

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

467



1. Name of Property

historic name Restmore

other name/site number Pheasant Walk

2. Location

street & town 375 Warner Hill Road

city or town Fairfield

state Connecticut code CT county Fairfield code 01 zip code 06890

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

[Signature], SHPO Date 5-6-09

Connecticut Commission on Culture and Tourism, Historic Preservation and Museum Division/State Historic Preservation Office  
State or Federal agency and bureau

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

\_\_\_\_\_, SHPO Date \_\_\_\_\_

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

4. National Park Service Certification

I hereby certify that the property is:

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

[Signature] Signature of the Keeper Date of Action 7.1.09

Edson H. Beall

Name of Property

County and State

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	
1		buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing

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

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Function

(Enter only categories from instructions)

Domestic/single dwelling

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Current Function

(Enter only categories from instructions)

Domestic/single dwelling

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7. Description

Architectural Classification

(Enter only categories from instructions)

Late 19<sup>th</sup> and 20<sup>th</sup> century revivals

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Other: Dutch Colonial

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Other: South African Cape Dutch

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Materials

(Enter only categories from instructions)

foundation Stone

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walls Stucco

---

roof Tile

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other

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Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 5

Name of property Restmore  
County and State Fairfield, Connecticut

=====

**Summary Description**

Restmore is a two story Cape Dutch Colonial Revival house with an "H" shaped plan consisting of a central section flanked by perpendicular wings on each end of the house. It was designed by New York City architect Ehrick Kensett Rossiter for corset manufacturer Dr. Ira DeVer Warner. The design was inspired by Groote Shuur, the former residence of Cecil Rhodes, in Capetown, South Africa (Figure 1). Construction of Restmore began in 1910 and it was completed in 1912. Restmore was originally the main house of a 200 acre estate which included a working dairy farm.<sup>1</sup>

The house faces east and sits on a hilltop in a 5.5 acre site. The exterior is finished in stucco with a red ceramic tile roof. There is a grove of large, mature trees at the west side of the house and an expansive formal lawn extends from the east facade to the edges of the property. A concrete balustrade extends from the east façade of the building and across its full width to enclose a lawn area approximately the same size as the house. Restmore was intended to be a summer residence and it is designed and sited to take full advantage of summer breezes from nearby Long Island Sound. The ends of the wings are topped with shaped Dutch gables derived from South African Cape Dutch designs. There are two smaller Dutch gables at the cornice of both the north and south elevations and one in the center of the east facade. Single-story open porches with red tile floors surrounded by rounded arches supported by Tuscan columns which extend from the east and west ends of the south wing. The roofs of these porches are open balconies which are accessed through sliding doors (originally French doors) from second floor bedrooms. There is a single-story Lord and Burnham greenhouse addition in the center of the south elevation of this wing. The east façade of the central section has a one-story red tile porch with three arches in the center which echo the arches of the other porches. Like the wings, the roof of this central porch forms a balcony with access from the second floor. A wide central red brick staircase with a low white concrete wall on each side leads from the center of this porch to the enclosed lawn area. This staircase flares out as it reaches the lawn to form a welcoming approach to the house. The west elevation of the central section has a row of arched windows and an understated entrance door. The east end of the north wing mirrors the look of the opposite wing with rounded arches supported by Tuscan columns, but it is an enclosed sunporch

<sup>1</sup> David Sturges, "Restmore: Its History and Preservation Record" Southport, Connecticut, 2007

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 6

Name of property Restmore  
County and State Fairfield, Connecticut

=====

rather than an open area. The north end of this wing is fully enclosed without a porch extension to the west. A one-story entry porch, with two arches and columns on the east and west sides, extends from the north side of the west end of this wing. The interior of the house is in Rossiter's signature Colonial Revival style based mostly on Georgian models. The house retains a high degree of integrity and, except for the addition of the greenhouse in 1965, changes to some windows and the enclosure of a pergola on the west side of the central block; its exterior remains nearly identical to Rossiter's original design.

**Detailed Description**

Restmore has 11 rooms, four bathrooms, 5,290 square feet of living area and a full basement.<sup>2</sup> It is of braced frame construction "... with mortise, tenon and girts. Posts to be mortised into sills, and girts into posts", sheathed in ship-lapped boards which are covered with 12"x 12"x 4" terracotta blocks. This structure was painted with waterproof paint and finally covered with stucco.<sup>3</sup> The roof is covered with rounded red ceramic pantile.

**Exterior**

At the same time that Restmore was built, Warner built a road in front of the east façade of the house.<sup>4</sup> It ran northwest, diagonally up the hill from Bronson Road to a driveway on the north side of the house. This road was meant to be the main approach to Restmore so that visitors' first impression of it would be the size of the house on its commanding hilltop site, the impressive Dutch gables and the expanse of walled-in lawn (Figure 2). The house has changed very little since it was photographed for early, but undated photos in the book, *Pictorial Fairfield*, originally published in 1939. These images show northwest and southeast views of the building (Figure 3).<sup>5</sup> Another photograph c. 1920 from the Leeds family papers provides a closer and more detailed view of Restmore's east façade and south elevation (Figure 4). These images show the original

<sup>2</sup> Appraisal Vision, "Assessor's Database for Fairfield, CT. 375 Warner Hill Road"  
<http://data.visionappraisal.com/FairfieldCT/findpid.asp?iTable=pid&pid=17497>

<sup>3</sup> Ehrick Kensett Rossiter, Specifications for Bungalow for Dr. I. DeVer Warner, Greenfield Hill, Conn."

<sup>4</sup> Ibid.

<sup>5</sup> James Truslow Adams, C. Cameron Clark, Andrew S. Huntington and Seville Macmillan, *Pictorial Fairfield*, The Fairfield News Company, Fairfield, 1989 (1939), 16.



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 7

Name of property Restmore  
County and State Fairfield, Connecticut

=====  
windows in the gables and original French doors. Figure 4 also shows obelisks on each side of the staircase leading to the lawn and original landscaping. The obelisks were removed before 1948. Photograph 1 shows the southeast elevation of Restmore as it was in October, 2008.

Restmore's east façade has three, two story bays with perpendicular wings on each end of a central block. The central structure of the house is surrounded by one-story porch extensions on both wings and in the central section. The roofs of the porches are used as balconies which are accessed through sliding doors on the second floor. The south porch extends from the porch on the central block. It has open rounded arches supported by Tuscan columns on the north south and east sides and has a red tile floor. The northeast and southeast corners of the porch are supported by heavy rectangular masonry columns which taper toward the top. There is a belt course at the level of the bottom of the second story that continues around all sides of the porch, across the central block and around the north porch extension. Above this are three recessed rectangular panels equally spaced across the front to the porch and there are two of these panels on each side at this level. The cornice above them has two equally spaced parapets which are balanced by the corner columns and end in similar parapets. A band of molding, which resembles that used on the Dutch gables, runs along the top of the cornice. This cornice serves as the balustrade for the second floor balcony and the effect is to suggest a railing supported by balusters. The second story of the south wing has a large, shaped Dutch gable which rises above the roof line of the central block. The gable is topped with a cornice molding which accentuates its elaborate curved shape. There are two rectangular openings in this wing at the balcony level that are now covered with plywood, but were originally French doors leading to the balcony. There is a rectangular hood mold with label stops above both of these openings. Centered above them is a smaller, identical hood mold, but the window once associated with it has been removed and stuccoed over. The porch is accessed from the first floor interior through two French doors with rounded fanlights and decorative half-columns on each side to echo the arches. (Photograph 2)

