

DRAFT

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received
date entered JUL 3 1986

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

1. Name

historic N/A
and/or common Revonah Manor Historic District

2. Location

street & number See continuation sheet N/A not for publication
city, town Stamford N/A vicinity of
state Connecticut code 09 county Fairfield code 001

3. Classification

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

4. Owner of Property

name Multiple Ownership
street & number see continuation sheet
city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Old Town Hall
street & number 175 Atlantic St.
city, town Stamford state Connecticut

6. Representation in Existing Surveys

title State Register of Historic Places has this property been determined eligible? yes no
date 1986 federal state county local
depository for survey records Connecticut Historical Commission, 59 S. Prospect St.
city, town Hartford (see continuation sheet) 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

Located approximately one mile north of the old Town Hall along the eastern side of Bedford Street (an extension of Atlantic Avenue), the Revonah Manor Historic District comprises a 3-block, 25-acre area to the northeast of the intersections of Bedford and Fifth Streets. Bounded to the south by Fifth Street, to the west by Bedford Street (see Map #1), it includes all of Urban and Chester Streets, as well as Revonah Street north of Fifth Street. This slightly sloping area was, except for the northwestern side, laid out in 1909 in an orthogonal grid pattern. In that location Urban Street's curvature accomodates a large rock outcropping. Of the 50 residences in the district, all but 11, which were built after 1935, contribute to the district's significance as good examples of the Colonial Revival, Tudor Revival, Arts and Crafts, and Queen Anne styles (photographs 6-17). For the most part the non-contributing dwellings are Ranch-style or recent vintage Colonial Revival houses (photograph 18). There is a small park on the southwestern corner of Chester Street, and there are no other vacant lots (photograph 17).

Since most of the district was developed and built by Henneberger and Jevne, using Lawrence Barnard as their architect, there is a great uniformity of scale and style in this residential neighborhood. Houses are set back 50 feet along wide tree-lined streets. Four styles were used almost exclusively: Colonial Revival, Tudor Revival, Arts and Crafts, and Queen Anne. Variety in the district was achieved in a de-facto manner, created by the different tastes of the original purchasers of the lots. Urban Street, the northernmost in the district, is, with the exception of one Tudor Revival house, composed primarily of Colonial Revival and Arts-and-Crafts-style houses (photographs 6-13). Chester Street houses are predominantly Tudor Revival and Colonial Revival in appearance (photographs 11-13) while Revonah Avenue, to the east, is composed of Arts and Crafts and Colonial Revival houses (photograph 14-16). Fifth Street, the most southerly in the district, continues the general distribution of the district, being an amalgam of Queen Anne, Tudor Revival, and Colonial Revival homes. Bedford Street contains only two buildings, one each of the Arts and Crafts and Queen Anne styles. As indicated in the inventory below, noncontributing buildings are scattered throughout the district.

The Arts and Crafts buildings in the district are among the most prominent and will be discussed first. The most distinctive are to be found on Urban Street and Revonah Avenue. 70 Urban Street (c.1910), built for a member of the Henneberger family, the developers, is set on a slight rise (photograph 10) and is very severe in its detail. Its

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Inclusive street numbers below from Stamford Assessor's Records

Bedford Street: 1899, 2043

Chester Street: 14, 25, 26, 30, 37, 38, 41, 46, 49, 55, 62, 67, 73,, 78

Fifth Street: 56, 60, 64, 70, 86, 88, 94, 100, 102, 128,

Revonah Avenue: 57, 58, 81, 91, 112, 124, 130

Urban Street: 15 , 24, 26, 27, 32, 38, 41, 49, 57, 60, 69, 70, 79, 85,

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Format: Block# /Lot#	owner(s)/address
218/38 2043 Bedford Street	George J. Rozca 2043 Bedford Street Stamford Ct. 06905
219/34 1899 Bedford Street	Leon Rzepnicki et al 1899 Bedford Street Stamford Ct. 06905
218/2-3 14 Chester Street	Peter Ebstein et al. 14 Chester Street Stamford, Ct. 06905
218/4-5 26 Chester Street	John F. Combs at Al. 26 Chester Street Stamford Ct. 06905
218/6-7 30 Chester Street.	Jan G. Kennedy 30 Chester Street Stamford Ct. 06905
218/8-9 38 Chester Street	Bernard Lustig et ux. 38 Chester Street Stamford Ct. 06905
218/10-13 46 Chester Street	Roger B. Hostetler 46 Chester Street Stamford Ct. 06905
218/14-15 62 Chester Street	Michael B. Smith et al. 62 Chester Street Stamford Ct. 06905
218/16-17 64 Chester Street	Robert E. White et al. 78 Chester Street Stamford Ct. 06905

