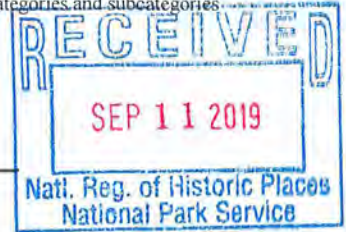


4543

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Waveny

Other names/site number: Waveny Park

Name of related multiple property listing:
N/A

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

2. Location

Street & number: Lapham, Old Stamford, and Farm roads, South Avenue, Merritt Parkway

City or town: New Canaan State: Connecticut County: Fairfield

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

national statewide local

Applicable National Register Criteria:

A B C D

<u>Mary B. Deane / SHPO</u>	<u>8-30-19</u>
Signature of certifying official/Title:	Date
<u>CT State Historic Preservation Office</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
_____	_____
Signature of commenting official:	Date
_____	_____
Title :	State or Federal agency/bureau or Tribal Government


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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain: _____)


Signature of the Keeper

12/16/19
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u>5</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>6</u>	<u>2</u>	structures
<u>1</u>	<u>1</u>	objects
<u>14</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/secondary structure
LANDSCAPE/garden
AGRICULTURE/SUBSISTENCE/agricultural field

Current Functions

(Enter categories from instructions.)

GOVERNMENT/municipal building
LANDSCAPE/garden
LANDSCAPE/park
RECREATION AND CULTURE/outdoor recreation
RECREATION AND CULTURE/theater
RECREATION AND CULTURE/museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH- AND EARLY 20TH-CENTURY REVIVALS/Tudor Revival, Jacobean Revival,
Other: Dutch Colonial Revival, Arts and Crafts

LATE 19TH- AND EARLY 20TH-CENTURY MOVEMENTS/Bungalow
OTHER/Historic Landscape

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, STONE, WOOD, TERRA COTTA, METAL,
CONCRETE, ASPHALT

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Waveny is a former Country Place-Era estate and gentleman's farm in New Canaan, Fairfield County, Connecticut. Established in the late nineteenth and early twentieth centuries and overlain on eighteenth- and nineteenth-century agricultural settlements, Waveny functioned as a private estate for more than 60 years. The property encompasses 285 acres and is bounded by South Avenue on the east, the Merritt Parkway on the south, the New York, New Haven, and Hartford Railroad right-of-way (ROW) and Old Stamford Road north of Lapham Road on the west, and a narrow parcel abutting Farm Road on the north (the historical northern boundary of the property). Former estate land at the north end of Waveny, developed by the Town of New Canaan (the Town) with construction of large buildings and structures in 1967–1973, a privately owned parcel with two water towers, and Farm Road are excluded from the nomination. The Tudor Revival-style Waveny House, designed by noted New York City architect William B. Tubby for Lewis H. Lapham in 1912–1914 and set at the highest elevation on the property, is the focal point of the estate. East of the house is a walled garden area designed by the Olmsted Brothers Landscape Architects (Olmsted Brothers) firm of Boston in 1907–1934. Northeast of, and close to, the house are earlier service buildings designed by Stamford designer-builder Frank Shea for Thomas W. Hall circa (ca.) 1895 in the first phase of the estate's development; several other secondary building and structures are at a greater distance north and west of the house. These resources are set in an expansive bucolic landscape of open fields and meadows edged by woodland and marked with stone walls on the east, south, and west that were all maintained as a unified Lapham-family estate until 1967 when the property was sold and donated to the Town of New Canaan. Now a town park with recreational and social service facilities, Waveny contains a total of 22 resources: 14 contributing resources (6 buildings, 6 structures, 1 site, and 1 object) built ca.

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1722–ca. 1917, and 8 noncontributing resources (5 buildings, 2 structures, 1 object, and 0 sites) built beginning in 1967.

Narrative Description

Setting

Waveny lies at the southern end of New Canaan near the Darien town line, 0.75 mile south of the commercial and institutional village center of New Canaan (Figures 1 and 2). Important state roads in the local and regional transportation network define three sides of the property: Route 106 (Old Stamford Road) on the west, Route 124 (South Avenue) on the east, and Route 15 (Merritt Parkway) on the south. Surrounding Waveny on the west, north, and east are residential neighborhoods of predominantly nineteenth- and twentieth-century single-family houses punctuated by large parcels containing schools, churches, and social services organizations. To the south, a discontinuous extension of these residential areas is reached by South Avenue and Lapham Road on bridges crossing over the Merritt Parkway.