The central block

is set back from the east facades of the wing porches. The first story is enclosed on each side and has large windows with rounded arches similar in size and shape to the open arches on the wings. There are three rounded arches identical to the wing arches in the center. There is a cross-shaped escutcheon on the east wall

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 8

Name of property Restmore  
County and State Fairfield, Connecticut

=====

above each column. Behind them is an enclosed porch area which has rounded arch windows on both sides and a French door of similar shape in the center. Above the columns, the belt course from the wing continues across this wall. There are three recessed panels in the center above the belt course to suggest a balustrade along with two parapets and a molding which also continues from the wing. There is a smaller version of the shaped Dutch gable in the center of the second story wall of this block with sliding doors below it. The same hood mold used on the wing is centered above the doors. There are two rectangular windows equally spaced on each side of this door. A large rectangular chimney rises above the roof at each end of this block where it joins the wings. There is a red tile patio which extends twelve feet in front of this façade of the central block. There are low walls on each side of a wide brick staircase which flares out at the bottom and provides access to the enclosed lawn area (Photograph 3).

The North wing is identical to the south wing, except the first story porch has been enclosed with windows in the arches.

A concrete balustrade extends from each side of the east façade and across its entire width to enclose a formal lawn area.

The south elevation is made up of three sections. There is a porch at the east end, with one arch and the belt course, recessed panel and molding continued from the east façade. It is flush with the south wall does not extend past it. The main, two story block has an aluminum Lord and Burnham greenhouse with a door in its center extending from the center of the first story. The second story has four rectangular windows with the same hood mold that is used on the east façade. There are two smaller shaped Dutch gables on either side of the center of the cornice of this elevation which echo those at the gable ends. A chimney can be seen from this elevation that is located at the center of the north edge of the roof of this wing where it joins the roof of the main block near the center of the house. There is an identical chimney on the edge of the north wing. The west end of this elevation includes the south side of a first floor porch. This porch is similar to that on the east end of this wing. It has the same open arches and cornice detail, but the porch and its rooftop balcony wraps around the south façade and extends ten feet into it. (Photograph 4)

The west elevation of Restmore has a one-story porch extension similar to that on the east side with an identical shaped Dutch gable and window arrangement. There is also a smaller hood mold above the windows

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 9

Name of property Restmore  
County and State Fairfield, Connecticut

=====

which marks the location of a window that has been eliminated. The center block is set back seven feet from the front of the porch. The main entrance is a French door with sidelights and a fanlight and it is located next to the south porch. To the left of this door are three arches of similar style to those on the porches, but supported by heavier, rectangular columns. These arches are filled with divided light casement windows, below which are balustrades of the same design as that on the east side of the house. The arches were originally open and formed the outside wall of a pergola. The pergola's flat roof has been covered but its shaped rafter ends project from the top of the arch wall. At the second story, the porch extends over the door to the edge of the pergola roof and it continues the belt course, recessed panels and parapet configuration. Above pergola, there are seven rectangular double-hung windows of slightly varying sizes(Photograph 5, Photograph 6).

The north wing extends ten feet from the west wall of the central block and, on the first floor, extends to the edge of the pergola. There is a large Palladian window in the center of the first story of this wing and a smaller, double-hung window on the section that extends toward the pergola. The belt course continues across this wing and there are two rectangular double-hung windows with hood molds and label stops above them on the second story. This wing also has the smaller hood mold above those windows where there was once a smaller window. This wing has the shaped Dutch gable that is identical to the others. There is a one-story entry porch on the north side of the west wing which extends twelve feet from the house and is eleven feet wide. It has two of the rounded arches supported by Tuscan columns on the east and west sides and heavier rectangular columns at the northwest and northeast corners which are identical to those on the corners of the other porches. The belt course continues around this porch, as do the recessed panels and parapet at the top. There is a five stair brick staircase which leads to a brick landing and a door with a rounded arch top which echoes the porch arches. This was originally the servant's entrance (Photograph 7).

The first story of the north elevation has the entrance porch on its west end and the belt course continues across this wall of the house. Three large double-hung windows with rounded arches at the top and recessed panels below their lintels span this wall. The north side of the enclosed sunporch begins to the east of these windows. It has the same heavy, rectangular columns at the east and west corners that also appear on the other porches. There are rounded arches and Tuscan columns between these columns and there are half-height casement windows in the arches. On the second story, there is a large rectangular, fixed, three pane window



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 10

Name of property Restmore  
County and State Fairfield, Connecticut

=====

above and to the left of the entry porch. It was added in 1965 to provide northern light for an artist's studio. There are three rectangular double-hung windows with hood molds and label stops extending from this window to the east end of the wall. There are two smaller shaped Dutch gables at the cornice near the ends of the wall. (Photograph 8)

Interior

The plan and exterior design of the home are both based upon that of Groote Shuur, which is a classic Cape Dutch Revival "H" plan. The layout of the interior as well as its style is typical of Rossiter's Colonial Revival period. Restmore consists of eleven rooms: entry hall, living room, dining room, sun porch, a kitchen and six bedrooms. In addition there are two full bathrooms, one powder room, and an attached greenhouse structure. The home has six fireplaces, four of which retain their original mantles designed by Rossiter. One of the fireplaces was added in the kitchen remodeling of 1965 and it is a replica of an early colonial cooking hearth. The ceilings are all nine feet in height. The floors in the main rooms are quarter-sawn oak in excellent condition. The floors in the servants' areas in the back hall, the kitchen and third floor are pine. The interior walls and ceilings are plaster. All of the rooms except the kitchen and sunporch have wood crown molding and baseboards.

The house was originally entered from the driveway on the west side, through a French door with side lights and a fanlight, just to the left of the west end porch of the south wing. This door leads to an area which was originally an open pergola supported by rounded arches with balustrades in the openings. This area was enclosed before 1948 by adding casement windows in the arches and wire-reinforced glass between the rafters. A second door in the center of the center block opens into a center hall. At the south end of the hall there are French doors with rounded arch tops on the right and a double-hung window with an arched top of identical size and shape to its left. They open onto the east porch and reveal the expanse of the east lawn. Immediately to the south of the entry, an enclosed flight of stairs ascends to the second floor. This stairway was originally open and was accessed from the parlor rather than the hall. This stairway was modified by the Leeds family in 1948. Further down the south side is a wide entrance to the parlor which is surrounded by Doric wood molding. The entrance was enlarged at the same time that the stairs were modified. On the north side the entry near the front door there is a small hallway which leads first to a powder room with mostly original fixtures, and then to the kitchen. There is a narrow set of service stairs to the second floor on the west side near the other end of this hallway which turns sharply to the right near the top. Further down the north side of the entrance hall, a set of pocket doors with moldings that match those of the parlor entrance, leads to the dining room. (Photograph 9).



