

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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RECEIVED JAN 11 1982  
DATE ENTERED FEB 11 1982

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC **Glover House**

AND/OR COMMON **Budd House**

**2 LOCATION**

STREET & NUMBER **50 Main Street**

CITY, TOWN **Newtown** VICINITY OF **6th Toby Moffett**  
--- NOT FOR PUBLICATION CONGRESSIONAL DISTRICT

STATE **CT** CODE **09** COUNTY **Fairfield** CODE **001**

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME **Mark V. Oppenheimer and Stephen D. Wippermann**

STREET & NUMBER **50 Main Street**

CITY, TOWN **Newtown** VICINITY OF STATE **CT**

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. **Newtown Town Clerk**

STREET & NUMBER **51 Main Street**

CITY, TOWN **Newtown** STATE **CT**

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE **State Register of Historic Places**

DATE **1980** --- FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS **Connecticut Historical Commission**

CITY, TOWN **Hartford** STATE **CT**

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Glover House is located in Newtown, Connecticut, occupying a prominent position along the eastern side of the town's Main Street, approximately one-quarter mile north of the junction of Routes 6 and 25. To its immediate north and south are found other large residences built in various eighteenth- and nineteenth-century styles; while across the street lies the Town Hall together with a row of stores and other older homes.

Built in 1869 in the Second Empire style, the Glover House is a commodious, frame residence consisting of a large, three-story central block with a two-story service wing to the rear. The distinctive Mansard roof is covered with slate, while the house's exterior sidewalls are sheathed with clapboards.

The three-bay main facade of the house is strictly symmetrical. It is dominated by a projecting central pavillion, capped by a small tower, and a wide front porch, supported by Corinthian columns, which shelters the main entry. This regularity, however, is dispensed with on the sides and rear of the house which reveal a skillful if eclectic use of irregular masses to enhance the comfort and usefulness of the rooms within. Thus, the house's south side has a projecting, three-story, half-hexagonal bay which is carried upward to the roof. On the first floor, this bay is used to light the dining room, achieving both extra room and the dramatic effect of a gracefully curving, fenestrated wall. Behind, or to the east side of the house, the two-story service ell terminates in a small porch. On the north side is another projecting bay, a shallow, square-sided appendage, which acts as a shield to the private veranda or gallery leading out from the morning room. In sum, the overall design of the house skillfully combines large masses for both aesthetic and functional purposes.

The house's exterior contains a number of highly interesting decorative elements. First, the steeply sloping sides of the Mansard roof are covered with slates of three different shapes. Directly under the molded curb which is supported by small modillions, one finds three courses of diamond-shaped slates. The first and third courses are blue-grey, but the second is brick red which forms a pleasing band of contrasting color around the top of the roof. Below these diamond-shaped courses, there are sixteen courses of fishscale slates followed by eight courses whose slates are rectangularly shaped. On the main facade, three dormer windows are framed into the Mansard roof (with two dormers on the north and south sides). Over the windows are steeply-pitched slate roofs with applied wooden trim in the tympanum above the moldings of the round-headed, 2-over-2 sash. The sides of these dormers are buttressed by large, upturned consoles. The rest of the fenestration is also highly decorative. The second-floor windows are large, round-headed, 2-over-2 sash under heavily molded window hoods in the form of segmental arches. The first-floor windows are square, 2-over-2 sash with heavily molded

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Local History
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1869 - built

BUILDER/ARCHITECT Attrib. to Silas N. Beers

## STATEMENT OF SIGNIFICANCE

The Glover House possesses two areas of significance. First, and of greater consequence, the structure is an excellent example of the Second Empire architectural style as interpreted in a domestic residence (National Register criterion C). Second, until recently, the house has remained in the same family; and the lives of its members clearly mirrored the kind of existence that an upper-middle class family led in a typical American small town of the late nineteenth and twentieth centuries (National Register criterion A).

The Glover House is a noteworthy example of a gentleman's residence built in the Second Empire style. This architectural mode, introduced into America from France (its particular inspiration was the neo-Baroque additions to the Louvre begun in 1852), gained enthusiastic acceptance in the late 1850s and 1860s; and, as a result, many large Second Empire commercial and municipal buildings were constructed across the country during these years.<sup>1</sup> At the same time, the growing popularity of Second Empire construction caught the fancy of wealthy men who demanded private residences built in the new style. One such individual was Henry Beers Glover, a prominent banker and resident of Newtown, Connecticut, whose house, completed in 1869, was a catalogue of Second Empire design principles and ornamentation.