Resource Descriptions

Waveny is composed of two overlapping and interwoven historic landscapes: a vernacular landscape of the eighteenth and nineteenth centuries that reflects early settlement and agricultural landscape patterns, and a designed estate landscape conceived and executed in two distinct phases in the late-nineteenth and early twentieth centuries. The entire nominated property of Waveny encompasses both elements; the designed landscape is defined as those features within the property that were professionally designed. These two historic landscapes are also overlain by the town park landscape, which has preserved the past characteristics while adding new functions.¹

The **Waveny (ca. 1722 et seq., contributing site, Photographs 1–4)** nominated property makes up the majority of Lewis H. Lapham and Antoinette Lapham’s Waveny summer estate north of the Merritt Parkway as it existed in 1967 when their daughter Ruth Lapham Lloyd sold some parcels and donated the others to the Town. Waveny encompasses early settlement and farming lands purchased by Thomas W. Hall in 1895 and additional property Lapham acquired after 1904, when he purchased the estate from Hall. The property landscape encompasses agricultural fields, the Olmsted Brothers-designed landscape, and recreation fields (see descriptions below). The elements that form and contribute to the landscape include structures such as shelters and systems of walls, walkways, and circulation; objects such as sculptures; gardens and plantings; and various features that on their own may be regarded as small-scale, but are an important part to the character and texture of the overall landscape.

The south end of the property consists primarily of historic agricultural fields and pasture—now open space—with successional growth forest along the south and east edges and nearly all of a long, irregularly shaped parcel bounded by the railroad right-of-way (ROW) on the west and Lapham Road on the west. Waveny House is situated at the highest elevation on the ridge, surrounded by the domestic core features that include terraced gardens and the Power House and Carriage Barn, both Hall-era dependencies. North and northwest of Waveny House are open Recreation Fields; the Superintendent’s House, now a club house

¹ Much of the information about stewardship, maintenance, preservation, and changes at Waveny under Town of New Canaan ownership since 1967 is from personal communications in January 2018 to July 2019 with Stephen E. Benko, Jr., Recreation Director, who has been with the Recreation Department for 46 years and director since 1979 (Benko 2018–2019).

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for platform tennis courts; the Bungalow, originally a home for Lewis Lapham's son Jack and his family, now used as a senior community center; and a public swimming pool. Paved drives provide circulation within the property and between historic entrances on Lapham Road and South Avenue. Lapham Road, dating from the early eighteenth century, runs north-south through the western third of the property, with a wooded parcel (former farm fields) to the west. The southeast part of the property contains Stony Brook, a small pond, and former vegetable gardens. Stone walls are scattered through the wooded portions of the property and along all the perimeter roads except South Avenue. The stone walls include a remnant in the northeast corner of the property, likely built in the eighteenth century, which follows the Perambulation Line established in 1674 to divide the towns of Stamford and Norwalk.

In the period since 1967, the Waveny property has been well maintained and retains its historic character, although some changes have occurred. The most prominent alteration was the construction of Farm Road, the New Canaan High School with athletic fields, and Waveny Care Center, all at the north end of the property. At the center of the property two post-1967 privately-owned water towers were constructed in a wooded area where one stood historically. These buildings, structures, and areas have been excluded from the nomination. Within the nominated property, several post-1967 smaller buildings and structures are unobtrusively sited in the center west of the property. Open and wooded areas of the landscape have been retained throughout the main areas of the property, but the previously open fields west of Lapham Road have become woods over the last 50 years.

Waveny is in Connecticut's Western Coastal Lowlands geographic region, which ranges in elevation from 20 to 300 feet above mean sea level (ft amsl). The region is characterized by marshes and estuaries along the coast and rolling to steep, north-south oriented hills of metamorphic gneiss and schist bedrock farther inland. The residential core of Waveny spans the top of one of these landforms—known as Talmadge Hill—at elevations of 320 to 345 ft amsl before sloping steeply to the east to South Avenue and to the west to Lapham Road. Talmadge Hill is the peak of a long and otherwise level ridge rising 300 ft amsl from Elm Street in the north to within 0.5 mile of the Darien town line to the south; this landform was known historically as “Flatt Ridge.”

