that are also likely late twentieth century. These changes do not substantially affect the eligibilty of the property.

The State Historic Preservation Office was notified of this amendment.

Distribution

National Register property file

Nominating Authority (without nomination attachment)



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Sturges-Wright House
other names/site number Eliphalet Sturges House

2. Location

street & number 93 Cross Highway not for publication
city or town Westport vicinity
state Connecticut code CT county Fairfield code 001 zip code 06880

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Daniel T. Farnsworth
Signature of certifying official/Title

2/11/15
Date

State Historic Preservation Officer
State or Federal agency/bureau or Tribal Government

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

Daniel T. Farnsworth
Signature of commenting official

2/11/15
Date

State Historic Preservation Officer
Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

[Signature]
Signature of the Keeper

3/31/15
Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
2	1	buildings
		district
		site
		structure
		object
2	1	Total

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions.)

COLONIAL/Georgian

Materials
(Enter categories from instructions.)

foundation: stone

walls: wood

roof: wood shingle

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Sturges-Wright House is an excellent example of the two hundred fifty year evolution and expansion of an early Connecticut house. The original structure contains elements which predate the construction of the building on its present site, as well as a mid-eighteenth century section and an early twentieth century section. The house is currently a two story saltbox, but it was originally built by Eliphalet Sturges circa 1764 as a two-story, four room farmhouse without a leanto. In the early nineteenth century it was remodeled in the Federal style and in the early twentieth century it was remodeled again to its current saltbox form by the well-known artist George Hand Wright. Colonial Revival interior details were also added at that time. The Sturges-Wright House faces southeast on the north side of Cross Highway. It is on a 1.57 acre parcel and is set back approximately 45 feet from the road. The lot is bordered by mature deciduous trees along Cross Highway to the north and on the south side of the property. Mature evergreens border the property to the east. A small studio, converted from a farm building in the early twentieth century by Wright, is situated behind and to the west of the main house. A twentieth century detached two car garage was added to the east side of the property. The house is surrounded by residential properties, old and new, on large wooded lots.

Narrative Description

House

Exterior

The Sturges-Wright House is a three bays, two story, Federal saltbox with a central brick chimney and a wood shingled roof. It is a wood frame structure on a rubble stone foundation faced with ashlar cut stone on the façade with a three light basement window centered at the base of the northeast and southwest bays. The facade is sheathed in painted clapboard and there are brown-stained shingles on the other three elevations. The northeast and southwest bays have two nine-over-six double hung windows with shutters on each story and the center bay has a single identical window over the portico. The central doorway is protected by a portico with a wood-shingled shed roof supported by flat pilasters on the façade and Tuscan columns at the front of the portico. A flight of two wooden stairs leads to the entrance and benches sit between the columns and the pilasters on each side of the doorway. The seven-panel door is flanked by five-light sidelights above blind panels which are enframed by pairs of narrow round fluted pilasters supporting a similar narrow round fluted architrave. (Photos 1 and 2).

The west elevation reveals the saltbox profile of the house and a shed dormer on the north elevation. There is a single window covered with a louvered shutter in the gable with two nine-over-six double hung windows with shutters below it on the second story. A rectangular bay with a wood-shingled shed roof and three nine-over-six double hung windows in a single frame below a wide frieze band, is centered on the first story of the main block. A 24 light window is centered on the first floor to the northwest of the bay. To the northwest of this window are two large fixed windows which

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form the southwest wall of an enclosed porch below the end of the leanto. One three light window pierces the stone foundation below the window bay and another, similar window opening in the foundation wall to the northeast has been filled in. There is one six-over-six window on this elevation of the shed dormer (Photo 3).

The northwest or rear elevation of the house has two large fixed windows on the first story flanking a door to the enclosed porch on the west side of the elevation. In the center of this elevation is an inset back door with one one-over-one double hung window on each side. There is a single bay with a nine-over-six double hung window offset to the west to the east of the back door. A shed dormer spans nearly the entire width of the second story. It has pairs of six-over-six double hung windows encased in a single frame on its east and west ends (Photo 4).

The east elevation also reveals the saltbox profile of the house. It has a single nine light window in the gable and two nine-over-six windows with shutters on the second story of the main block with a smaller, fixed four light window to their north at the edge of the leanto roof. A single six-over-six double hung window is centered on this elevation of the shed dormer. There is a single nine-over-six window centered on the first story of the main block with a pair of nine-over-six windows in a common frame to the north of it. (Photo 5).

A two bay garage with a peaked roof and a side gable entrance to the bays on its façade is located to the northeast of the house (Photo 6).

Interior

The main entrance is centered on the façade and it leads to what would have been an eighteenth century porch. A closet has replaced the stairs to the second story that would have been opposite the door (Photo 7). The hall is to the east of the porch and a fireplace surrounded by plain early wainscot fills its west wall. The ceiling reveals a boxed and beaded girt above the fireplace and boxed and beaded floor joists (Photo 8). More elaborate paneling with inset panels framed by ogee moldings, probably added by Wright, continues on the lower two thirds remaining three walls. Another boxed and beaded girt is visible on the east wall. There is a door leading to the modern kitchen in the north wall and a window is centered on the east wall (Photo 9). Boxed posts are visible at the corners of the south wall and there are two equally-spaced windows on this wall (Photo 10).

The parlor has boxed posts at the corners of its south wall and two equally-spaced windows. The ceiling shows exposed girts and exposed chamfered floor joists in the south, older section if the building. A fireplace with a Federal mantelpiece is centered on the east wall of the south section (Photo 11). The west wall reveals the extent of Wrights enlargement of the house on this side, as the room continues past the older section of the house. There are three six-over-nine double hung windows grouped in a single frame on the west wall of the older section of this room. To the west of these windows, in the newer section of the room, is a large fixed, twenty-four light window. On the north wall, French doors lead to the enclosed porch (Photo 12). A paneled opening in the center of the east wall opens onto a stairway which leads to the second story (Photo 13).