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 11

Name of property Restmore  
County and State Fairfield, Connecticut

=====

The dining room is on the north side of the entry hall. It is entered through a pair of pocket doors on its south side surrounded by Doric wood moldings. There is a large central niche, deep enough to have been designed to accommodate a sideboard, on its west wall. The niche is flanked by two wooden built-in cabinets which have three open shelves on their top two thirds and an enclosed section with two doors on the bottom third. These cabinets retain their original hardware. The tops of the niche and the cabinets echo the shape of the Cape Dutch gables on Restmore's exterior. The niche uses a simple suggestion of the shape with no molding, but the cabinets use more elaborate wood moldings in a closer imitation of the exterior gable shape (Photograph 10). There is a fireplace on the north wall with a Colonial Revival mantle, which replaced the original Rossiter mantle in 1948. The original, which is still in the possession of the current owner, is unpainted oak with decorative blue Delft tiles and is more Arts and Crafts in style. There is a doorway leading to the kitchen on the west side of the fireplace and a doorway to the enclosed porch on the east side of it (Photograph 11). The east wall is dominated by large double-hung windows with rounded arch tops which provide a view of the east lawn.

The kitchen occupies the west end of the north wing. There is an entrance door and two double-hung windows with rounded arch tops on the north wall. It was completely remodeled in 1965 by the Leeds family to resemble a colonial kitchen. The remodeling was designed by architect William H. Jackson and it was featured in the September 1965 issue of *House Beautiful* magazine (Figure 5)<sup>6</sup> The original entrance door has been replaced by a heavy wood door meant to resemble a colonial door. It has authentic eighteenth century strap hinges and a large authentic antique knob operated rim lock. The floors are wide distressed boards. There is a run of base cabinets of stained pine along the north wall which includes an electric stove and a double stainless steel sink. The east wall of this room is occupied by a large red brick Colonial-style cooking hearth with a stone floor and a thick hand hewn wood mantle. There is a crane for suspending pots attached to the north wall of the fireplace. The east end of the south wall has floor to ceiling doors of the same material as the cabinets on the north wall which, when closed, serve to conceal the refrigerator. There is a door surrounded by simple, flat molding of stained pine to the left of this closet and there is a chair rail of stained pine running along the wall from this door to the room's east entrance. There are authentic hand-hewn beams at the east and west ends of the room at the ceiling with two more similar beams equally spaced across the ceiling. There are smaller authentic hand-hewn beams at the north and south sides of the room with four more of them equally spaced across the ceiling. There is a door on the east wall to the right of the fireplace which leads to the pantry in the center of the wing (Photograph 12). There is a single double-hung window with an arched top on the west wall. The two sidelights of the original Palladian window, still visible on the exterior, have been covered on the interior.

<sup>6</sup> Anonymous, "Changeling Kitchen: Echo of Early America," *House Beautiful*. September, 1965, 148.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 13

Name of property Restmore  
County and State Fairfield, Connecticut

=====  
windows are surrounded by wide trim topped by dentils. Doorways at each end of the hallway lead to the north and south wings respectively. The east wall of the hallway is wider on the south end to accommodate the stairs. A wall with a rounded corner divides the two sections. There are two doorways on this wall which lead to bedrooms the doors are surrounded with the same Greek Revival molding used for the windows on the other side of the hall. The hallway has a barrel vaulted ceiling. (Photograph 17) There are six rooms on the second floor and three full baths. The north wing has a room on the west end which includes a small bathroom with original fixtures. This was originally two servants' rooms, but they were combined into one to create a studio for Mrs. Leeds in 1965. The window in this room was enlarged at the same time. There is a large bedroom on the west end of this wing with a barrel vaulted ceiling and an original fireplace mantle (Photograph 18). Sliding doors (originally French doors) at the east end and on the south wall of this bedroom open onto the balcony above the first floor porches. There are two rooms of equal size on the east side of the central section with a bathroom between them that was added in 1948. The south wing has a bedroom on its east end that is identical to the room on the east end of the north wing which also has fireplace with its original mantle (photograph 19). Directly behind this room is a large master bathroom with working original fixtures and a tile floor. The walls are covered with white rectangular ceramic tiles (Photograph 20). On the west end of this wing is another bedroom with sliding doors on its west and south walls which open onto the balcony above the porch on the west end of the south wing. Both of these bedrooms have barrel vaulted ceilings (Photograph 21). The bedrooms in the center wing have a slightly different, more rectilinear version of the barrel vaulted ceilings seen in the other rooms (Photograph 22). Each of these rooms has two rectangular double-hung windows surrounded by molding similar to that used in the hallway.

Name of Property

County and State

**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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 8

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

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

**Primary location of additional data:**

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

Fairfield Historical Society, Bridgeport Public Library

See continuation sheet(s) for Section No. 9

**Areas of Significance**

(enter categories from instructions)

- Architecture \_\_\_\_\_
- Commerce \_\_\_\_\_
- Social History \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**Period of Significance**

1912-1913 \_\_\_\_\_

**Significant Dates**

**Significant Person (only if Criterion B selected)**

Wamer, Dr. Ira DeVer \_\_\_\_\_

**Cultural Affiliation**

**Architect/Builder (use last names first for individuals)**

Rossiter, Ehrick Kensett \_\_\_\_\_

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 14

Name of property Restmore  
County and State Fairfield, Connecticut

Statement of Significance

Restmore is significant under Criterion C. It is a rare, mostly intact, example of a locally unusual architectural style by master architect Ehrick Kensett Rossiter. It and the nearby former servants quarters (also designed by Rossiter) for the Restmore estate are perhaps the only Cape Dutch Colonial Revival buildings in Connecticut. Restmore is exceptionally well executed and retains a high degree of integrity. Restmore is also significant under Criterion B since it was built as the summer residence of Dr. Ira DeVer Warner and his wife Eva Follett Warner. Dr. Warner was a founder of Warner Brothers, which became the United States' most successful corset and ladies underwear manufacturer in the late nineteenth and the early twentieth century. The company still exists as Warnaco Group, Inc. and it still uses the Warner's brand name, as well as other well known international brands.<sup>8</sup> Warner left a lasting legacy in Bridgeport, Connecticut by organizing its first water company, gas company, country club and YMCA.<sup>9</sup> He also served on the board of his church and two banks as well as local and regional corporations. He rose from being a poor farm boy to a millionaire industrialist who played golf with John D. Rockefeller, Sr. and who counted President Grover Cleveland and P. T. Barnum among his friends. Warner participated in the Reform Movement in the late nineteenth century by improving working conditions for his employees and commissioning the Seaside Institute, an impressive building for the recreation of the female workers from his Warner Brothers corset factories in Bridgeport.

Historical Context

Restmore was to be Dr. Ira DeVer Warner's country house and he wanted it to make a statement. He was the founder, with his brother Dr. Lucien Warner, of the county's most successful corset manufacturer; Warner Brothers. Dr. Warner and his wife, Eva Follett Warner, were very active in the business and social life of Bridgeport, Connecticut where they lived in an elegant mansion in the city's most fashionable section.<sup>10</sup> They wintered at Magnolia Villa, their home in Augusta, Georgia, where Dr. Warner spent much of his time playing golf with his friend, John D. Rockefeller.<sup>11</sup> The Warners would probably have visited Kykuit, Rockefeller's sprawling 3,500 acre country estate, since it is only about 45 miles from Bridgeport, and they may have been inspired to follow his example. Restmore would not be as grand a house or as large an estate as Rockefeller's but it would still set the Warners apart from others of their class in Bridgeport. It was their third home, where they planned to entertain and to spend summers away from their primary residence. They chose a location in the Mill Hill section of Southport, Connecticut that was only about seven miles from Bridgeport. This area was entirely rural and sparsely settled at that time. He assembled a 200 acre parcel there with more than enough room for a grand house and a working dairy farm.