Soils in the region typically consist of well-drained sandy loams formed over glacier-deposited sands and gravels cut through by rivers and brooks feeding into Long Island Sound. Waveny reflects this pattern to the extent that its soils are nearly evenly split among well-drained Woodbridge and Paxton-Montauk fine sandy loams at higher elevations in the center of the property and less well-drained Ridgebury sandy loams that co-occur with wetlands and small streams, including Stony Brook along the east side, at lower elevations along the perimeter of the property. The Woodbridge and Paxton-Montauk series, where not residentially developed or forested, are well-suited to cultivated crops (especially potatoes), hay, silage corn, and pasturage, while Ridgebury soils are suited mainly for hay and pasturage.

The Noroton River, 0.25 miles west of Waveny, originates in New Canaan and is the primary sub-regional watershed for the area, draining approximately 9 square miles in Darien, Stamford, and New Canaan into Long Island Sound (Connecticut Department of Energy and Environmental Protection 2015). Extant waterbodies within Waveny consist of a network of dendritic streams along the west side of the property feeding toward the Noroton River, and Stony Brook, a narrow, south-draining brook on the east side of the district, roughly paralleling South Avenue. The brook feeds a large wetland/swamp at the base of Talmadge Hill and a small pond constructed downslope of Waveny House in 1896 to serve as an ice pond.

Waveny's layering of an eighteenth- and nineteenth-century agricultural landscape and a late nineteenth- and early twentieth-century country estate and gentleman's farm results in a vernacular landscape of open fields and second growth woodland at the perimeters of the property and a designed landscape near Waveny

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House, which consists of drives, occasional and specimen trees in turf, and a formally arranged set of garden spaces. The fields offering expansive scenic views encompass roughly half the property and predominate to the south, west, and northwest of the house. Successional growth forest has encroached along the lowland on the eastern boundary and north of the Merritt Parkway along the southern boundary. Historical photographs and plans show that the open and vegetated areas of the main parcel are roughly equivalent now as in the past, aside from growth in the perimeter. The stand-alone parcel west of Lapham Road, actively farmed into the mid-twentieth century, is now completely wooded with second growth forest, except for a large open area at the south end currently used by the Town to collect and process vegetation for composted leaf mulch.

The landscape is also characterized by numerous old stone walls, evident within the wooded areas, and by the presence of very mature trees in patterns of alignment. Both the walls and the trees reflect the agricultural heritage of the site and a continuity of farming and generational land division from the mid-eighteenth through late nineteenth centuries. Over time, the walls have been cleared from the open fields, but the remaining mature trees align with field patterns evident in surveys from 1908 and 1914 (Olmsted Brothers 1908, 1914). The second growth forest around the perimeter of the site consistently dates to the mid-twentieth century, indicating the timing of retreat from agriculture use.

Agricultural Fields (early 18th–late 19th c., contributing feature, Photographs 3 & 4) comprise the majority of the site north, south, and west of Waveny House and its dependencies. The fields consist of open, grass-filled space. Although the fields are no longer actively farmed, they remain predominantly open, lightly mowed expanses. The fields north of the house also remain open and were repurposed as Recreation Fields of different functions starting in the early twentieth century (discussed below). Mature deciduous trees are scattered randomly across the agricultural fields and include occasional lines of field trees that grew as volunteers along stone walls and remained after stone walls were removed. These trees reveal patterns relating to former field divisions, and include Red maples (*Acer rubrum*), Shagbark hickories (*Carya laciniosa*), White oak (*Quercus alba*) and Red oak (*Quercus rubra*). **Tree Allées (ca. 1896, 1912, contributing feature, Photograph 2)** of Red maples (*Acer rubrum*) line both sides of the main drive from the Lapham Road entrance to the house and both sides of the secondary drive leading to the Superintendent's House. A short allée of red maples frames the walking path (formerly a drive) that leads directly to the Forecourt between the main drive and the current access spur.

The linear **Stone Wall System (early 18th–late 19th century, ca. 1920, contributing structure, Photographs 5–7)** encompasses the Agricultural Stone Walls, the Perambulation Line Stone Wall, and the Waveny Boundary Stone Walls.