On the second story, the west wall of the parlor chamber has a single nine-over-six double hung window and an exposed girt supported by an exposed, flared or "gunstock" post at the north end of the wall (Photos 14, 15). A fireplace with a flat mantle enframed by narrow bolection molding and surmounted by a shelf is centered on the east wall of this room. There is a paneled closet door, which probably once opened onto the porch, to the south of the fireplace and a similar door opening onto the hallway to its north. Above the fireplace is a chimney girt with carved ends that is supported by painted posts. The south end of the girt is visible in the room, but the north end, which is a different shape, is inside a closet on the south wall (Photos 16-19). There are two equally-spaced nine-over-six double hung windows in the south wall of the hall chamber. This room reveals painted posts and girts on its south, east and west walls. A door on the west side of the north wall opens onto the hallway (Photos 20, 21). The central second story hallway provides access to the four bedrooms on this floor. The chimney for the modern furnace rises through the center of the hallway and the girt from the west wall of the hall chamber ends at this chimney (Photo 22). The two newer bedrooms on the second floor are al similar to the north bedroom on the east side of the house. They are in the shed dormer and each has two windows surrounded by flat moldings and doorways are surrounded by similar moldings (Photo 23).

A massive stone chimney stack with heavy cellar girts, typical of eighteenth century construction, stands in the center of the basement (Photos 25, 26). The foundation walls are stone and access to the exterior is provided by double doors in the east wall (Photo 27). The hall floor is supported by sawn joists, probably replaced by Wright, but the flooring is much earlier (Photo 28). Flooring and joists for the parlor floor are older and have not been replaced (Photos 29, 30).

George Hand Wright's studio, where he did all of his work after moving to Westport, is a modest Colonial Revival building to the west of the main house. It is a side gable one story building with a low-pitched peaked roof and an exposed brick chimney on its east elevation. Its entrance is centered on the façade and it is protected by an entrance porch with a peaked roof supported by square columns. The building has a rubble tone foundation and sits directly behind a fieldstone wall which forms the lower half of its façade. The rest of the building is covered in wood shingles. It

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has an asphalt shingle roof. The entry is flanked by pairs of one-over-one replacement windows in single frames (Photo 31). The east elevation shows a similarity to main house with a roofline that resembles the saltbox shape and a shed dormer with a single louvered opening in its center. This elevation is dominated by an exposed brick chimney in its center. The cornice is emphasized with a narrow frieze band on both the main block and the dormer. The north elevation reveals the large Window in the dormer on its east side and a small flat-roofed one story addition for the kitchen. The addition has a doorway with a small entry porch which is reached by a flight of five wooden stairs with a handrail at a right angle to the building. There is a twelve light sliding window to the west of the door and a tall round metal chimney in the center of the roof. The narrow frieze band continues at the peak of the dormer roof and at the cornice of the addition (Photo 32, 33). The west elevation reveals the stone foundation with a window at its north end. The north section of the roof over the addition is flat, while the roof over to main block retains the saltbox-like profile. There are two vertical, six light casement windows in the addition and three, single light replacement casement windows in a shared frame in the main block. The Narrow frieze band continues on this elevation (Photo 33). The interior is divided into four rooms, a main room with a large, north-facing window which once served as Wright's studio, a bedroom with attached bathroom and a kitchen to the west of this room. A brick fireplace is centered on the east wall of the main room with built-in base cabinets below built-in bookshelves on each side of it. The profile of the saltbox roofline and the dormer is carried into this room on the east wall (Photos 34, 35).

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ART

Period of Significance

c.1765-1951

Significant Dates

1796

1908

Significant Person

(Complete only if Criterion B is marked above.)

Wright, George Hand

Cultural Affiliation

Architect/Builder

Period of Significance (justification)

The period of significance begins with the construction of the Sturges-Wright House c.1764 by Eliphalet Sturges. It was purchased in 1908 by the well-known artist George Hand Wright, who enlarged the house with a leanto addition to the rear and added Colonial Revival elements to the interior. This addition gives the house its current Saltbox profile, which is part of its significance. He also converted a farm building into the studio and built a garage on the property. Wright lived in the house until his death in 1951, which ends the period of significance.

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Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Sturges Wright House and studio are significant statewide under Criterion B for their association with artist George Hand Wright, who was considered among the best book and magazine illustrators of the early twentieth century. He is also known for his work in watercolor and pastel, as well as his award-winning etchings. The house is also locally significant under Criterion C as an exceptionally well-preserved example of a Connecticut house which has evolved from a simple two story, two room Colonial structure, to a two story, four room Georgian house and finally to an expanded Colonial Revival Saltbox. Many elements of the house are essentially unchanged from its construction in the middle of the eighteenth century and it has retained architectural elements from all of its developmental periods.

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

Criterion B

George Hand Wright was considered one of the best illustrators and etchers of his generation. He rose to the top of his profession in New York City, but later chose to move to Westport, Connecticut where he changed his focus to fine art and became the leader of an art colony.

Early Life

George Hand Wright was born to a Quaker family in Fox Chase, Pennsylvania, a suburb of Philadelphia, on August 6, 1872. His father was a blacksmith who had a shop near the center of town.¹ His parents died when he was very young and he was raised by his grandparents in Camden, New Jersey. While living with them he was influenced by his aunt Mary Wright, who was also an artist.² Later on, a family friend, English artist and musician Eugene Headson gave the young artist his first instruction and criticism. At Headson's urging Wright enrolled in the Spring Garden Institute in Philadelphia where he attended classes in 1889-1890. This school taught working class boys skill in engineering, industrial design and architecture. Wright's classmates included Everett Shinn (1876-1953) and John Sloan (1871-1951).

¹ Kirsten M. Jensen, *George Hand Wright: An Artist's Life Examined* (Westport, Connecticut: PEN Press, 2007) 15.

² Humphrey Doulens, "Wright, Art Colony Founder", Bridgeport Post, March 31, 1935.