<sup>8</sup> "Warnaco Group, Inc.," <http://www.warnaco.com/index.cfm/category/9/>

<sup>9</sup> George Curtis Waldo, *History of Bridgeport and Vicinity*, S. J. Clarke Publishing (New York; 1917) 22.

<sup>10</sup> Joe Hurley, "Wreckers Busy Pulling Down City Landmark," *Times-Star* (Bridgeport: November 13, 1937).

<sup>11</sup> John W. Field, *Fig Leaves and Fortunes*, Phoenix Publishing (West Kennebunk, Maine; 1990) 31.



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 15

Name of property Restmore  
County and State Fairfield, Connecticut

=====

Wealthy city dwellers have often chosen to build country houses as summer retreats. In the last quarter of the nineteenth century and in the early 20th century, these houses became larger and more elaborate. America's rich aspired to be English gentry and one of the prerequisites of displaying that status was the possession of a large and impressive country house. Some of them built summer "cottages" which were actually flamboyant monuments to their owners' taste and wealth. Great houses such as Cornelius Vanderbilt's The Breakers (1894), silver heiress Theresa Fair Oelrichs' Rose Cliff (1902) and others in Newport, Rhode Island; or cereal heiress Marjorie Meriwether Post's Mar a Lago (1924) and financier Edward Stotesbury's El Mirasol (1917) in Palm Beach, Florida all date from this period.

Many of these homes were built in seaside resort villages, but some were built in more isolated locations and, in a more faithful imitation of the English tradition, included large tracts of land and working farms. The grandest of all American country houses is George Vanderbilt's Biltmore (1895) in Ashville, North Carolina. Biltmore is the largest privately owned house in the United States with a floor area of 175,000 square feet and it sits in a 125,000 acre estate that includes working farms.<sup>12</sup> The owners of these homes commissioned the most famous architects of the day to design them. Stanford White, Richard Morris Hunt, Addison Mizner and others were kept busy working on grander and grander expressions of wealth. Their designs were often based on the chateaux, castles and great country houses of England, France and Spain. Interiors were often designed by Tiffany.

Warner chose Ehrick Kensett Rossiter, well known for his Connecticut country houses, to create a country home that would proclaim his taste and position. Rossiter was a New York City architect who practiced between 1877 and 1921. Rossiter scholar Anne Smith Finn states<sup>13</sup> his firm designed over 300 projects, both residential and commercial, from New England to Virginia. Rossiter worked in many styles and during the period in which he designed Restmore he was exploring both Cape Dutch Colonial designs and fireproof construction using terracotta tiles and stucco. Restmore is an exceptional example of Rossiter's work in which he combines these design and construction ideas into an impressive and unique country house.

### The Architect

Ehrick Kensett Rossiter was one of twins born in Paris to American parents on September 14, 1854. His father was Thomas Pritchard Rossiter who was a genre painter associated with the Hudson River school. His mother was Anna Ehrick (Parmly) Rossiter who was the daughter of a wealthy New York art patron. The family returned to the United States in 1856 after Anna died giving birth to their third child. Ehrick's middle name of Kensett probably honors Thomas Rossiter's good friend and fellow expatriate American painter in Paris, John Kensett.<sup>14</sup>

Young Ehrick was sent to Frederick Gunn's school, The Gunnery, in Washington, Connecticut from 1865 to 1871.<sup>15</sup> He formed a strong connection to the town and its surrounding, unspoiled forests and never lost his deep affection for it. Rossiter went on from The Gunnery to study architecture at Cornell, which was the

<sup>12</sup> "Biltmore", [http://www.biltmore.com/our\\_story/our\\_history/default.asp](http://www.biltmore.com/our_story/our_history/default.asp)

<sup>13</sup> Anne Smith Finn, Rossiter scholar, telephone conversation with the author, December 1, 2008.

<sup>14</sup> Albany Institute of History and Art, "A Studio Reception, Paris," <http://www.albanyinstitute.org/z-%20AIHA%20website/5-Collections/Paintings%20&%20Sculpture/rossiter.htm>

<sup>15</sup> Alison Gilchrist, *Return to Arcadia*, The Gunn Memorial Library, Washington, Connecticut, 2006, 3.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 16

Name of property Restmore  
County and State Fairfield, Connecticut

only college offering a degree in that discipline at the time. He apprenticed in the office of Henry Hobson Richardson and opened an architectural practice in New York with fellow Cornell graduate Frank A. Wright in 1877.<sup>16</sup> Rossiter dissolved the partnership with Wright in 1911.<sup>17</sup> This firm is perhaps now best known for their book, *Modern House Painting* (1883)<sup>18</sup>, which still serves as a paint color guide for houses of that era. Rossiter practiced on his own until forming another partnership with John Muller in 1914. He continued to work with Muller until he retired to Washington in 1921. Rossiter alone and with his two partners designed over 300 projects in a variety of styles including private homes, apartment buildings, barns, carriage houses, factories, academic buildings, the Connecticut Pavilion at the Jamestown Exposition of 1907 and several renovations to existing buildings.

Rossiter would eventually design a home for himself in Washington as well as two buildings for the Gunnery, two schools, a club building, a church, an addition to the Congregational Church on the Green, a retreat for working women, the Gunn Memorial Library, and twenty-two country houses. He also bought large tracts of land to protect the character of this bucolic New England town. These buildings and tracts of land (the land became the core of the Steep Rock Association land trust encompassing more than 2,700 acres today)<sup>19</sup> redefined the village of Washington. The town became a virtual gallery of his work. His early buildings are in the Shingle Style, but, by the end of the nineteenth century, his work became simpler and more classical. His twentieth century buildings in Washington are mostly Colonial Revival styles, but there are some examples Italian Renaissance and even hints of the Prairie Style in his later country houses. Country house designs form Rossiter's most coherent body of work in Connecticut and clearly show the evolution of his thinking as well as his clients' changing tastes. Restmore fits squarely into this body of work as an example of high style and innovative construction techniques, but it stands alone in its use of Cape Dutch Revival architecture.

Restmore

Rossiter designed most of his early Connecticut country houses in the Queen Anne and Shingle styles, but he also used the gambrel roof and Dutch gable of the Dutch Colonial style in four of these homes and one other building. The building that is not, strictly speaking, a country house, is Holiday House (1893), which was commissioned by prominent Washington resident Edward Hook Van Ingen as a retreat for young working women affiliated with St. Bartholomew's church in New York. Its plan resembles Rossiter's later design for Restmore. It is a two story building with prominent wings with Dutch gables at each end of a central block. It has open porches supported by Tuscan columns on the first story which continue across both wings and the central block. Rossiter also uses horizontal bands to visually define the gables and to visually divide the first and second stories.<sup>20</sup> The building's resemblance to Restmore stops there, but it is clearly an early precursor to the design of the Warner's Southport house.

At about the same time that Rossiter was designing Restmore, he was also working on some more modest houses for an "Improvement Company" (developer) in New Jersey. One of these homes is illustrated in

<sup>16</sup> Gilchrist, *Arcadia*, 34.

<sup>17</sup> Anne Smith Finn, email to the author, October 26, 2008.