The hallmark of the style was, of course, the steeply-pitched Mansard roof, finished with a curb around its upper edge. This roof always included dormer windows of various forms. Below the roof, such houses followed a variety of designs; but most emphasized their vertical dimensions through the massing of tall bays, towers and pavillions. The exterior and interior decoration was usually rich although often cluttered, revealing a good deal of local diversity in the choice and mixture of architectural elements such as brackets, consoles, window hood moldings, window shapes, porch columns and balusters, and cornice moldings. The results were large (by today's standards), imposingly tall houses, whose rich ornamentation sometimes embellished the overall design, but, in other cases merely contributed a great deal of "Meaningless addenda."<sup>2</sup> The Glover House, as the above description and accompanying photographs indicate, exemplifies most of these stylistic features and contradictions.

Born in 1824<sup>3</sup> in Newtown, Henry Beers Glover was a successful business man. In 1855, he joined a number of his substantial neighbours to found the Newtown Savings Bank, serving as its treasurer for most of the institution's first fifteen years. In 1859, he became a director

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Commemorative Biographical Record of Fairfield County, Connecticut.  
Chicago: J. H. Beers & Co., 1899.

The Danbury News, March 31, 1870.

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.8 acres

UTM REFERENCES

A 18 641240 4586010  
 ZONE EASTING NORTHING

B           
 ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

The property is Lot 10, Block 8, Newtown Assessor's Map 26. The verbal boundary description for 50 Main Street, in Newtown, Connecticut, may be found in the Newtown Land Records, Volume 275, p. 166 and Volume 299, p. 295.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE Hal Keiner

ORGANIZATION Historic Resource Consultants

DATE April 6, 1979

STREET & NUMBER Box 141

TELEPHONE (203) 423-7874

CITY OR TOWN Windham

STATE CT

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL    STATE    LOCAL X

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Director, Connecticut Historical Commission

DATE January 4, 1982

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

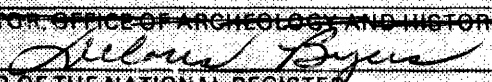
DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

KEEPER OF THE NATIONAL REGISTER

*Handwritten initials*



National Register

2/11/82

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surrounds and wide sills supported by squared corbels. The first-floor windows on both the north and south sides between the projecting bays and the front facade have elaborate hoods consisting of steeply-pitched metal roofs, a molded cornice, and a frieze or "skirt" of cutout wooden circles connected by narrow rectangles. The house's main cornice is fairly wide and deep, and is supported by heavy but rather simple brackets, paired at the corners. The front porch is supported by four richly-carved, fluted Corinthian columns, and rests at either end of the main facade on engaged, squared columns of a matching design. All of the porch columns rest on rectangular pedestals at the level of the wide railing, between which are nicely turned balusters. The front double door is framed by a heavily molded surround which forms a segmental arch above. Each door consists of three panels, the upper most being glass in the shape of a pointed arch. On the south side of the house towards the rear, there is a door containing two narrow, etched-glass panels. Above this door is a flat-roofed hood, supported by large consoles with cutout sides. Along the back of the kitchen ell there is a plain rear porch, without brackets, supported by squared columns, undoubtedly for the use of the servants on hot summer evenings. The rear gallery leading out from the morning room has a bracketed flat roof supported by squared columns. Unfortunately, the balusters under the rail have been replaced and the whole edifice shows signs of neglect. Finally, it is interesting to note that the house lacks the iron cresting found on many contemporaneous structures. Indeed, except for the stubby wooden finial above the central pavillion, the roof is without ornament (the plain chimneys are placed towards the middle of the upper flattened roof, out of sight from the street).