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The three artists became friends and all started taking classes at the Pennsylvania Academy of Fine Art in 1890. Wright studied there at night through 1891 while supporting himself doing odd jobs during the day. He studied portraiture under American Impressionist Robert W. Vonnoh (1858-1933) where he improved his skills of drawing and figure painting. Vonnoh's classes also included William Glackens (1870-1938). Wright and his friends Glackens, George Luks and Everett Shinn, John Sloan and others often met at the studio of Robert Henri (1865-1929). This group of artists, except for Wright, would later be known as the Ashcan School of painters who broke with romantic Impressionism to portray more realistic American subjects. While Wright would never be formally associated with this group, his artistic approach and interest in portraying everyday life were influenced by it.³

Wright needed to work and found a job at a prominent Philadelphia lithography and book publishing company. As a nineteen-year-old apprentice, it is unlikely that he would have been allowed to work on plates, but he gained an understanding on the process. This knowledge would be invaluable in his later career and may have contributed to his interest in etching. Meanwhile, his friends Glackens, Sloan and Shinn had been working as Philadelphia newspaper illustrators and Wright began to think of illustration as a career. Sometime between 1892 and 1893, when his first illustration was published, he moved to New York – the center of the publishing world. His friends soon followed.⁴

The Golden Age of Illustration

New York City in the 1890s was a mecca for young artists looking for a way to start their careers at the height of an era justly called The Golden Age of Illustration.⁵ By the middle of the 19th century, advances in printing technology and papermaking, as well as increasing literacy rates and improved transportation, set the stage for illustrated magazines with enormous circulations.⁶ Large publishers wielded vast financial resources and required a constant supply of illustrations. Using the expanding network of railroads, these publications distributed this artwork across the country and, as a result, magazines became a sort of people's art gallery which brought fine art to ordinary citizens who might never see an original painting. Publishers, rather than the church or aristocracy became the patrons of art.⁷ *Harper's Weekly* was the first to publish illustrations accompanying biographies, travelogues, fashion reports and scientific articles, but not fiction in 1850. Their circulation exploded to 50,000 after the first six issues and they soon tripled the number of illustrations. By the 1880s, Harper's was joined by *The Century Illustrated Magazine*, *Collier's*, *Cosmopolitan*, *Scribner's Magazine*, *Ladies' Home Journal*, *Munsey's Magazine*, *McClure's Magazine* and the *Saturday Evening Post* among many others and fiction began to be illustrated. According to the best available research at that time, millions of Americans saw these images every month at the beginning of the 20th century and by 1900 hundreds of artists owed their livelihood to these magazines.⁸ The publishing industry had a major impact on many aspects of American life including taste, morals and buying habits.⁹

Today, illustrators are considered fine artists only if they have gained a reputation in other arts, but they were considered fine artists in the 19th century, when the division between fine and popular, or commercial, was not as clear as it is today. Magazines like Harper's, The Century and Scribner's patronized American artists at a time when the American art elite looked to Europe for culture.¹⁰ The status of illustrators was reinforced when four hundred eighty drawings by seventy-eight American Illustrators were exhibited in the Palace of Art at the Chicago 1893 World's Colombian Exposition next to acknowledged fine artists from nineteen other countries. Publishers considered themselves emissaries of culture and considered the illustrations they commissioned to be important vehicles to communicate with the public via art. In order to sustain quality work, illustrators were usually much better paid than other graphic artists. In fact, one author stated that American publishers had paid twice as much for illustrations in 1890 "...than had been spent for paintings at all American Art galleries."¹¹

³ Jensen, *George Hand Wright*, 17-20.

⁴ *Ibid.*, 20-21.

⁵ Jo Ann Early Levin, *The Golden Age of Illustration: Popular Art in American Magazines, 1850-1925*, Doctoral Dissertation, University of Pennsylvania, 1980, 1.

⁶ *Ibid.*, 32

⁷ *Ibid.*, 2-5.

⁸ *Ibid.*, 34-40.

⁹ Susan E. Meyer, *American Illustration: A brief History*, <http://www.hcc.commnet.edu/artmuseum/illustratingct/essay.asp> accessed October 25, 2013.

¹⁰ Levin, *The Golden Age of Illustration*, 7-9.

¹¹ *Ibid.*, 77-84.

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Large numbers of readers are one of the ingredients of successful publishing. Industry expanded exponentially during and after the Civil War and it needed new ways to sell its products. Manufacturers saw periodicals as a natural tool to reach millions of potential buyers. *Scribner's* in 1887 was the first magazine to carry advertising and others soon followed. Advertising revenues became increasingly important to the periodical industry and those revenues were driven by circulation. A circulation of 100,000 was considered excellent in 1890, but it was insignificant by 1910.¹²

After the 1913 Armory Show, narrative art became old fashioned almost overnight. Fine art began to diverge from popular taste and popular art became increasingly commercial.¹³ This commercialization of Illustration led to a perception that Illustrators were no longer to be considered fine artists. Photographs accompanied travelogues and scientific articles, but illustrated fiction had lost its appeal. Magazine's circulation declined rapidly and they could no longer afford to pay illustrators.¹⁴ The Golden Age of Illustration came to an end when *Harper's Monthly* and *The Century* both eliminated illustration in 1925.¹⁵

New York

After arriving in New York, Wright worked briefly as a jewelry designer¹⁶ before taking a job in the familiar field of lithography. He was being paid at the top of the scale for his line of work at the time, but illustrators averaged 4 to 8 times that amount and he continued to try to find work as an artist. He began submitting work to publishers while still working as a lithographer. Then as now, it was not easy to break into the field. Illustrators spent their days hauling heavy portfolios from one publisher's office to another in the hope of seeing an art editor who would give them work. There was no guarantee that their portfolio would be seen or that suitable work would be available. He persisted and his first illustration was published in *St. Nicholas* in the July 1893 issue. He published two more, in *McClure's* and *Century Magazine* the following year, but continued to support himself as a lithographer.¹⁷ Later in 1893 he was elected to the very prestigious Salamagundi Club. This honor showed his early success as an artist and the esteem of his colleagues. The Salamagundi Club was established as a sketching club for professional artists in 1871 and by 1893 its members included Childe Hassam, William Merritt Chase, Louis Comfort Tiffany and Stanford White. The club provided him with an excellent opportunity to network with the elite of the New York art world.¹⁸