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218/18
78 Chester Street

Robert E. White et al.
78 Chester Street
Stamford Ct. 06905

219/29-30
25 Chester Street

Ethel Barax
25 Chester
Stamford Ct. 06905

219/27-28
37 Chester Street

Brien E. Malloy et al.
37 Chester Street
Stamford Ct. 06905

219/25-26
41 Chester Street

John N.Berry et al.
41 Chester Street
Stamford Ct. 06905

219/223-24
49 Chester Street

Richard A.Hermann et al.
49 Chester Street
Stamford Ct. 06905

219/21-22
55 Chester Street

Barbara Lynck et al
55 Chester Street
Stamford Ct. 06905

219/19-20
67 Chester Street

Harold S.Schifreen
67 Chester Street
Stamford Ct. 06905

219/18, 17and pt. 16
73 Chester Street

Ralph E.Layman
73 Chester Street
Stamford Ct. 06905

219/1
56 Fifth Street

Anthony T. Conti et al.
56 Fifth Street
Stamford Ct. 06905

219/2

Anthony T. Conti et al.

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60 Fifth Street

60 Fifth Street
Stamford Ct. 06905

219/3
64 Fifth Street

Richard A. Jeynsen et al.
62 Fifth Street
Stamford Ct. 06905

219/4-5
70 Fifth Street

Jeanne Caron
70 Fifth Street
Stamford Ct. 06905

219/6-7
86 Fifth Street

David Speidelman
86 Fifth Street
Stamford Ct. 06905

219/8-9
88 Fifth Street

Nieves Gonzales et al.
88 Fifth Street
Stamford Ct. 06905

219/10
94 Fifth Street

Thor K.Crone
94 Fifth Street
Stamford Ct. 06905

219/11,pt.12
100 Fifth Street

Roy Quarve et al.
100 Fifth Street
Stamford Ct. 06905

219/pt.12,13
102 Fifth Street

William McGee et. al.
102 Fifth Street
Stamford Ct. 06905

216/1
128 Fifth Street

Arthur D.Ladds et al.
128 Fifth Street
Stamford Ct. 06905

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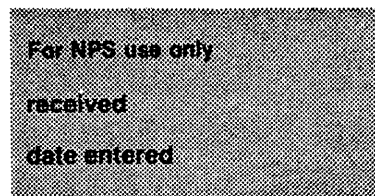
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Revonah Avenue
216/2
57 Revonah Avenue

Margaret A.Stanton
57 Revonah Avenue
Stamford Ct. 06905

216/5-8
81 Revonah Avenue

John Robert Shaffer et al.
81 Revonah Avenue
Stamford Ct. 06905

216/9-11
91 Revonah Avenue

Emery J.Stephans et. al.
91 Revonah Avenue
Stamford Ct. 06905

216/22
112 Revonah Avenue

Dorothy Davis Helprin
112 Revonah Avenue
Stamford Ct. 06905

216/23
124 Revonah Avenue

John Louis Panulas
124 Revonah Avenue
Stamford Ct. 06905

216/24
130 Revonah Avenue

Gertrude O. Weiss
130 Revonah Avenue
Stamford Ct. 06905

219/14-15
58 Revonah Avenue

Phillip A.Terio et al.
58 Revonah Avenue
Stamford Ct. 06905

218/37
15 Urban Street..