An **Agricultural Stone Walls (early 18th–late 19th c., contributing feature, Photograph 5)**, consisting of dry-laid fieldstone, occurs throughout all the perimeter woodlands of the property, notably on the west and east edges. These sections of stone walls represent patterns of agriculture and ownership that evolved over the eighteenth and nineteenth centuries, preceding Hall's purchases. Several locations of linearly aligned mature trees in combination with present-day LiDAR² imagery that shows shadow lines of former stone walls in the fields and meadows indicate that a more intricate historic field pattern existed across the property. Many of these walls were removed in the late nineteenth and early twentieth centuries, and the stone may have been used to construct the walls that border the Waveny property. The parcel west of Lapham Road contains numerous stone walls that traverse the site, the remains of a stone footing for a small

² Shaded relief is a visual representation of Connecticut's topographic surface beneath vegetation, derived from a 2016 LiDAR (Light Detection and Ranging) remote data collection effort with accuracy of approximately ± 2 ft (Connecticut Department of Energy and Environmental Protection 2016).

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outbuilding, and the remains of a 4-ft-high wire fence that spanned the parcel along the southern boundary from Lapham Road west to the steep drop above the railroad.

One section of the Agricultural Stone Wall System, the **Perambulation Line Stone Wall (early 18th–late 19th c., contributing feature, Photograph 5)**, is a fragment of a wide eighteenth-century farm stone wall of large stones, approximately 300 ft long, that is collocated along the alignment of the Perambulation Line that intersects the woods in the northeast corner of the property. The wall likely was constructed as a field or property boundary wall, and not specifically as a marker of the town boundary dividing Norwalk and Stamford that was in effect from 1674 to 1801.³

The **Waveny Boundary Stone Walls (early 18th–late 19th c., ca. 1920, contributing feature, Photographs 6 & 7)** delineates all edges of the former Waveny estate, except along South Avenue, the railroad ROW, and the Merritt Parkway. From the Merritt Parkway, the walls run north the length of Lapham Road on both sides of the road and continue north halfway to Farm Road on the east side of Lapham Road to a section that has been altered due to adjacent wetlands. On the west side of Lapham Road, the wall turns the corner at Old Stamford Road and runs south along the length of the east side of this road to the railroad alignment. The wall also runs north from Farm Road on the east side of Old Stamford Road for 500 ft and west–east between Old Stamford Road and South Avenue along the length of the northern edge of the Waveny property north of Farm Road.⁴

Scattered in the woods about the Waveny perimeter are isolated small features that are likely associated with eighteenth- and nineteenth-century farming land use. These include a well of mortared fieldstone in the northwest corner of the parcel north of Farm Road and a loose group of stones that may indicate an outbuilding foundation on the parcel west of Lapham Road.

The **Circulation System (ca. 1895, 1912, ca. 1890, 1984, ca. 2007, contributing structure, Photographs 2, 8 & 9)** encompasses vehicular and pedestrian circulation systems, as well as two former road traces throughout the property. The **Vehicular Drives (ca. 1895, 1912, 1984, contributing feature, Photographs 2 & 8)** through Waveny consist of two-way, asphalt-paved drives. The primary route is a curving east-west road that connects the main entrances on South Avenue and Lapham Road and passes north of the main house. Southeast of the Superintendent's House, the western drive intersects with a north–south drive that provides access to the Bungalow and Swimming Pool and terminates at an asphalt parking lot on the north side of the Bungalow. A parking area north of the Superintendent's House serves the recreational activity areas. Parking areas for the swimming pool and platform tennis courts west of the Superintendent's House are along the west side of the north drive. The eastern road intersects with an access drive that runs north from the service yard of Waveny House (the service drive) along the west side of the Potting Shed, Power House, and Carriage Barn. The east-west drive was constructed ca. 1895 by Thomas Hall along with a spur to access his main house, which was just north of Waveny House. The Olmsted Brothers modified the east drive in 1912, and the north drive to the Bungalow was extant by 1916. Historically, the west drive from Lapham Road was the main approach, and the east drive from South Avenue, used as a service road, remained unpaved until after 1967. The current configuration of the drive-in front of the Forecourt and the asphalt-paved and gravel parking lots north and west of Waveny House and west of the Carriage Barn and

³ The Perambulation Line was established in 1674 by the Connecticut colonial government to mark the legal boundary between Norwalk and Stamford and extended between the Five Mile River and the New York boundary. It was dissolved when the Town of New Canaan was formed in 1801 (see Section 8).