The arrangement of the rooms within the house reveals a great deal about the domestic organization of a large upper-middle class Victorian residence. The house has two distinct parts--the main block towards the front for the family and the rear ell for the servants who were so necessary for the day-to-day running of such an establishment. Thus, on the first floor of the main block, one finds large, beautifully finished public rooms leading off from an impressive central hallway. From the main entry, there are doors on either side of the hall leading to the front parlors. Behind these rooms are, on the south, a large dining room, and, on the north, a smaller morning or breakfast room. This latter room is particularly impressive, with narrow French doors and an eight-light transom above leading out to a sheltered gallery. The position of this room, facing east, was obviously designed to catch the morning sun, flooding the room with warmth and light. On the second floor, there are four large

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bedrooms, with a dressing room (now a bathroom) between those in front. Three extra bedrooms are located on the third floor, a fourth room serving for storage and containing a large wooden water cistern. This construction, together with the stone cistern in the basement, supplied the house with running water. It is a large, rectangular structure whose obviously enormous weight when full is partly supported by a massive king-post truss along one side.

The service ell is a self-contained world. On both the first and second floors, access to and from this section of the house is through a handsome door with narrow, etched-glass panels, panels which allow light but not sight to pass. The first floor is entirely devoted to the kitchen. Between the dining room and the kitchen, there is a carefully fitted-out storage area of cabinets and drawers for the family's silver and china. Below the kitchen is a laundry. At the east end there is a large brick fireplace and hearth where the stove on which the great copper boilers for the clothes once must have rested. On the other side of the room, there is a triple laundry tub of stone slabs resting on stout iron legs and still having the remnants of hinged oak covers. In the main section of the basement, there is a food storage room that still contains the potato and onion bins, trays for apples, and shelves for vegetable canning jars and preserves. Above the kitchen, on the ell's uppermost floor, there are two bedrooms and a large walk-in closet. The presence of only two bedrooms here suggests that the house was run by a cook-general and a parlor maid, and that most likely their labor was supplemented by employees hired from town. Besides a charwoman and perhaps a laundress, certainly several men must have been employed to maintain the grounds and tend the horses. In sum, the service ell was a private area separated by etched-glass doors from the rest of the house. From here, the servants were summoned by a series of bells (indeed, a foot-operated, bell-ringing device can still be seen in the dining room floor). The servants had their own "backstairs", and although their work obviously carried them into all parts of the house, their home must have been the table in the kitchen where they took their meals and the porch at the rear of the ell where they sat on warm evenings.

The interior decoration of the house is opulent; and yet without the oriental rugs, overstuffed chairs and heavy draperies which probably complemented every room, it seems somewhat inadequate when compared to the exterior. The most significant detail is the elaborate moldings constructed of thick round sections built up on each other to form door and window surrounds without classical precedent. This type of molding is also used as a cornice in the public rooms; and,

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over the main door and those leading into the parlors from the front hall, it takes the form of a segmental arch. Another detail is the ceiling ornaments in each of the main rooms of the first and second floors. These are centrally located plaster circles and ovals which display a number of interesting motifs including flowers, festoons, and acanthus leaves. Also of note are the marble fireplaces in the south parlor, dining room and morning room (that in the north parlor has been unfortunately replaced by a large brick "colonial" affair). These fireplaces are shallow (for burning coal), with rounded openings and decorative firescreens. Above the mantels in the south parlor and dining room are large, richly carved, walnut mirrors with burl and gold leaf trim. Other features include: a walnut staircase from the first to the second floor consisting of a wide, molded rail and fine, eight-sided balusters, terminating in a heavy newel post with beaded side panels; a finely constructed built-in cabinet on the west wall of the morning room with arched, double glass doors surrounded by a delicate rope-twist molding; and some highly decorative doorknobs throughout the house with elaborate brass knobs for the downstairs public rooms, crystal-like glass knobs for the principal bedrooms, and knobs of china with applied designs for the servants' rooms.

Finally, it should be noted that behind the house towards the northeast corner of the lot there is a large carriage house. This building has a wide central doorway with a hayloft door above, a round window above that which has an interesting cartouche-keystone. There are several box stalls below the main floor, and the whole edifice is topped by a cupola with finial.