By 1897, at the age of 25, he was working full-time as an Illustrator and was able to rent a studio on 23rd Street near Madison Square. In an 1899 article in *Art Interchange* on rising young illustrators, he was profiled along with William Glackens (1870-1938), John Sloan (1871-1951), Howard Chandler Christy (1873-1952) and Jay Hambridge (1867-1924). This article shows that he was considered to be at the core of the leading edge of the industry at that time. He began to illustrate books around this time and he provided images for fourteen novels between 1900 and 1910 in addition to the magazine work.¹⁹

He took his first trip to Europe in 1905. He visited London, Paris and several cities in Germany. He made many sketches on this trip and his work shows keen observation of the people and life around him. He did not focus on "modern" life but rather on scenes that could have come from the past. This nostalgia would inform much of his later work. He chose to see a Europe "...in those magic days of leisure and delight," as artist James Daugherty (1889-1974) later remarked, rather than rapidly modernizing countries.²⁰ The sketches were very popular and they were published in color in a series of articles in *Scribner's* as "Sketches of Foreign Streets" with text by art critic Royal Cortissoz (1869-1948) (Figures 1 and 2). The publication of these sketches was very significant to him as artist because they had been created by him alone without a pre-written narrative. Cortissoz wrote to the pictures rather than the artist illustrating a text. Cortissoz writes about the artist, "Mr. Wight's drawings are not studies of costume; they are portraits of people..."

¹² Meyer, *American Illustration*

¹³ Levin, *The Golden Age of Illustration*, 134-35.

¹⁴ *Ibid.*, 133.

¹⁵ *Ibid.*, 128.

¹⁶ Jensen, *George Hand Wright*, 21.

¹⁷ *Ibid.*, 23-25.

¹⁸ *Ibid.*, 22.

¹⁹ *Ibid.*, 25-27.

²⁰ *Ibid.*, 27-28.

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and that they render, "...the very essence of his subject."²¹ These qualities would become the definition of his style. Two exhibitions followed the publication of these articles.²²

He married Anne Boylan in February of 1906 and they started looking for a place to live.²³

Westport

Anne and George Wright intended to move to Paris after their marriage, because it was cheaper to live there. But in 1907, before they left, George went to Connecticut to visit his artist friend John Narval Marchand (1875-1921) who had moved to Westport two years earlier; a year after another artist, Edmund Ashe (1867-1941) had bought property there.²⁴ John took him on a tour of the town and showed him the little farm at 93 Cross Highway. Wright bought the place immediately. He put \$100 down on the purchase price of \$2950, which included enough cordwood to get him through the winter, an old horse, three cows and an old Wagon. He and Anne at first thought it would be a summer house, but once they moved in, they never left.²⁵ He converted an outbuilding into his studio soon after the move and he was photographed standing in front of it (Figure 3). The affection he had for the house is evident in his painting of a couple, probably himself and his wife, working on a tree on the property (Figure 4). Other New York artists soon began to follow him to Westport. Arthur Dove (1880-1946) in 1910 (he moved again in 1920) Ossip Linde (1880-1940) in 1911 and Karl Anderson (1874-1956) in 1912; Kerr Eby (1890-1946) and Charles Prendergast (1863-1948) after World War I.²⁶

Wright continued to work in New York after his move. In fact, despite some reports to the contrary, he survived the economic crisis in 1907 and publishers cutting back. Wright actually had several contracts for illustrations for magazines through 1908, one book illustration contract and a thriving freelance business. His early years in Westport and early 1920s were some of his most successful. He had annual contracts with *Everybody's*, *Saturday Evening Post*, *Redbook* and *Ladies Home Journal*. He also illustrated ten books from 1909 to 1920. His book illustrations show the same skill as his personal work, but they are much more commercial in style (Figures 5 and 6). Posters for war effort and series of his sketches of Army and Navy training camps were published in *Harper's Monthly Magazine* during World War I. He tried to establish the modest persona of a gentleman farmer who spent more time on his farm than on his art., but that may not have been the case.²⁷ In fact, according to the *Westporter-Herald* in 1951, "During the 1920s he was ranked as the undisputed top illustrator in the nation."²⁸

His presence drew other artists to the town and he would become known as the "Dean of the Westport Art Colony." As early as 1935²⁹ as Dorothy and John Tarrant put it in, *A Community of Artists: Westport-Weston 1900-1985*, "Wright became the central figure around which the art colony grew. He put his stamp on the colony and made it unique. Artists wanted to be near George Wright because they loved him."³⁰ The Wrights' home and studio were always open to friends. Parties were frequent and many artists visited his studio to experiment with etching or ask about water color or pastel technique and to share inspiration and experience. Perhaps Wright's most enduring contribution to the Westport art colony was his Quaker open-mindedness and tolerance. Unlike some other artists' colonies where, "...ideological divisions and stylistic differences led to guerilla warfare..." Wright's personality infused the Westport artists with a sense of camaraderie and inclusiveness. Ralph L. Boyer (1870-1952) writing in the *Westporter-Herald* in 1951 states, "No one will ever know, perhaps, how much George Wright helped younger talent, or how much he served his community..."³¹

He began to change the focus of his work to etchings, pastels and watercolors in the mid-1920s. He did less and less commercial work and illustrated his last book in 1922. He continued to contribute to the *Saturday Evening Post*, throughout the 1920s, but his work for them rapidly dwindled in the 1930s. His friendship with other Westport artists may have influenced this change. He already worked in watercolor for illustration, but he now painted for himself, not an editor. His close friend of Karl Anderson, who he knew from New York, had moved to Westport at his urging. Anderson

²¹ Ibid., 29-30.

²² Ibid.

²³ Ibid., 31.

²⁴ Ibid., 32.

²⁵ "George Wright is Westport's Pioneer Artist," Westport Town Crier, January, 1945.

²⁶ Jensen, *George Hand Wright*, 32.

²⁷ Ibid., 33-34.

²⁸ Quoted in Dorothy Tarrant and John Tarrant, *A Community of Artists: Westport-Weston 1900-1985* (Westport: Westport Art Council, 1985) 11.