<sup>18</sup> E. K. Rossiter and F. A. Wright, *Modern House Painting*, William T. Comstock (New York:1883)

<sup>19</sup> "History," Steep Rock Association, Inc., [http://steeprocksassoc.org/?page\\_id=10/](http://steeprocksassoc.org/?page_id=10/)

<sup>20</sup> Gilchrist, *Arcadia*, 7.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 17

Name of property Restmore  
County and State Fairfield, Connecticut

“Architect’s and Builder’s Magazine” in 1910 (figure 6)<sup>21</sup> and it bears a great resemblance to Restmore. Its Dutch gables are almost identical to Restmore’s and it has a similar pergola over the main entrance. This home is also claimed to be “fireproof” because of the use of terracotta tiles and stucco in its construction.

Cape Dutch Revival Style

Rossiter had been working with elements of the Dutch Revival style in his Connecticut country houses since at least 1893. By the time he designed Restmore he had moved beyond simply applying gambrel-roofed gables to Shingle Style buildings, to a more direct expression of a variant of this style: Cape Dutch Revival. This style of South African architecture, with its characteristic shaped gables, evolved from eighteenth and early nineteenth century models. It became popular in South Africa itself through the efforts of Cecil Rhodes and his favorite architect, Sir Herbert Baker. Rhodes, like many in the United States at the same time, was seeking to establish a national architectural style for South Africa in order to build a sense of national identity.<sup>22</sup> Baker designed Groote Shuur as a grand residence for Rhodes in this style and Rossiter used it as the model for Restmore. Rossiter’s more modest New Jersey design from about the same time is closer to a rural manor house from earlier in South Africa’s history<sup>23</sup> (except for the pergola), but most of the elements used in Restmore, including the gables, the tile roof and the pergola over the entrance, are used here.

In Groote Shuur, Rossiter found an example of a large and gracious Cape Dutch Revival mansion that he could adapt to the Warners’ requirements of an impressive summer home while continuing his exploration of the style. Groote Shuur’s stucco exterior and tile roof also lent itself easily to the requirements of fireproof construction. Rossiter kept the basic layout of Groote Shuur, but he added much more outdoor space with the porches and balconies of the south wing and east façade. He also reduced the size of the central gable and emphasized the wings as he had at Holiday House in Washington. He reversed Groote Shuur’s layout by making the South African building’s façade into Restmore’s rear elevation. These changes adapted the design to its site and provided the Warners with more outdoor space for entertaining as well as creating balconies for their and their guest’s second floor bedrooms. Rossiter intended for Restmore to be approached by a road which climbed a hill diagonally and crossed in front of the building’s east, most impressive, façade and then curved around its north wing to the entrance on the west side. The Warner’s guests would first see Restmore as a commanding hilltop mansion. However, this road was removed before 1948 and the house is now approached from the north from Warner Hill Road. It is now usually entered through the former servant’s entrance.

Developers, like those financing Rossiter’s New Jersey house, were quick to understand the marketing value of a “fireproof building” and many new apartment and commercial buildings used the term prominently in their

<sup>21</sup> “Fireproof Houses at Mountain Station NJ,” *Architect’s and Builder’s Magazine*, October, 1910; 30.

<sup>22</sup> Nic Coetzer, “The Production of the City as a White Space: Representing and Restructuring Identity and Architecture, Cape Town, 1892-1936,” in Iain Borden and Katerina Ruedi, *The Dissertation: An Architecture Student’s Handbook*, Architectural Press (Boston, 2000) 135.

<sup>23</sup> Jan Van Der Muelen, “Northern European Origins of South African Colonial Architecture,” *The Journal of the Society of Architectural Historians*, Vol. 22, No. 2 (May, 1963) 51-61.



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 18

Name of property Restmore  
County and State Fairfield, Connecticut

advertising. Even a few single family homes, such as those in the previously mentioned article, were built with some fireproof or slow-burn construction elements.

Three of the major elements of this method of fireproofing were a heavy timber frame, which was thought to char rather than burn quickly in a fire, masonry exterior walls with no wooden ornamentation to catch fire and noncombustible roofing material. This type of construction was often used in the construction of single family residences in 1910. In his design for Restmore, Rossiter employs all three of these elements of fireproofing. He specifies "braced frame construction" which was archaic by 1910 but which provided the heavy timber component of fireproofing. He specified that the exterior of the building should be clad in hollow terracotta tiles and that these tiles should be covered with stucco, as he had in the New Jersey house. This treatment provided resistance to exterior fires as did the tile roof.<sup>24</sup> The only wood ornament on the exterior is the pergola over the entrance door that he had also used in New Jersey.

#### Warner Era

Restmore was constructed with local labor during a three year period from 1910 to 1913. It was to be the estate's manor house and the entire 200-acre compound included a Rossiter-designed carriage house and servants quarters in the Cape Dutch Revival style as well as other barns and utility buildings. (Figure 7) The carriage house burned in 1980<sup>25</sup> and the other farm buildings have been demolished but the servant's quarters survive as a private home. An aerial photograph from 1951 shows Restmore along with the servants' quarters and the carriage house. The house to the south of Restmore is The Fairways, the home that Ira Follett Warner built in the Moderne style for his family in 1936.<sup>26</sup> (Figure 8)

The location of the Restmore estate was quite rural and isolated in 1910, but the Warners were used to the comforts of city life, so Dr. Warner, in his capacity as president of both the Bridgeport Hydraulic Company and the Bridgeport Gas Company had water and gas mains extended to service his summer home. Dairy farm operations started in 1912, but the first farm herd of 120 cows was wiped out by disease that same year. The farm was subsequently operated with only a few animals and it was never a commercial operation.<sup>27</sup>

Dr. Warner spent very little time in his new summer home. In January of 1913, he died unexpectedly of heart failure at his winter home, Magnolia Villa, at the edge of the Augusta National Golf Club.<sup>28</sup> After his death, his widow, Eva Follett Warner, sold the Augusta house and moved to Restmore with her son Ira Follett. Eva added electrical service and enclosed the entrance pergola and the porch on the east end of the north wing to adapt the house for year-round occupancy. She continued to live there, rather than in the palatial Bridgeport house, until she passed away in 1941. After his mother's death, Ira Warner formed the Dartis Corporation to subdivide the estate. Fuller and Muriel Leeds bought Restmore from the Dartis Corporation in 1947.

#### Ira DeVer Warner

<sup>24</sup>Rossiter, 1910.

<sup>25</sup>"A Barn Burner," *Fairfield Citizen News* (Fairfield, CT), March 5, 1980

<sup>26</sup>David Sturges, "Restmore: Its History and Preservation Record," *Fairfield*, 2007, 3.

<sup>27</sup>Ibid.

<sup>28</sup>Field, *Fig Leaves*, 30.



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 19

Name of property Restmore  
County and State Fairfield, Connecticut

Ira DeVer Warner rose from small town doctor to medicine show entrepreneur, to industrialist and started a company that is still in business and has lasted over 130 years. He was born on a farm in Linklaen in central New York on March 26, 1840. His brother Lucien was born a year later. His father died when the boys were still small children and their mother raised them alone while also managing the family farm. Lucien went off to Oberlin College, but DeVer (he never used Ira) stayed in Linklaen where he apprenticed himself to a local doctor. He later attended Geneva Medical College for two years and returned to McGrawville, near Linklaen, to practice medicine. As a result of his practice, DeVer became interested in the idea of preventative medicine. He developed some of his own theories on the subject and gave a lecture on anatomy and healthy living to the New York Central Academy in McGrawville in 1866. It was a great success, despite the fact that DeVer was far from an expert in those subjects. By this time, Lucien, who had been studying medicine at New York University, was also back in McGrawville and the brothers decided give a series of lectures similar to DeVer's McGrawville presentation and to charge admission. The two of them, accompanied by their families, traveled around the small towns of New York, Pennsylvania and Ohio from 1867 to 1872 delivering their lectures and selling patent medicines called Warner's Safe Kidney and Liver Cure and Warner's Safe Nervine. They also wrote two medical books (9,500 copies sold) and invented an instrument for the treatment of catarrh which also sold very well. DeVer, according to Lucien, "... had a marked gift as a public speaker. ... He had a keen sense of humor which kept the audience interested and pleased."<sup>29</sup> The brothers did well from the lectures, some would call them medicine shows, but they eventually grew tired of the road. DeVer returned home to McGrawville and Lucien tried practicing medicine in New York City.