Adolph Duda et al.
15 Urban Street
Stamford Ct. 06905

218/34-3
27 Urban Street

Stephen Skelig
27 Urban Street
Stamford Ct 06905

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218/31-33
41 Urban Street

Howard S. Pease
41 Urban Street
Stamford Ct. 06905

218/29-30
49 Urban Street

Adele A. Fine
49 Urban Street
Stamford Ct. 06905

218/pt.26,27,28,
57 Urban Street

Henry A.Zalichin et al.
57 Urban Street
Stamford Ct. 06905

218/24,25,pt.26
69 Urban Street

Francis V.Dolan
69 Urban Street
Stamford Ct. 06905

218/A
79 Urban Street

Paul D. Rand
79 Urban Street
Stamford Ct. 06905

218/B
85 Urban Street

Nicholas M. Frantin et al.
85 Urban Street
Stamford Ct. 06905

216/4
24 Urban Street

Ronald N. Ashkenas et al.
24 Urban Street
Stamford Ct. 06905

216/5-6
26 Urban Street

John A Kowaleski
26 Urban Street
Stamford Ct. 06905

216/7,8,
32 Urban Street

Barry Escott
32 Urban Street
Stamford Ct. 06905

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216/9,10
38 Urban Street

Shirley Binin
38 Urban Street
Stamford Ct. 06905

216/13,14
60 Urban Street

Janet H. Tague
60 Urban Street
Stamford Ct. 06905

216/17-19
70 Urban Street

Milton Garrett et al.
70 Urban Street
Stamford Ct. 06905

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Title : Historic Resources Inventory, Stamford CT.

Date 1978

Local

Depository for survey records: Municipal Office Building
429 Atlantic St.

City, Town : Stamford

State : CT

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architectural impact comes from its massing. Since its construction, its arcaded porch and porte-cochere have been enclosed. 81 Revonah Manor (1910), designed for the aunt of Jevne, one of the developers, is also one of the more impressive houses designed in this mode (photograph 16). It should be noted for its gambrel roof, oversized Doric columns, and subtle combinations of wood and stone. More typical Arts and Crafts homes can be found at 32 Urban Street (1914), where massing provides most of the effect, and in 26 Chester Street (c.1915), which contains a combination of Tudor and Craftsman elements (photograph 2). This combination of elements can also be found in the less successful 60 Urban Street (1915).

The Colonial Revival was an extremely popular style in Connecticut in the early 20th century and a large percentage of the buildings in the district were built in this mode. Excellent examples can be found throughout the district. Of note is 79 Urban Street (c.1925), with its late-Georgian entry. 57 Urban Street (1921) is a more staid, formal rendition of a double-pile house. 41 Chester Street (1925), with its Doric entry is typical of the massing of the Colonial Revival house in the area (photograph 1). 14 Chester Street (1928), with its overhang and ball finials, evokes an earlier Colonial Revival period. 38 Urban Street (1911, photograph 5) combines Colonial Revival and Arts and Crafts elements to make a vaguely Colonial Revival building. On Fifth Street are found less pretentious Colonial Revival houses, while 57 Revonah Avenue (1920) makes creative use of Colonial Revival elements in its corbelled denticulated entry topped by a bay window.

The Tudor Revival style is not as greatly represented in the district, but one of the most distinctive houses in the area, the original home of Henry Jevne at 46 Chester Street (1909, photograph 3), was designed in that style. It dominates the entire streetscape. The assymmetrically shaped rubble-faced ground floor and stuccoed second floor contain decorations and details that are far superior to those of the building's neighbors. The other Tudor houses are more formulaic in design and include simple half-timbering and an occasional carved bargeboard or distressed lintel; cf. 38 Chester Street (1915, photograph 4) and 69 Urban Street (1924).

Queen Anne homes were generally considered out of date by the time this district was built, and only one retardataire example does exist, a simply massed dwelling at 94 Fifth Street (1910).

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The non-contributing structures in the district were all built after 1935 and are either Ranch houses, vaguely Colonial Revival in style, or vernacular variants on the those two styles (photograph 18). Although one was built in 1945 and one in 1986, the majority were constructed between 1955 and 1960.

Inventory of Structures

Format:

Contributing (C) or Noncontributing (NC) , Address, Common Name (Historic Name), Date, Style, Builder. If Henneberger and Jevne, H&J will be used as an abbreviation.

Bedford Street.

(C) 1899 Bedford Street, c.1915, Colonial Revival, H&J.

(C) 2043 Bedford Street, 1912, Arts and Crafts, H&J,(photograph 18)

Chester Street.

(NC) 12 Chester Street, c.1955, Vernacular, (photograph 18)

(C) 14 Chester Street, 1928, Colonial Revival, H&J, (photograph 12).

(C) 25 Chester Street, 1928, Colonial Revival, H&J, (photograph 17).

(C) 26 Chester Street, c1915, Tudor Revival, H&J, (photograph 2).

(C) 30 Chester Street, 1915, Tudor Revival, H&J, (photograph 2).