²⁹ Doulens, "Wright, Art Colony Founder"

³⁰ Dorothy Tarrant and John Tarrant, *A Community of Artists*, 12.

³¹ Ibid., 13.

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had always worked in pastels, but Wright did not take up the medium until he had nearly stopped doing commercial work.³²

The younger artist Kerr Eby most likely rekindled Wright's interest in etching when he moved to town in 1923. He had already been influential in Childe Hassam's renewed interest in the medium and had allowed the older artist to use his press and studio. Noted etcher and longtime president of the Society of American Etchers, John Taylor Arms (1887-1953) also lived in Westport at this time and the three men probably shared techniques and ideas. Wright continued to work in watercolors and pastels, but etching became his primary medium. He frequently exhibited this work in New York at the Brooklyn (later American) Society of Etchers and the Salamagundi Club. He was so dedicated to etching by the 1930s that he is wearing a printer's apron in Karl Anderson's affectionate portrait of him in his studio (Figure 7).³³ Kirsten Jensen writes of the portrait:

Wright is seated in his studio, wearing his ubiquitous herringbone suit, absent the matching vest. Anderson may have substituted a fair-isle vest for Wright's usual herringbone as a nod to the sitter's facility with color. Intriguingly, Anderson also painted Wright wearing his printing apron beneath his suit jacket. While it is highly unlikely that Wright worked his press wearing anything other than a shirt with the sleeves rolled up, the suit acknowledges that this is a formal portrait and the inclusion of the printer's apron in a formal portrait indicated the importance of etching to Wright's professional identity. By the 1930s Wright was no longer an artist-illustrator, a "magazine man"; rather, he was a *painter-etcher*.³⁴

The Depression hit hard in Westport, as it did across the country. The Federal Works Progress Administration (WPA) was established in 1935 and several Westport artists signed up to participate. However, there is no record of Wright receiving any WPA commissions. He was hampered by the fact that he was not a painter, so he could not participate in the mural projects that gave employment to many others. He did produce one etching during this period called, *WPA is Wonderful*, and he continued to exhibit in New York during the 1930s. The American Society of Etchers gave him his first foreign shows with exhibitions in Paris, Stockholm and Rome in 1937 and 38.³⁵

He also continued to be active in the Westport art scene. He was considered the "Dean" of the Westport art community by this time and he and Anne often held parties at their home on Cross Highway. They readily gave honest advice about the New York art world, informal instruction in technique and any other questions the younger artist brought to them.³⁶

Wright began to exhibit less during the 1940s, but he continued to win awards for his work. In 1943, his etching *Back to the Earth* (Figure 8) was selected as the American Society of Etchers' member's premium. The President of the society, John Taylor Arms wrote about this work, "Make no mistake about it, George Wright is as fine a technician as he is an artist, and that ...is saying a very great deal." High praise from another celebrated etcher. By that time, other than Arms, the major figures from the heyday of American etching had died and Wright was one of the few remaining artists to have experienced that era.³⁷

After World War II Wright's role as elder statesman continued in Westport where a new generation of artists, as well as actors, media personalities and others in related creative fields, began to move to town.³⁸ Almost everyone who came to Westport in 1940s and 1950s came from New York and relied on it for work.³⁹ This high concentration of media people influenced the entire country, much as illustrators had in the late nineteenth and early twentieth centuries. Many of them appreciated the town's vibrant creative culture, but knew nothing of the earlier artists who made that atmosphere possible. Wright was active in establishing the Westport Artists Club in 1947, which brought old and new generations of artists and creative professionals together. He also served as its president at one time.⁴⁰

³² Jensen, *George Hand Wright*, 34-35.

³³ *Ibid.*, 36

³⁴ *Ibid.*

³⁵ *Ibid.*, 41.

³⁶ *Ibid.*

³⁷ *Ibid.*, 42.

³⁸ *Ibid.*, 43.

³⁹ Dorothy Tarrant and John Tarrant, *A Community of Artists*, 95.

⁴⁰ Jensen, *George Hand Wright*, 43.

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Westport was changing in other ways and the bucolic town those early artists had been drawn to was disappearing under suburban development. Fashions in art had also changed and, in an era of abstraction, Wright's work seemed old-fashioned. Wright died in 1951 after a long illness and his wife followed him 3 years later.⁴¹ The Westport Town Crier noted that "The entire town was touched by his passing..." and many of his fellow artists contributed written tributes to their friend - including John Taylor Arms, Karl Anderson, Harold Von Schmidt (1893-1982), Van Wyck Brooks (1886-1983) and Stevan Dohanos (1907-1994) - wrote about their memories of him.⁴² He was also honored by a memorial show of his work at the Westport Woman's Club.⁴³ The death of George Hand Wright may have ended one era of the arts in Westport, but it also signaled the beginning of a new era that would be driven by a new generation of artists, photographers, writers and other creative professionals.

Criterion C

The Sturges-Wright House was constructed in several phases. The west wing which was a one room, two story house was built first. It has corner posts which are slightly flared at the top on the first story and there is a corner post at the northwest corner of the parlor chamber with wide, shoulder or "gunstock" flare (Photo 14) as well as a chimney girt with carved ends at the top of the east wall in this chamber (Photos 17 and 19). These framing elements are typical of work done in the late seventeenth or early eighteenth centuries.⁴⁴ The presence of these elements suggests that this section of the house was built much earlier than the east wing. Half houses similar to this, with a massive chimney stack on one wall, were often built in the early days of the Connecticut Colony. As families grew, many of these small houses were expanded with another, nearly identical structure on the opposite side of the chimney. The framing of this section was completely independent of the first. This process is illustrated by J. Frederick Kelly in his drawing of the evolution of the Thomas Lee House in East Lyme, Connecticut (Figure 9).⁴⁵ The posts in the west wing of the house are not flared and there is no carving on the chimney girts. The east wing of the house was probably constructed later as an expansion of the original house. The two sides of the house illustrate different periods of early construction in Connecticut.