DeVer was still looking for ways to make money and his interest in anatomy and health led him to design a revolutionary corset which produced the then-fashionable wasp-waisted look without painfully constricting a woman's torso. It was an immediate success. They called it Dr. Warner's Health Corset and DeVer ran the manufacturing arm of the business in McGrawville while Lucien handled sales out of his apartment on West 41<sup>st</sup> Street in New York. By 1876, just two years after they had started the business, the McGrawville factory proved to be too small and the town too remote for the new company. In that year they moved to Bridgeport, Connecticut for its bigger labor pool and better transportation by both rail and sea. They opened their new 12,000 square foot brick building in the fall of that year. Warner Brothers came to Bridgeport with six employees, but at the time of Dr. Warner's death in 1913, it had over 3,000 employees and a factory that covered four city blocks.<sup>30</sup>

The business grew quickly, and Dr. Warner became a true pillar of the community. He was the president of Bridgeport's first water company, Bridgeport Hydraulic; organizer and president of the Bridgeport Gas Company, Brooklawn Country Club and the YMCA. He also served on the board of the City Savings Bank, the Pequonnock National Bank and the New York, New Haven and Hartford Railroad.

Dr. Warner was also active in the Reform Movement of the late nineteenth century. He advocated for better housing conditions for workers, better transportation, more parkland and improved hospitals with access to healthcare for rich and poor alike. He and his brother also instituted social affairs and other activities for their workers and they believed that, "... the noon hour should be a time of rest and enjoyment."<sup>31</sup>

<sup>29</sup> Field, *Fig Leaves*, 10.

<sup>30</sup> Waldo, *Bridgeport*, 22.

<sup>31</sup> *Ibid.*

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 20

Name of property Restmore  
County and State Fairfield, Connecticut

In 1887, Warner brothers led the nation by being the first to open a facility intended strictly for the enjoyment and recreation of their female employees. They built the Seaside Institute across the street from their factory and opened it with great fanfare. The guest of Honor was Mrs. Grover Cleveland, then the First Lady. She was accompanied by Daniel Scott Lamont who was then the President's private secretary and who would later serve as Secretary of War during President Cleveland's second term.<sup>32</sup> Warner's friend and fellow Bridgeport resident, P. T. Barnum also attended the event. But the real stars of this gala, according to the New York Times, were the 2,000 factory girls (no male escorts were allowed) who, "... were all bright-eyed and well dressed. Jewelry was scarce...but the high average of pretty faces furnished ornamentation much more gratifying to look at and of a kind that could not be bought." In his remarks that evening, Dr. Warner said, "Our object is to contribute to the enjoyment of the 1,100 women in our employ."<sup>33</sup> The Seaside Institute building is now listed in the National Register of Historic Places.<sup>34</sup>

Dr. Warner retired from the day to day operations of the company in 1900 and in that year he built his winter home, Magnolia Villa near the National Golf Club in Augusta, Georgia. In Augusta, he met John D. Rockefeller, Sr. and the two played golf together every day except Sunday. On Sundays the Rockefellers would come to Magnolia Villa for dinner after church.<sup>35</sup>

By 1910, summers in Bridgeport must have become oppressive for the Warners and they began construction of Restmore as a summer residence. Construction proceeded slowly and the house was not ready for them until 1912. But Dr. Warner was not able to enjoy his new home for long, since he died suddenly in Augusta in 1913.<sup>36</sup>

#### Leeds Era

Fuller Leeds was the Vice President and head of the Trust Department of the Citytrust Bank in Bridgeport. His wife, Muriel Read Leeds, was an artist and would later become well known both for her work in bonsai and her bonsai collection which forms the core of the American Bonsai collection at the National Arboretum in Washington, DC. The Leeds' renamed the property Pheasant Walk and made some changes to the house before they moved in in 1948.

The Leeds made more changes in the 1960s. On the second floor, they combined two servant's rooms on the west end of the north wing for Mrs. Leeds' studio and enlarged a window on its north side to provide better light. They replaced all of the French doors on the second story balconies with sliding doors, and added a Lord and Burnham aluminum greenhouse with heat and water to the center of the first story of the south wing for Mrs. Leeds' famed bonsai collection. They also renovated the kitchen in the style of an early American colonial house and added a swimming pool.

<sup>32</sup> William Gardner Bell, *Secretaries of War and Secretaries of the Army*, Center of Military History (Washington, DC;1992) 96.  
<http://www.history.army.mil/books/Sw-SA/Lamont.htm>

<sup>33</sup> "The President's Wife greeted by factory girls of Bridgeport," The New York Times, November 11, 1887.

<sup>34</sup> National Park Service, "National Register Information System,"  
[http://www.nr.nps.gov/iwisapi/explorer.dll?IWS\\_SCHEMA=NRIS1&IWS\\_LOGIN=1&IWS\\_REPORT=100000039](http://www.nr.nps.gov/iwisapi/explorer.dll?IWS_SCHEMA=NRIS1&IWS_LOGIN=1&IWS_REPORT=100000039)

<sup>35</sup> Field, *Fig Leaves*, 30.

<sup>36</sup> *Ibid.*

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 21

Name of property Restmore  
County and State Fairfield, Connecticut

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Both Fuller and Muriel Leeds died in 1988 and ownership of the house passed to their daughter, Ellen Leeds Sturges who still owns the property in 2009.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 22

Name of property Restmore  
County and State Fairfield, Connecticut

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United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 23

Name of property Restmore  
County and State Fairfield, Connecticut

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Restmore  
Name of Property

Fairfield, Connecticut  
County and State

**10. Geographical Data**

Acreage of Property 5.5

UTM References  
(Place additional boundaries of the property on a continuation sheet.)