(C) 37 Chester Street, c.1925, Colonial Revival, H&J, (photograph 13).

(C) 38 Chester Street, 1929, Tudor Revival, H&J, (photograph 8).

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(C) 41 Chester Street, 1925, Colonial Revival, H&J, (photograph 13).

(C) 46 Chester Street, 1909, Tudor Revival, H&J, (photograph 3).

(C) 49 Chester Street, 1928, Colonial Revival, H&J.

(NC) 55 Chester Street, c.1955, Vernacular.

(C) 62 Chester Street, 1928, Colonial Revival, H&J.

(NC) 64 Chester Street, 1986, Colonial Revival, Bancroft Builders.

(NC) 67 Chester Street, c.1955, Vernacular.

(C) 73 Chester Street, 1915, Colonial Revival.

(NC) 78 Chester Street, c.1945, Colonial Revival, H&J.

Fifth Street

(C) 56 Fifth Street, 1920, Tudor Revival.

(C) 60 Fifth Street, c.1915, Colonial Revival.

(C) 64 Fifth Street, c.1915 Colonial Revival.

(NC) 70 Fifth Street, c.1955 Ranch.

(NC) 86 Fifth Street, c.1950 Colonial Revival.

(C) 88 Fifth Street, c.1930, Colonial Revival.

(C) 94 Fifth Street, c.1910, Queen Anne.

(C) 100 Fifth Street, c.1925, Colonial Revival.

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(C) 102 Fifth Street, c.1925, Colonial Revival.

(C) 128 Fifth Street c.1920, Colonial Revival.

Revonah Avenue.

(C) 57 Revonah Avenue, c1920, Colonial Revival, H&J.

(C) 58 Revonah Avenue, c.1920, Colonial Revival, H&J.

(C) 81 Revonah Avenue, 1911, Colonial Revival, H&J, (photographs 14,16).

(C) 91 Revonah Avenue, 1912, Colonial Revival, H&J, (photographs 14,16).

(C) 112 Revonah Avenue, c.1925, Colonial Revival, (photograph 15).

(C) 124 Revonah Avenue, c.1925, Colonial Revival, (photograph 15).

(C) 130 Revonah Avenue, 1921, Colonial Revival, H&J.

Urban Street

(NC) 15 Urban Street, c.1950, Vernacular.

(C) 24 Urban Street, c1915, Colonial Revival, H&J.

(NC) 26 Urban Street, c.1945, Colonial Revival, H&J.

(C) 27 Urban Street, 1915, Colonial Revival, H&J.

(C) 32 Urban Street, 1914, Arts and Crafts,H&J, (photograph 4).

(C) 38 Urban Street, 1911, Colonial Revival,H&J, also c.1960, (NC) Colonial Revival at same address, (photograph 5) On same lot.

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- (C) 41 Urban Street, 1912, Colonial Revival, H&J. (photograph 1).
- (C) 49 Urban Street, 1926, Colonial Revival, H&J, (photograph 8).
- (C) 57 Urban Street, 1921, Colonial Revival, H&J, (photograph 8).
- (C) 60 Urban Street, 1915, Colonial Revival, H&J, (photograph 6).
- (C) 69 Urban Street, 1924, Tudor Revival, H&J, (photograph 9).
- (C) 70 Urban Street, 1910, Arts and Crafts, H&J.
- (C) 79 Urban Street, c.1925, Colonial Revival, H&J, (photograph 7)
- (NC) 85 Urban Street, c.1960. Vernacular.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" 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 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"/> 1900–1935	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates See Item 7 *1909-1935* **Builder/Architect** Henneberger and Jevne/Lawrence Barnard

Statement of Significance (in one paragraph)

Revonah Manor derives its significance from the fact that it is the best-preserved example of one of Stamford's first residential developments (criterion A). Laid out in 1909 by a well-known developer from Westchester County, New York, the development was planned to appeal to the wealthy families who sought the clean and convenient suburban life within an hour of Manhattan's congestion. Due to the exclusive nature of the development, enforced by restrictive covenants, a large number of generously sized residences were constructed in four modes: Queen Anne, Tudor Revival, Arts-and-Crafts, and Colonial Revival. For the most part, the house designs were based on plans by Rye, New York architect, Lawrence Barnard. This area derives its architectural significance from the cohesiveness created by the limitation of styles, the uniformity of building setback, and by the high quality of the house designs (criterion C).