The house also has several elements of the Federal or Adam period of American architecture (c.1780-c.1830) which postdate its construction. The elaborated door surround with sidelights (Photo 2) and the design of the parlor mantelpiece (Photo 11) are typical of the style.⁴⁶ Ovens in early construction were almost always built inside the hearth of the cooking fireplace. The oven in this house is outside the hearth (Photo 8), which is an arrangement also typical of the late eighteenth century and early nineteenth century.⁴⁷ It is difficult to know when these Federal details were added to the house, but historian Dorothea Malm concludes that they were probably carried out by Samuel Sturges when he returned to Westport (Fairfield) in the early nineteenth century.⁴⁸

George Hand Wright was responsible for the last phase of the evolution of 93 Cross Highway. Once he purchased the house, he must have decided that it was too small and that he needed a kitchen. Wright applied the same solution to increasing the size of an early house that had first been used in Connecticut in the seventeenth century -- he added a leanto at the rear of the house that followed the slope of the roof.⁴⁹ This addition resulted in space for a kitchen, a larger living room, a back porch and, with the addition of a shed dormer on the north elevation of the leanto, two new bedrooms (Photo3). At the same time, he eliminated the porch and stairs near the front entrance to the south of the chimney stack (Photo 7) and replaced them with an interior staircase to the north of chimney (Photo 13). He also added

⁴¹ Ibid.

⁴² "Several Westporters Pen Tributes to George Wright" Westport Town Crier 1951.

⁴³ Robert Lawson, "George Wright Honored by Memorial Exhibition Here", Westport Town Crier, October 4, 1951.

⁴⁴ J. Frederick Kelly, *Early Domestic Architecture of Connecticut* (New York: Dover Publications, 1963) reprinted from 1923, 25-32.

⁴⁵ Ibid., 6-8.

⁴⁶ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2005)153.

⁴⁷ James L. Garvin, *A Building History of Northern New England* (Hanover, New Hampshire: The University Press of New England, 2001) 57.

⁴⁸ Malm, "History," 14-15.

⁴⁹ Kelly, *Early Domestic Architecture*, 12.

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Colonial Revival paneling to the hall to complement the original paneling around the fireplace (Photos 8-10). In both the hall and parlor, he added false beams to the ceiling and cornice (Photos 8-13). He probably also added or modified the entry porch (Photos 1, 2 and 5). Wright had the entire house covered with the brown shingles that are now on the north, east and west elevations (Figure 10), but at one point, possibly in the 1940s, he decided to add clapboard to the south elevation. In applying these changes to an authentic eighteenth century house, Wright was following the enthusiasm for the Colonial Revival that had taken hold in The United States after the Centennial Exposition of 1876.⁵⁰ He may have been attempting to make the house more like the idealized version of a Colonial home than it actually was. A fellow member of the Salamagundi Club, architect Stanford White (1853-1906),⁵¹ was one of the originators of the more eclectic version of this style and Wallace Nutting (1861-1941), was beginning to publish his photographs of idealized Colonial life at the same time that Wright was remodeling this house.⁵²

Ownership

The first section of the Sturges-Wright House was built by Eliphalet Sturges c.1765 on land that had been given to him by his father, Jeremiah Sturges in 1764. No buildings were mentioned in the deed transferring fifteen acres, "...a little west of my dwelling house by the First Cross Highway," from father to son for, "...love, good will and affection...", on "Old Barlow's Long Lot".⁵³ Eliphalet must have built the house sometime before he sold his, "Dwelling house...and four acres of land on which said house standeth," to Daniel Sherwood in 1767. This property was also described as being, "...in Old Barlow's Long Lott and is bounded south on the First Cross Highway."⁵⁴ Sherwood owned the house until 1796, when he sold it to Andrew Sturges, a distant cousin to Eliphalet Sturges. Andrew Sturges' home was on the south side of Cross Highway a short distance from 93 Cross Highway and it is unlikely that he lived in the house he purchased from Sherwood.⁵⁵ In 1802, Andrew Sturges gave the house at 93 Cross Highway to his youngest son, Andrew-Burr, who was 26 at the time. He may have bought the house to provide an income for the boy, since an 1810 deed shows that it was rented at that time.⁵⁶

In Andrew Sturges' 1809 will, he makes explicit arrangements for the care of Andrew-Burr, who he refers to as, "...distracted and of unsound mind..."⁵⁷ Andrew's will was finally settled in 1819 and his property was distributed to his heirs at that time. The house and lot at 93 Cross Highway did not appear in the estate distribution and there is no record of its transfer, but by 1824 it had become Reverend Samuel Sturges' home.⁵⁸ Reverend Samuel graduated from Yale College in 1787 and served as pastor for congregations in Greenwich and Bethel before returning to what was then Fairfield in 1820.⁵⁹ Samuel and his wife Betsey had seven children, five of whom survived to adulthood. His sons Isaac (1804-1875) and Peter (c.1820-1890) inherited the house and lived there for the rest of their lives.⁶⁰ When Peter died in 1890, he left an elaborate will with many detailed bequests to friends and family. He also made the unusual stipulation that, before any of them could be paid, all his property, after satisfaction of debts, be given to, "...my faithful friend and housekeeper, Amelia Monroe, to her sole use during the time of her natural life." She was an African-American woman,

⁵⁰ Mark Gelernter, *A History of American Architecture* (Hanover, NH: The University Press of New England, 1999) 180-181.

⁵¹ Alexander W. Katlin "The Salmagundi Club Painting Exhibition Records 1889 to 1939: A Guide to the American Exhibition of Oil Paintings and the Annual Exhibition and Auction Sale of Pictures" (New York: Alexander W. Katlin, 2009)3.

⁵² Rogallery, "Wallace Nutting, American (1861-1941)" http://rogallery.com/Nutting_Wallace/Nutting-bio.htm accessed November 22, 2013.

⁵³ Dorothea Malm, "History of 93 Cross Highway, Westport, Connecticut," unpublished report, 1980, 1.

⁵⁴ Ibid.

⁵⁵ Ibid., 5.

⁵⁶ Ibid., 6.

⁵⁷ Ibid., 6.