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of the First National Bank of Bridgeport, an important position which denoted his abilities and wealth<sup>4</sup>

The large, fashionable house that Henry Beers Glover built, mirrored the prosperity of one of the town's wealthiest residents. Glover was a leader in many areas of the town's life. In particular, he was an active supporter of Trinity Episcopal Church, serving as a member of the building committee which oversaw the construction of a new church in 1870, a project to which he gave liberally.<sup>5</sup>

Unfortunately, Glover did not live long enough to enjoy fully his new home, completed in 1869, nor the new church. He died on March 31, 1870, after a short illness, only forty-five years old. As the obituary writer for the Danbury News noted:

The deceased was a man of considerable wealth, an able financier and businessman, and has passed away ere he had reached the meridian of life.<sup>6</sup>

The death of Henry Beers Glover left the ownership of the new house in the possession of his wife and his two daughters. His wife, however, died five years later, leaving the two girls wealthy orphans.

One daughter, Mary B. Glover, a high-spirited individualist, married a graduate of the Yale Law School in 1891, William J. Beecher who had come to Newtown some years earlier to practice as an attorney. This union created a good deal of opposition among Miss Glover's family, for Beecher was a Roman Catholic. Indeed, on returning from the ceremony in New York, Beecher was barred from entering his wife's home by Mary's sister, and was forced to sleep in his old bachelor's quarters for a few days until the sister relented, a story which was recounted with considerable mirth for many years after he and Mary became the sole owners of Glover House.<sup>7</sup>

William J. Beecher, however, was an unusually able man who, by force of character, overcame all local prejudice concerning his religion. His practice in Newtown flourished, he was elected Town Clerk, and afterwards served as Judge of Probate.<sup>8</sup> In his later years, he had his office in the house's morning room, entertaining clients and friends who would enter through the door which opened on to the rear veranda.<sup>9</sup>

After the death of Beecher and his wife, the house passed to their daughter, Florence Beecher who married an army officer, Stephan E. Budd about 1918. They kept horses in the carriage house



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and, in summer, were a familiar sight on the backroads of Newtown. After her husband's death, Florence Budd continued to reside in the Glover House until her own demise in 1977.<sup>10</sup>

The house is now the property of Mr. Mark Oppenheimer, an attorney.

Although the architect of the Glover House is unknown, an educated guess as to his identity may be made. As was noted, Henry Beers Glover was a member of the Trinity Church building committee. The architect of this edifice was Silas N. Beers, a local man who was a surveyor and a map maker besides being an amateur architect. Glover, then, knew Beers well; and according to one source, Beers also designed several homes in Newtown, although their locations are unclear.<sup>11</sup> Thus, it seems probable that Beers who, as the Gothic Revival Trinity Church reveals, was a skillful architect, also supplied Glover with the plans for his house.

Footnotes:

<sup>1</sup>Marcus Whiffen, American Architecture Since 1780: A Guide to Styles (Cambridge, Mass.: M. I. T. Press, 1969), pp. 103-108.

<sup>2</sup>Edmund V. Gillon Jr. and Clay Lancaster, Victorian Houses: A Treasury of Lesser-Known Examples (New York: Dover Publications, Inc., 1973), plate 50.

<sup>3</sup>Glover's father was a successful Newtown merchant who died of typhus at the age of twenty-nine.

<sup>4</sup>Commemorative Biographical Record of Fairfield County, Connecticut (Chicago: J. H. Beers & Co., 1899), pp. 326-327.

<sup>5</sup>Ibid., p. 327.

<sup>6</sup>The Danbury News, March 31, 1870, p. 2.

<sup>7</sup>Information from Mrs. Herbert Ferris in a conversation with Hal Keiner, March 15, 1979.

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<sup>8</sup>Commemorative, p. 326.

<sup>9</sup>Ferris, March 15, 1979.

<sup>10</sup>Ibid.

<sup>11</sup>Commemorative, p. 978.

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New Haven: n. p., 1913.

Ferris, Mrs. Herbert. Conversation with Hal Keiner. Newtown, CT.,  
March 15, 1979. (Mrs. Ferris was an intimate friend of Florence  
Beecher Budd).

Gillon, Edmund V., Jr. and Clay Lancaster. Victorian Houses: A Treas-  
ury of Lesser-Known Examples. New York: Dover Publications, Inc.,  
1973.

Johnson, Jane Eliza. Newtown's History and Historian. Newtown: pri-  
vately printed, 1917.

Whiffen, Marcus. American Architecture Since 1780: A Guide to Styles.  
Cambridge, Mass.: M. I. T. Press, 1966.