Historical Significance

On January 5, 1909, Herman Henneberger and his son-in-law, Henry Jevne, in one of Stamford's largest cash transactions, purchased approximately 180 acres from the heirs of Alfred Hoyt. This acreage was the last large real estate holding of the Hoyt family, well-known local bankers and entrepreneurs. Representing the culmination of an extensive search by the developers for a large tract of suitable land within an hour's commute from New York City, this purchase can be seen as the vanguard of developments that turned Stamford into a bedroom community for metropolitan New York.

Henneberger was originally a successful commission merchant and an officer in the New York National Guard. He began his real estate career in Mount Vernon, New York, where he built the highly successful Villa Park community. He then moved to New Rochelle, New York, where he owned extensive property. At the time of his purchase of the Stamford parcel, he also owned 150 acres in Pelham Bay in New York City, a parcel that, in 1909, was valued at \$750,000.

The Hoyt property lent itself ideally to residential development. It was entirely surrounded by roads, and accessibility was no problem. Prior to the development of downtown Stamford, its elevation provided picturesque views, including a broad sweep of Long Island Sound. Its proximity to downtown Stamford, being less than a mile from the old Town Hall, also appealed to prospective landowners. Furthermore, development in Stamford was moving inexorably northward, and by 1914, the streetcars were to come within a minute's walk of the property. Although advertised as having good drainage, this was not, in fact, the case. A local stream, Toilsome Brook, had to be channelized before construction could begin.

9. Major Bibliographical References

see continuation sheet

10. Geographical Data

Acreeage of nominated property 23.1

Quadrangle name Stamford

Quadrangle scale 1:24000

UTM References

A	1 8	6 2 2 3 2 0	4 5 4 7 0 3 0
	Zone	Easting	Northing

B	1 8	6 2 2 4 4 0	4 5 4 6 9 4 0
	Zone	Easting	Northing

C	1 8	6 2 2 7 5 0	4 5 4 7 0 2 0
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D	1 8	6 2 2 7 2 0	4 5 4 7 1 6 0
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E	1 8	6 2 2 6 6 0	4 5 4 7 1 5 0
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F	1 8	6 2 2 6 4 0	4 5 4 7 2 7 0
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G	1 8	6 2 2 6 2 2	4 5 4 7 2 8 0
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H	1 8	6 2 2 5 7 0	4 5 4 7 2 4 0
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Verbal boundary description and justification

See continuation sheet

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

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

state		code	county	code
-------	--	------	--------	------

11. Form Prepared By

name/title Steven Bedford, edited by John Herzan, National Register Coordinator

organization HNPP

date 3/25/86

street & number 78 Webb's Hill Rd.

telephone 203 322 6671

city or town Stamford

state CT


12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

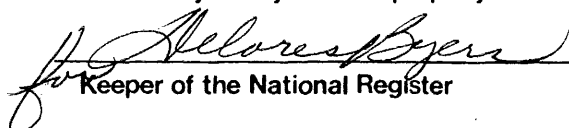


date June 24, 1986

title Director, Connecticut Historical Commission

For NPS use only

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



Keeper of the National Register

Entered on the National Register

date 7-31-86

Attest:

date

Chief of Registration

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Jevne and Henneberger were in no rush to develop their property. Initially stating that their immediate intentions were to make over the Hoyt homestead (not in district) and to build a residence for Mr. Jevne, they also announced that they planned to dispose of the majority of the property in ten-acre lots for the construction of houses similar to those on adjacent Strawberry Hill. Jevne further declared a predilection for constructing his house in a French Chateausque mode. If there was not sufficient demand for such upper-class housing, then the tract would be sold in smaller lots with the following stipulation as reported in the Stamford Advocate"... the entire tract will be restricted, and only first-class residences will be permitted to be built."¹ It was anticipated that this would be Stamford's first elitist, large-scale residential development. It was meant to be an answer to Rockridge in Greenwich or Beechmont in New Rochelle. In actual fact, it became Stamford's first development for the upper-middle class.