⁵⁸ Ibid., 8.

⁵⁹ Ibid., 9-10.

⁶⁰ Ibid., 11.

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who had cared for him in the last years of his life.⁶¹ The 1880 U.S. Census shows her living at 93 Cross Highway at age 73 as a servant along with Peter, 71 who is listed as a farmer and a black man, Henry Munroe, 80, who is also a farmer.⁶² This must have been an unusual bequest in the 19th century.

The will was finally fully executed, probably after Amelia Monroe's death, in 1894. This house along with about eighteen acres, some cash and his silverware went to Peter's nephew, John A. Sturges. John sold this property and other land and buildings to four Beers brothers in 1900.⁶³ George Hand Wright purchased the house and some of the property in 1907.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

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

Garvin, James L. *A Building History of Northern New England*. Hanover, New Hampshire: The University Press of New England. 2001.

Gelernter, Mark. *A History of American Architecture*. Hanover, NH: The University Press of New England, 1999.

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Levin, Jo Ann Early. *The Golden Age of Illustration: Popular Art in American Magazines, 1850-1925*. Doctoral Dissertation. University of Pennsylvania, 1980.

⁶¹ Ibid., 13.

⁶² United States Census Bureau, *Tenth Census of the United States* (Washington: U. S. Census Bureau, 1880).

⁶³ Malm, "History," 13.

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Malm, Dorothea. "History of 93 Cross Highway, Westport, Connecticut ."Westport, CT, 1980.

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Weston Arts Council, 1985.

United States Census Bureau. *Tenth Census of the United States*. Washington: U. S. Census Bureau, 1880.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.57
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18T</u> Zone	<u>638993</u> Easting	<u>4558067</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

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

The boundaries of the property are listed in the Town of Westport land records as lot E13//032//.

Sturges-Wright House Fairfield County
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Boundary Justification (Explain why the boundaries were selected.)

The boundaries of this property include the main house, studio building and garage.

11. Form Prepared By

name/title Tod Bryant
organization Heritage Resources date June 15, 2013
street & number 23 Morgan Avenue telephone 203-852-9788
city or town Norwalk state CT zip code 06851
e-mail tod@heritageresourcesct.com

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

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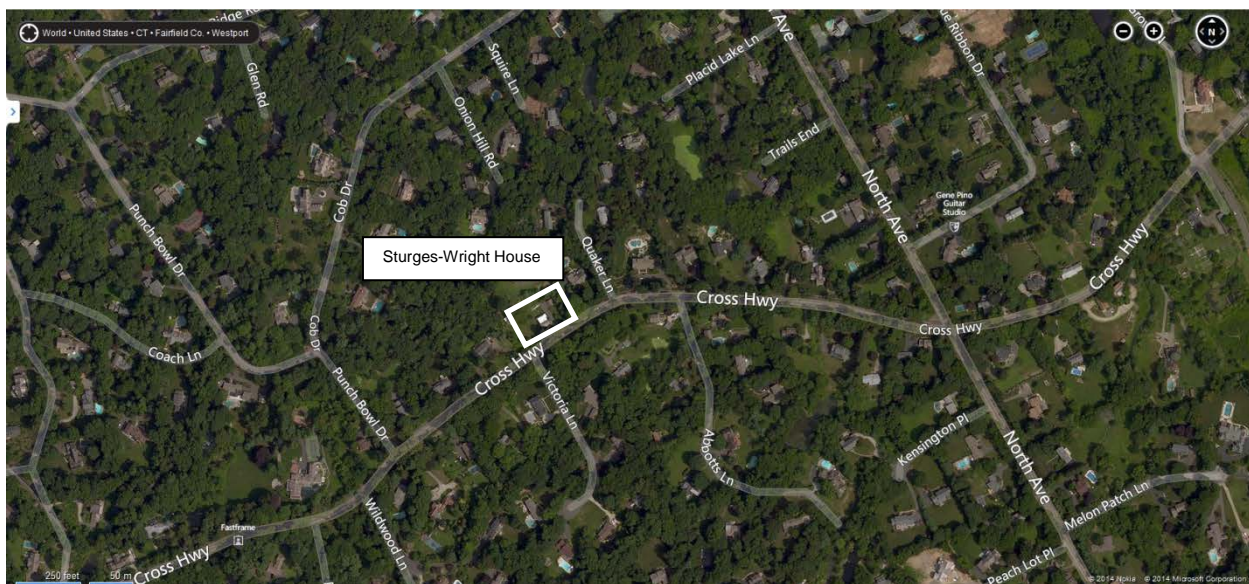
Property Owner:

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

name Edward F. Gerber
street & number 93 Cross Highway telephone 203-293-4306
city or town Westport state CT zip code 06880

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Map showing location of Sturges-Wright House

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Figure 1. Sturges-Wright House. "Gare St. Lazare, Paris, July 1, 1905" Collection of Edward Gerber.



Figure 2. Sturges-Wright House. "Paris, July 1, 1905" Collection of Edward Gerber.

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Figure 3. Sturges-Wright House. George wright in front of his studio. Collection of Edward Gerber.



Figure 4. Sturges-Wright House. Painting of Sturges-Wright House c. 1920. George Hand Wright. Collection of Edward Gerber.

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Figure 5. Sturges-Wright House. "The Awful Fight Begins." Collection of Edward Gerber.



Figure 6. Sturges-Wright House. "Water Babies." Collection of Edward Gerber.

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Figure 7. Sturges-Wright House. Portrait of George Hand Wright c.1930. Karl Anderson. Collection of Edward Gerber.



Figure 8. Sturges-Wright House. "Back To Earth." (detail) Collection of Edward Gerber.