USGS Topographic Quad name Westport, Connecticut

1 1/8 6/4/4/3/1/5 4/5/5/7/4/7/2  
Zone Easting Northing

2 / / / / / / / / / / /  
Zone Easting Northing

3 / / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / / /  
Zone Easting Northing

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

Town of Fairfield, Connecticut - Block 225 Lot 2

Boundary Justification (Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

**11. Form Prepared By**

name/title Tod Bryant

organization \_\_\_\_\_ date 1/30/2009

street & number 23 Morgan Avenue telephone 203-852-9788

city or town Norwalk state CT zip code 06851

email address tbryant23@att.net

**Additional Documentation**

The National Register requires each nomination consist of the following beyond this 4-page cover form:

- Continuation Sheets for narrative
- A **USGS topographic quad map** (7.5 or 15 minute series) indicating the property's location
- A **Sketch map** for historic districts or properties having large acreage or numerous resources
- A **Photo identification map** for districts; one map can serve both as sketch and photo ID map.
- black and white photographs** of the property. See policy statement for acceptable use of digital photographs

The Connecticut Commission on Culture and Tourism requires the following for all nominations:

- An **additional set of black and white photographs** that remains at the SHPO
- Floor plans** of properties whose significance is based on their plans
- Color slides or PowerPoint images** and presentation of the property to the Connecticut State Review Board

**Property Owner**

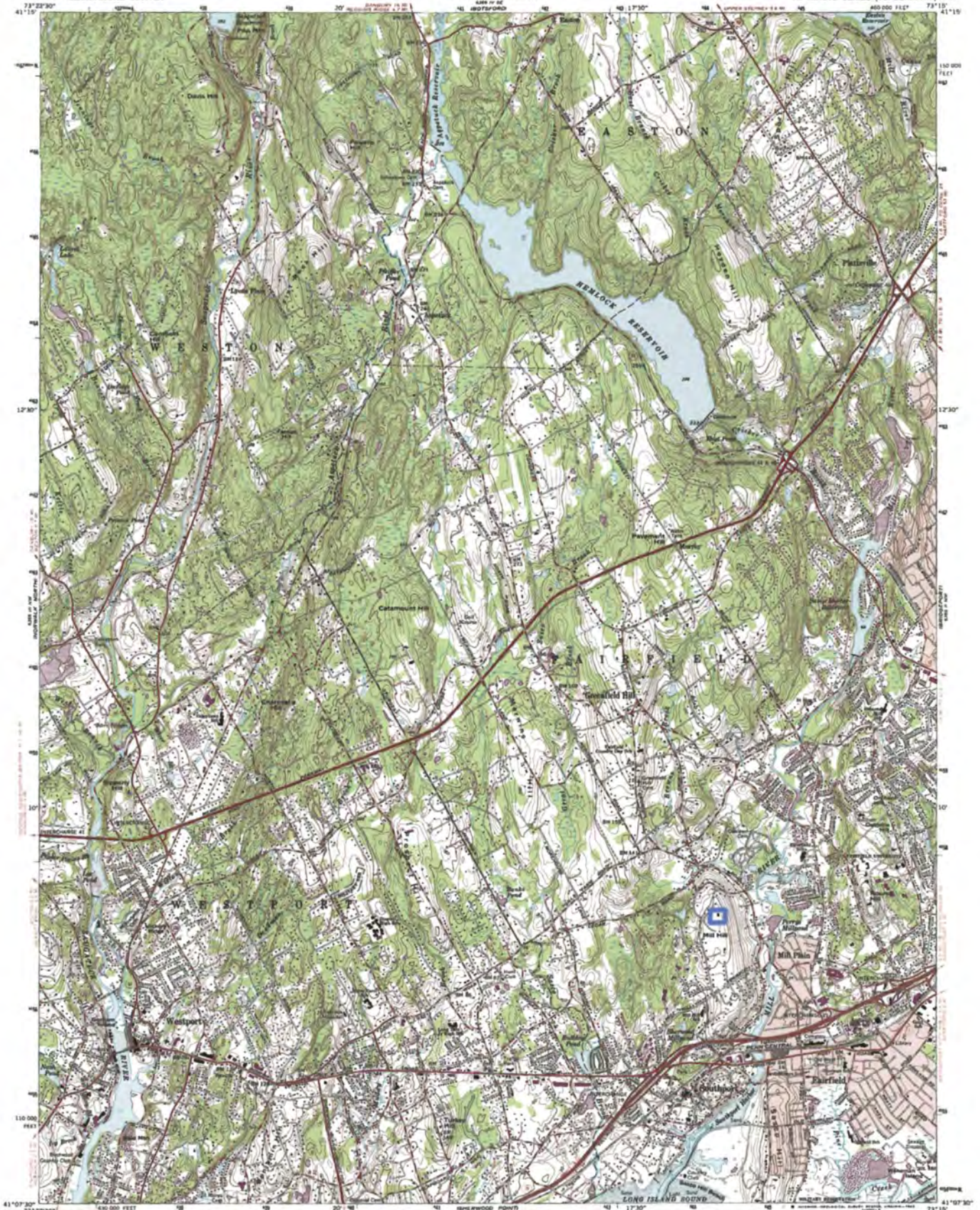
name/title Mrs. Ellen Sturges

street & number 375 Warner Hill Road telephone 203-259-1233

city or town Southport state CT zip code 06890

email address (if available) \_\_\_\_\_

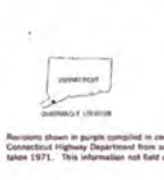




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Topography by photogrammetric methods from aerial photographs  
taken 1949; field checked 1951; Revised 1960  
Selected hydrographic data compiled from USC&GS Chart 220 (1959)  
This information is not intended for navigational purposes.  
Polaris projection. 1927 North American datum  
10,000-foot grid based on Connecticut coordinate system  
1,000-meter Universal Transverse Mercator grid ticks,  
zone 18, shown in blue  
Five red dashed lines indicate reflected fence and half lines where  
generally visible on aerial photographs. This information is unclassified  
Red line indicates areas in which only landmark buildings are shown  
This information is for  
This map complies with National Map Accuracy Standards



SCALE 1:24,000  
CONTOUR INTERVAL 10 FEET  
DATUM IS MEAN SEA LEVEL  
DEPTH CURVES AND SOUNDINGS IN FEET - DATUM IS MEAN LOW WATER  
SOUNDING SHOWN BETWEEN THE APPROPRIATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 7 FEET  
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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



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Heavy-duty ——— Light-duty ———  
Medium-duty ——— Unimproved dirt ———  
Interstate Route U.S. Route State Route  
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UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Restmore  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: CONNECTICUT, Fairfield

DATE RECEIVED: 5/22/09 DATE OF PENDING LIST: 6/08/09  
DATE OF 16TH DAY: 6/23/09 DATE OF 45TH DAY: 7/05/09  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000467

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: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 7.1.09 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in  
The National Register  
of  
Historic Places**

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

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.





Restmore  
Fairfield, Fairfield, Connecticut  
Figure 1 Groote Shuur  
c.1956 Unknown



Restmore  
Fairfield, Fairfield, Connecticut  
Figure 2 early view northwest  
c.1912 unknown

P I C T O R I A L F A I R F I E L D



At the top of Mill Hill stands "Restmore," part of the estate of Mrs. I. DeVer Warner, surrounded by one of the most spacious lawns in Fairfield.



Side view emphasizes details of Colonial Capetown architecture of the house, which is a replica of the home of Cecil Rhodes in Capetown, South Africa.