The method of large lot development did not meet with success, and Henneberger and Jevne, in April, 1909, subdivided the southerly portion of their property into smaller lots, and focused on the sale of the area as an economically restricted upper-middle-class area. Minimum lot sizes of 100 by 150 feet were established, a 50 foot minimum setback was required, and no home was to be erected for a cost of less than \$6500. This was the only area in northern Stamford whose residential use was guaranteed by restrictive covenant. Henneberger and Jevne arranged with Lawrence Barnard, a Rye architect with whom they had worked previously, to draw up five suggested plans for houses. Three streets were laid out: Urban, Chester, and Revonah, and the area was named Revonah after the Catskill retreat of a friend of Henneberger. In actual fact, Revonah is merely Hanover spelled backwards, the name being derived from the birthplace of Henneberger's friend. The street names, with the exception of Revonah, were the same as those used by Henneberger in his New York developments.

In supplying macadamized streets, brick gutters, concrete walks, city water, sewer, gas, electric lights; in restricting frontages to a minimum of 100 feet; and in protecting the

¹ "Big Real Estate Sale", Stamford Advocate, January 6, 1909.p.1 col.5

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residents from the influx of "undesireable persons,"² the developers appealed to those seeking a clean suburban setting away from the societal and sanitary ills of the city. The provision of uniform plans and excellent sanitary conditions echoed the national dissatisfaction with the fragmented planning and diverse architecture of the nation's existing suburbs.³

Development of the area continued throughout the first three decades of this century, leaving very few unoccupied lots by 1935. The first houses, built on Urban and Chester Streets, were for members of the Henneberger and Jevne family. By 1912, 25 building sites had been purchased, and 8 homes had been completed. In 1913, 26 lots for 12 houses were sold to an Albert Flandreau of New York. Flandreau's scheme failed, and Henneberger and Jevne subsequently built the 12 houses. Following this transaction, the Daily Advocate, noting that relatively few lots remained for sale, wrote: "When these cottages are completed, the Manor will indeed be a perfect park and a show place of the city."⁴

In several advertisements and commentaries on Revonah Manor, there were vague references to the City Beautiful movement and sanitary reform, concerns which were echoed in every city of any size during this era, making this type of development typical for a city the size of Stamford. Although far from being a grand plan for suburban housing, Revonah Manor represents, at a very low level, an attempt to incorporate national concerns for controlled, beautiful, and sanitary development into a successful real estate venture. Clearly Revonah

²"Artistic Houses in Revonah Manor". Stamford Bulletin. January 20, 1912, p.2. The actual restrictive covenant reads as follows: "No building shall be erected or used upon the premises ... for any trade, calling or business whatsoever, and more particularly for the manufacture, sale or storage of beer, spiritous or malt liquors, or any sort of intoxicating beverage, either at wholesale or retail; that the said conveyed premises are to be used for residential purposes only; that no dwelling house shall be erected within fifty (50) feet of the Northerly or Southerly line of facing any street of avenue, and that not more than one dwelling house shall be erected on the plot hereby conveyed, which shall be a single front detached dwelling, the first cost of which shall not be less than \$6500. (sic) and that no outbuilding shall be erected at a less cost than \$300. (sic) and that no two family house or/tenement building shall be erected on the property hereby conveyed. From Stamford Land Records, Book 157, page 249. Clearly, the high building price prevented most people from buying and building here.

³ For a full discussion of this development and the "city scientific," see Wright, pp 254-294

⁴ "Revonah Manor Sales." Daily Advocate. January 20, 1913, p.1, col. 6.

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Manor is Stamford's first creation of a planned neighborhood that embodies national concerns for safe, clean and beautiful housing in a suburban setting.

Architectural Significance

As already noted above, the uniformity of style, i.e., Queen Anne, Tudor Revival, Arts and Crafts, and Colonial Revival, in this district was intentional, and thus, the district possesses distinctive cohesiveness of style and material. Since Barnard designed most of the structures, and most were built by Henneberger and Jevne, the consistent architectural quality of the area is no surprise. The choice of architectural styles by Barnard and his clients is consistent with American upper-middle-class taste in the first decades of this century, and stems from well-discussed concerns and sources. As one would expect, the majority of the homes are Colonial Revival, echoing their owners' chauvinistic urge to associate with a genteel, democratic, and pastoral era of American history.⁵