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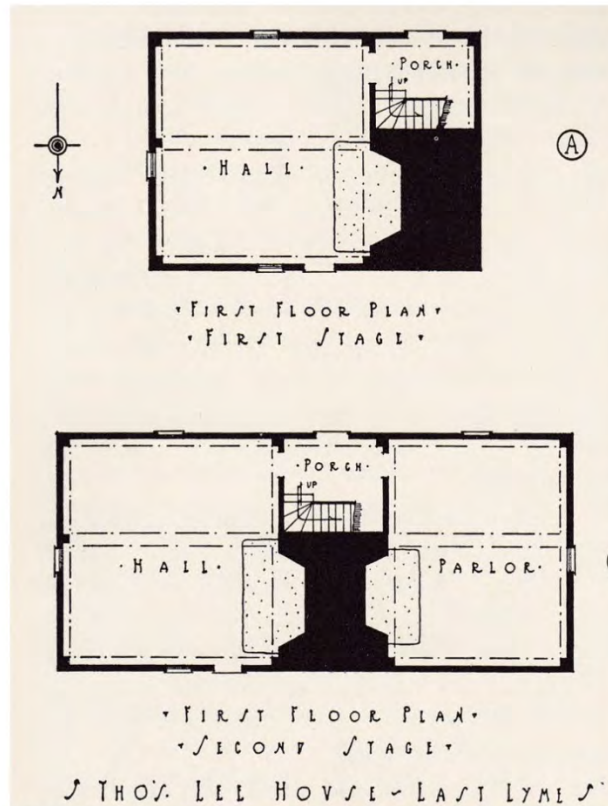


Figure 9. Sturges-Wright House. Evolution of the Thomas Lee House, J. Frederick Kelly.



Figure 10. Sturges-Wright House. Facade, view north c. 1930. Collection of Edward Gerber.

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Photo Log

Photographer: Tod Bryant

Date: March 27 and August 25, 2013

Photo 1. Sturges-Wright House. View northwest showing facade.

Photo 2. Sturges-Wright House. View northeast showing doorway and entry porch detail.

Photo 3. Sturges-Wright House. View south east showing west elevation.

Photo 4. Sturges-Wright House. View south showing north and west elevations.

Photo 5. Sturges-Wright House. View west showing facade and east elevation.

Photo 6. Sturges-Wright House. Garage view northeast.

Photo 7. Sturges-Wright House. Interior view west toward parlor showing entry hall (porch) and closet door which replaced original stairs.

Photo 8. Sturges-Wright House. Interior, Hall, view northwest showing fireplace, panelling, exposed girt and floor joists.

Photo 9. Sturges-Wright House. Interior, Hall, view northeast showing panelling and ceiling beams.

Photo 10. Sturges-Wright House. Interior, Hall, view south showing panelling and ceiling beams.

Photo 11. Sturges-Wright House. Interior, Parlor, view southeast showing fireplace, exposed floor joists and post.

Photo 12. Sturges-Wright House. Interior, Pparlor, view northwest.

Photo 13. Sturges-Wright House. Interior, Parlor, view northeast showing stairs.

Photo 14. Sturges-Wright House. Interior, Parlor chamber, view northwest showing gunstock post.

Photo 15. Sturges-Wright House. Interior, Parlor chamber, gunstock post detail.

Photo 16. Sturges-Wright House. Interior, Parlor chamber, view east, showing fireplace and carved beam.

Photo 17. Sturges-Wright House. Interior, Parlor chamber, detail of south end of carved girt.

Photo 18. Sturges-Wright House. Interior, Parlor chamber, view north showing door of closet with north end of carved girt.

Photo 19. Sturges-Wright House. Interior, Parlor chamber, north end of carved girt.

Photo 20. Sturges-Wright House. Interior, Hall chamber, view south showing painted posts and girts.

Photo 21. Sturges-Wright House. Interior, Hall chamber, view northwest showing exposed girt and doorway.

Photo 22. Sturges-Wright House. Interior, second story hallway, view southeast showing chimney and exposed girt.

Photo 23. Sturges-Wright House. Interior, north bedroom, view west.

Photo 24. Sturges-Wright House. Interior, basement, view west showing chimney stack.

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Photo 25. Sturges-Wright House. Interior, basement, view northwest showing cellar girt.

Photo 26. Sturges-Wright House. Interior, basement, view southeast showing foundation walls and doors to exterior.

Photo 27. Sturges-Wright House. Interior, basement, view southeast showing underside of hall floor and floor joists.

Photo 28. Sturges-Wright House. Basement, view east showing underside of parlor floor, chimney girt and floor joists.

Photo 29. Sturges-Wright House. Interior, basement, view west showing underside of parlor floor, sill and floor joists.

Photo 30. Sturges-Wright House. Studio, view northeast showing facade and west elevation.

Photo 31. Sturges-Wright House. Studio, view southwest showing east and north elevations.

Photo 32. Sturges-Wright House. Studio, view west showing east elevation.

Photo 33. Sturges-Wright House. Studio, interior view northeast showing north-facing window, built-in cabinets and fireplace.

Photo 34. Sturges-Wright House. Studio, interior view east showing built-in cabinets and fireplace.



EDITHALEY STEWART
1764-1767
GEORGE STAMWORTH
1907-1951

93



93









1784-1787
and 1807-1808



























































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Sturges--Wright House

MULTIPLE NAME:

STATE & COUNTY: CONNECTICUT, Fairfield

DATE RECEIVED: 2/13/15 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 3/31/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000111

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA B,C

REVIEWER ZROZ

DISCIPLINE Historic

TELEPHONE _____

DATE 3/31/15

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Department of Economic and
Community Development

Connecticut
still revolutionary

February 11, 2015

Mr. Roger Reed
National Park Service
National Register of Historic Places
1201 Eye Street, NW
Washington, D.C. 20005



Subject: Sturges-Wright House, Fairfield County, Connecticut, National Register
Nomination

Dear Mr. Reed:

The following National Register nomination materials are submitted for your review:

- Printed cover sheet
- CD of National Register text. The enclosed disk contains the true and correct copy of the nomination for the Sturges-Wright House to the National Register of Historic Places.
- CD of Digital Photographs

This National Register nomination was approved by the Connecticut State Historic Preservation Review Board on April 28, 2013. No letters of support or objection were received for this property.

If you have any questions, or if this office can be of assistance, please call Jenny Scofield at 860-256-2766.

Sincerely,

Jenny Scofield,
National Register and State Register Coordinator