⁴ Outside the nominated property, and south of the Merritt Parkway, the stone walls continue to line the road edges of property that was historically part of Waveny. From the Merritt Parkway, these walls run south on both sides of Lapham Road to Talmadge Hill Road and then east and west along Talmadge Hill Road.

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Power House date from 1984 as part of a master plan for improved circulation and parking to facilitate public access and use of the property. When the Olmsted Brothers' drive alignment with a Tree Allée at the Forecourt entrance was modified, the former drive section was left as a short, asphalt-paved pedestrian path flanked by the Tree Allée through a grassed island opposite the Forecourt.

Sections of unpaved **Farm Roads (ca. 1895, feature, no photograph)** are extant in two areas. One road connects to the east entrance road and follows the path of the stream, crossing over it and entering the former vegetable bed area on the east of the property. The other farm road leaves the eastern road midway across the site and runs just north of a pair of water towers (outside the nominated property).

The **Bridle and Walking Trails (ca. 1930, ca. 1980, ca. 2007, contributing feature, Photographs 2 & 8)** consist primarily of Town-maintained dirt and asphalt-surfaced walking paths, some formerly used as bridle trails in the first half of the twentieth century, along the south half of the property. One trail originates immediately west of Waveny House and runs west along the south side of the western entrance drive. It curves south at Lapham Road, then runs south to the Merritt Parkway, where it turns east and runs along the Merritt Parkway Berm until it intersects with a group of north-south trails: one along South Avenue, one along the east edge of the former Vegetable Garden, and one along an unpaved farm road. The trails are also connected by east-west paths that extend from the east of the parking lot north of the Carriage Barn and from south of the Ice Pond. Some of these unpaved trails were bridle trails established ca. 1930 that were converted to walking trails ca. 1980. A primary route loop entered Waveny at two points on the north and ran in a "U" shape along the west and east sides and along the Merritt Parkway, with a spur that extended west across Lapham Road and to the railroad ROW. In the 1980s, a pedestrian path was established along the south edge of the main circulation drive with a spur that runs through the center of the former drive and maple Tree Allée north of the Forecourt.

Two similar stone **Walking Trails Bridges (2017, non-contributing features, Photograph 8)** with cedar railings provide pedestrian access across the streams. The bridges are composed of metal and concrete and are faced with stone. A rectangular plate embossed with the date of construction (2017) is recessed in the center of the base of the bridge. The deck is finished with pea gravel. The railings are composed of 4-x-4-inch cedar timbers arranged in a simple pattern of four upright posts interspersed with three rails with short vertical timbers; the posts are topped with copper caps.

Two stone bridges run under the eastern entrance drive from South Avenue and provide drainage for the swampy land to the north into the stream that flows south to the Ice Pond. One arched **Stone Bridge (ca. 1895, contributing feature, Photographs 8 & 9)** is composed of mortared river cobbles with a shaped stone arch and low parapets with short wing walls on the south (downstream) side. One **Stone Culvert (ca. 1895, contributing feature, no photograph)** has mortared fieldstone faces, a narrow drain pipe, and a parapet on the south side. Large boulders edge the stream channel on the south side.

Two trace sections of former old roads, although no longer used for their original purpose, remain visible in the landscape. The **Abandoned Farm Road Trace (19th c., contributing feature, no photograph)** is an unpaved abandoned cart path that ran between Lapham Road (northeast) and Old Stamford Road (southwest). It was used as part of the Bridle and Walking Trails in the early twentieth century and is visible on the ground and in aerial photographs. The **Lapham Road Former Alignment Trace (early 18th c., contributing feature, no photograph)** is an approximately 100-ft-long section of Lapham Road that was abandoned ca. 1936 when Lapham Road was straightened at its crossing over the Merritt Parkway. The Trace now serves as a link in a walking path.