The visual image created by this collection of uniform structures is quite remarkable, for it avoids becoming a boring enfilade of four-room Colonial boxes. 49 through 25 Chester Street provide an extremely cohesive Colonial Revival image (photograph 13) each varying from the other in materials, yet all maintaining a strong degree of similarity through their respective massings. 41 Urban Street should be noted for its Doric entry and side porches. 57 Revonah Avenue's corbel-supported, denticulated gable entry is surmounted by a bay window that breaks the denticulated eave cornice, enlivening an otherwise excessively regular facade. 81 and 91 Revonah Avenue offer freer interpretations of the Colonial Revival, with some decidedly Arts and Crafts overtones in the simplicity of materials, and the exaggerated scale of the Tuscan porch columns. It is with these buildings that Barnard seems to have achieved his greatest success, creating rather lively architectural statements. In addition, the somewhat pluralistic, democratic, almost socialistic sources of the Arts and Crafts movement would have appealed to the generally self-made upper-middle-class residents in this area. 38 Urban Street was designed in the same spirit, while 70 Urban Street, with its stucco facade, complex hipped roofline deeply overhanging eaves, and horizontal massing could serve as a definition for an Arts and Crafts house.

⁵. See Rhoads, The Colonial Revival In America. Unpublished PHD dissertation, Princeton, 1977 pp.415 ff.

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The second most popular style in the Manor, the Tudor Revival, held dissimilar associations from the Arts and Crafts mode during the early 20th century. The style was meant to evoke the baronial calm and splendor of the Elizabethan era and, due to its English derivation, was considered more appropriate to American soil than Norman Revival, a style that Henry Jevne had announced that he preferred.⁶ That the developers chose this style for their family home could also be seen as an implication of seigneurial power over their neighbors.

46 Chester St, designed for a members of the Henneberger family is the Manor's best example of the Tudor Revival style. Its rambling plan, stone ground floor, and stucco upper floors indicate Barnard's ability with the style. Most of the rest of the north side of Chester Street, as if in obedient concert, serve as Tudor background buildings supporting the Jevne House.

By 1909, the Queen Anne was generally considered retardataire, with its dark, dirty nooks⁷ and crannies and its ostentatious massing, but two anomalies exist in the Manor: 2043 Bedford Street and 94 Fifth Street. These two rather conservative examples serve as reminders of the occasionally conservative tastes that occurred even in planned communities.

Little is known of the architect of this community, Lawrence Barnard. Neither his obituary nor any personal papers have surfaced to permit judgment of his work at Revonah Manor in relation to the rest of his oeuvre. From the surviving drawings, and material related to Revonah Manor, it can be seen that he was a competent yet not highly inspired designer of domestic architecture.

In sum, Revonah Manor is significant due to the fact that it is Stamford's first planned neighborhood whose architectural totality projects a strongly cohesive image, and it also serves as an indicator of upper-middle-class taste in the first three decades of this century.

⁶. "Big Real Estate Deal." Daily Advocate. January 6, 1909

⁷. See Wright, op.cit. passim for a full discussion of this problem

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Description

Starting at Point A on the northeast corner of the intersection of Urban and Bedford Streets, the district boundary travels in a southerly direction along the eastern edge of Bedford Street to the Southwest corner of lot 1, block 219. It then travels across the southern edge of lots 2 through 15 to the northeastern corner of Revonah Avenue and Fifth Street. It then crosses Revonah Avenue in a straight line and continues easterly to the southeast corner of lot 1 in block 216. The boundary then turns north along the boundary line of that lot and crosses the rear of lots 5-11 to the northeast corner of lot 11. It then turns west along the northern boundary of lot 11 to Revonah Avenue and then travels approximately 385 feet to a point (F) directly across from the northern boundary of lot 24, block 216. The boundary then crosses the street in a straight and runs approximately 370 feet across the northern boundary of lot 24 and lots 17-19 and rear to point G where it turns south 192 feet along the boundary of lot 17 rear to the next corner of lot 17. It then runs across the northern boundary of the remainder of lot 17 and lots 4-16 to the corner of the eastern and northern boundaries of lot 4. It then runs south along the western boundary of lot 4 to the northern edge of Urban Street. It then runs along Urban Street to its northeast corner at its intersection with Bedford Street. **(see Map 1)**

Justification

Considering the surviving structures, this boundary conforms as closely as possible to the original Revonah Manor plot. To the east and north, a later, separate development of larger houses has formed. To the south and west, separate developments catering to different socio-economic class formed later in the 20th century, leaving Revonah Manor as one of the last upper middle class neighborhoods in central Stamford. In fact, this boundary conforms to the original 1909 subdivision, laid out by C. E. Parsons, a local surveyor.