Restmore  
Fairfield, Fairfield, Connecticut  
Figure 3 early views  
c.1939 unknown



Restmore  
Fairfield, Fairfield, Connecticut  
Figure 4 view northwest  
c. 1920 unknown



Very nice!! - Your kitchen is really a dream!! Xx Jeanne

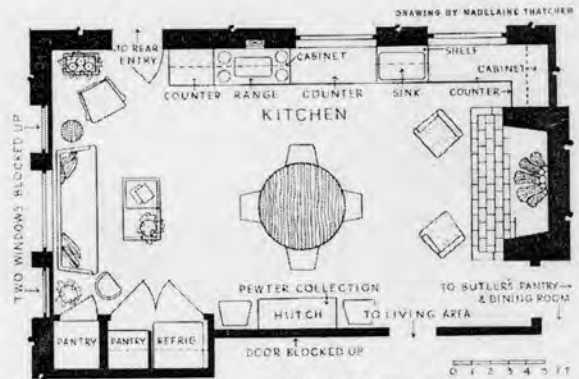


"AFTER" PHOTOGRAPHS BY WESLEY BALZ

Changing kitchen:

## ECHO OF EARLY AMERICA

In times past, many an American house had a hospitable kitchen very similar to the one shown on these pages. Same kind of brick fireplace, with cooking utensils alongside. Hand-hewn oak for ceiling beams and plank floor. Cabinets, like these, of pine. Here and there the warm shine of copper and brass, the cool gleam of pewter, the strong black of hand-wrought iron hinges and candle holders. A dining table and comfortable chairs were part of the picture, for the kitchen was a family room, a gathering place. Just such cordial charm was what Mr. and Mrs. A. Fuller Leeds wanted for the kitchen of their old hill-top house in Fairfield, Connecticut. They scouted New England for antique woods and hardware to re-create an authentic atmosphere. (Please turn to page 182)



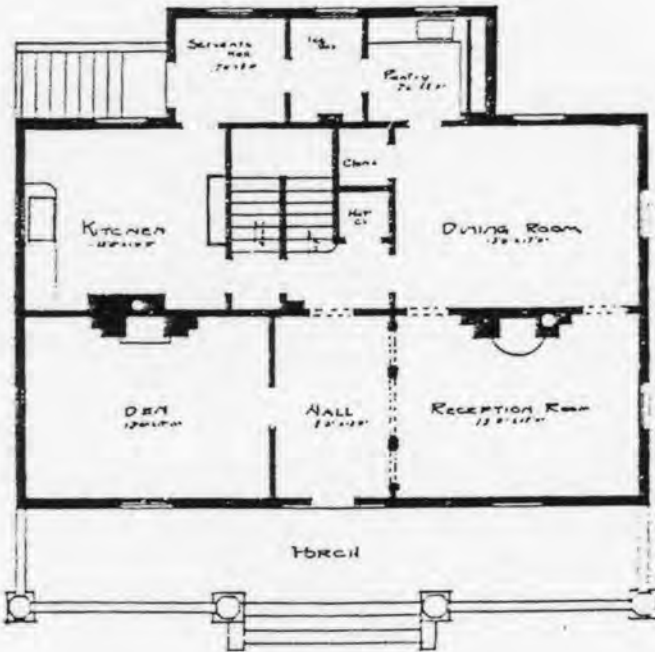
ARCHITECT: William H. Jackson

The kitchen, floor plan above, was achieved by removing a wall and absorbing a maid's room into one area. At top of page, the stove that occupied space now used by the old-style fireplace—an essential for an Early American attitude in a modern kitchen.

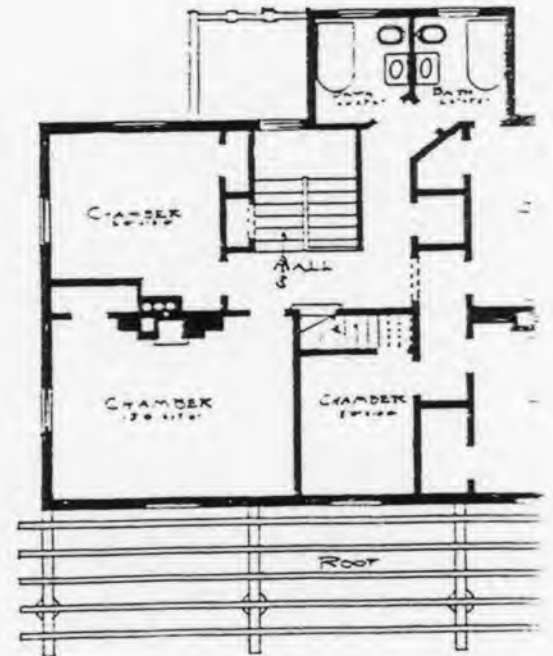
Restmore  
Fairfield, Fairfield, Connecticut  
Figure 5 House Beautiful kitchen article  
September, 1967 photo: Wesley Balz drawing: Madelaine Thatcher



Restmore  
 Fairfield, Fairfield, Connecticut  
 Cape Dutch Colonial Revival House in New Jersey  
 Architect's and Builder's Magazine  
 October, 1910  
 Rossiter and Wright



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOLLOW TILE, STUCCO FINISHED HOUSE.

Rossiter & Wright.

Mountain Station, N. J.  
 Star Expansion Bolts Used.







Restmore

Fairfield, Fairfield, Connecticut

Figure 8 aerial photograph

1951 Morley Kraus





Restmore

Fairfield, Fairfield, Connecticut

Photo 1 view northwest

October 9, 2008 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 2 view southwest  
October 9, 2008 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 3 view east  
October 9, 2008 Tod Bryant





Restmore  
Fairfield, Fairfield, Connecticut  
Photo 4 view north  
October 9, 2008 Tod Bryant





Restmore

Fairfield, Fairfield, Connecticut

Photo 5 view northeast

October 9, 2008 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 6 view east  
October 9, 2008 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 7 view southeast  
October 9, 2008 Tod Bryant





Restmore  
Fairfield, Fairfield, Connecticut  
Photo 8 view south  
October 9, 2008 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut

Photo 9 entrance hall

January 26, 2009 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 10 dining room view west  
January 26, 2009 Tod Bryant





Restmore  
Fairfield, Fairfield, Connecticut  
Photo 11 dining room view northeast  
January 26, 2009 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut

Photo 12 kitchen view east

January 26, 2009 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut

Photo 13 east room north wing view east

January 26, 2009 Tod Bryant





Restmore

Fairfield, Fairfield, Connecticut

Photo 14 living room view northeast

January 26, 2009 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 15 living room view south  
January 26, 2009 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut  
Photo 16 greenhouse porch view north

January 26, 2009 Tod Bryant





Restmore

Fairfield, Fairfield, Connecticut

Photo 17 second floor hallway view north

January 26, 2009 Tod Bryant



Restmore  
Fairfield, Fairfield, Connecticut  
Photo 18 original mantle northeast bedroom  
January 26, 2009 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut

Photo 19 original mantel southeast bedroom view north

January 26, 2009 Tod Bryant





Restmore

Fairfield, Fairfield, Connecticut

Photo 20 second floor master bath view south

January 26, 2009 Tod Bryant



**Restmore**

Fairfield, Fairfield, Connecticut

Photo 21 barrel vaulted ceiling southwest bedroom view west

January 26, 2009 Tod Bryant



Restmore

Fairfield, Fairfield, Connecticut

Photo 22 barrel vaulted cieling south center bedroom view south

January 26, 2009 Tod Bryant





TO: J. Paul Loether, Chief  
National Register of Historic Places

FROM: Stacey Vairo, National Register Coordinator

SUBJECT: National Register Nomination

The following materials are submitted on this 19 day of May  
2008, for nomination of the Restmore, Fairfield, CT  
Connecticut

to the National Register of Historic Places:

- Original National Register of Historic Places nomination form
- Multiple Property Nomination form
- Photographs
- Original USGS maps - to follow
- Sketch map(s)/figure(s)/exhibit(s)
- Pieces of correspondence
- Other \_\_\_\_\_

COMMENTS:

- Please insure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objections do \_\_\_\_\_ do not \_\_\_\_\_  
constitute a majority of property owners.
- Other: \_\_\_\_\_