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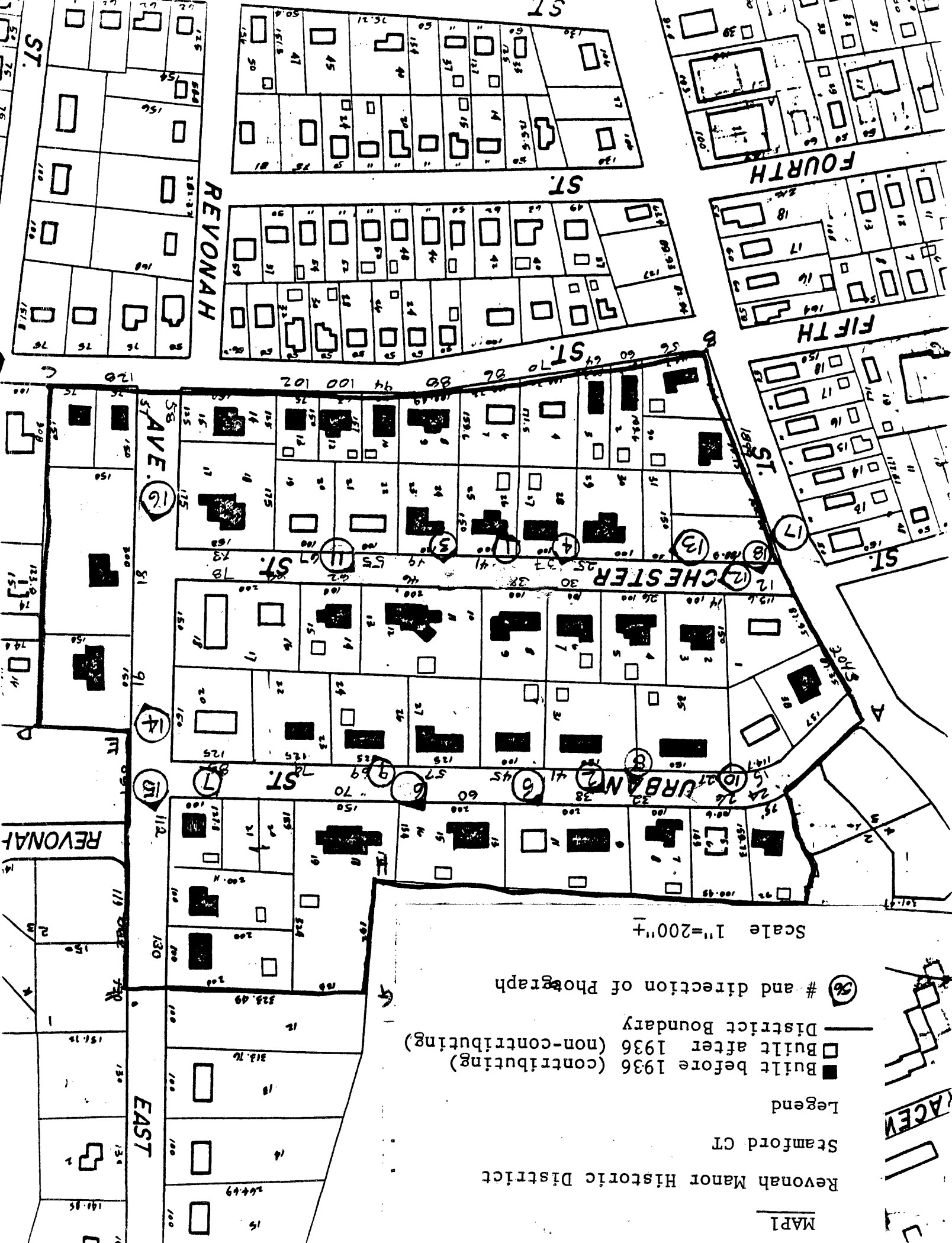
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M.A.P.I.

Revonah Manor Historic District

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Legend

- Built before 1936 (contributing)
- Built after 1936 (non-contributing)
- District Boundary

⑤ # and direction of Photograph

Scale 1"=200'

EAST

URBAN

CHESTER

AVE. 16

REVONAH

FOURTH

FIFTH

FACE