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Two pairs of **Entrance Gates (ca. 1895, altered 1913, 1981, contributing structure, Photograph 2)**, consisting of the **Lapham Road Entrance Gate and South Avenue Entrance Gate (ca. 1895, altered 1913, 1981, contributing features, Photograph 2)**, flank the two entrances to drives leading northeast from Lapham Road and northwest from South Avenue toward Waveny House. Each gate consists of four large, square, 6-ft-tall pillars connected by a 4-ft-tall curved stone wall, with one pillar at the street edge and the second pillar at the east end of the stone wall flanking the drive. The pillars are composed of approximately 11 courses of mortared fieldstones topped by a shallow, pyramidal, concrete cap (that replaced mortared fieldstones, ca. 1896); each cap has been scored on four sides to appear rusticated. The connecting wall is four courses of mortared fieldstones topped with three stepped courses of stones. At Lapham Road, the pillars at the street edge connect with the Waveny Boundary Stone Walls that is three to four courses high. At South Avenue, the gate wingwalls are freestanding and do not connect to other stone walls. The inner stone pillars of both gates were originally about 12 ft apart. In 1981, they were moved out approximately 8 ft, and the wingwalls lengths were reduced to create a wider vehicular opening and accommodate two-way traffic. The concrete caps were repaired at that time.

Designed Landscape

Waveny Estate Designed Landscape (ca. 1895, 1904–1934, contributing feature, Photographs 1–4, et seq.) was begun by Frank Shea for Thomas Hall at Prospect Farm ca. 1895 and developed by members of the Olmsted Brothers firm for Lewis Lapham. The Waveny Estate Designed Landscape radiates out from the estate house, which was sited at the apex of the ridge plateau. It predominantly incorporates the southern part of the property, including the Vehicular Drives, Waveny House, its dependencies, and Hall- and Lapham-era landscape elements, including formerly agricultural and recreational areas (see **Criterion C – Landscape Architecture**). The Designed Landscape also extends north along service drive spur in the west part of the property to encompass the Superintendent’s House and Bungalow and has components out to the property’s edge including the Merritt Parkway Berm and Waveny Boundary Stone Walls.

The main entrance drive laid out by Frank Shea and Thomas Hall is composed of east and west sections from Lapham Road and South Avenue that join north of the main house. Originally the juncture had several loops and a spur from the outer north loop leading directly south to Hall’s house. The Olmsted Brothers modified the drive to accentuate the contrasting characteristics from each point of entry into the property. The firm removed many of the Hall-era maple trees that lined the west drive from Lapham Road entrance to create an open vista that allows the house to be glimpsed across a great expanse of meadow as the drive runs east approaching the house. The course of the east drive leading from South Avenue was shifted to allow the drive to meander westward through woods, deliberately screening the house from view until the road reached the crest of the plateau and turned south to align directly with an axial view through a Tree Allée to the Forecourt and Waveny House.

The entrance drive north-south section through the Tree Allée is now a walking path following the 1984 drive modifications. East of the path is a two-bay parking lot with a planted divider. Parallel to the parking lot and at a lower grade are the Power House and the Carriage Barn. North and northeast of the house, plantings are characterized by an unstructured, “naturalistic” style, which is predominantly a mix of specimen trees such as Katsura (*Cercidiphyllum*) and European Beech (*Fagus sylvatica*) and natives such as red maples, red oaks, tulip trees, junipers, white pines and native beech. An east–west walking path intersects the approach path in front of the Forecourt entrance. East of the Forecourt, plantings of tall evergreens screen the view of the utility area concentrated northeast of the house. Tall trees west of the Forecourt screen and shade a parking area.

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Along the southern boundary of the property, the **Merritt Parkway Berm (ca. 1938, contributing feature, Photograph 10)**, designed by the Olmsted Brothers, extends from the Lapham Road Former Alignment Trace along the north side of the Merritt Parkway. The berm was constructed as a sound barrier between Waveny House and the Merritt Parkway and consists of an approximately 4-ft-high and 300-ft-long earthen berm. Mature white pine trees (*Pinus strobus*) populate the top of the berm, through which passes part of the Bridle and Walking Trails.

Waveny House (1912–1914, contributing building, Photographs 11–22, Figures 3–7) is in the approximate center of the Waveny property and is accessed from Lapham Road and South Avenue via the Vehicular Drives to the north and the two Entrance Gates to the west and east. South of the house are the agricultural fields and, beyond them, woods, the Merritt Parkway, and Long Island Sound. Architect William B. Tubby and landscape architects with Olmsted Brothers sited the house on the property's highest elevation, with a long south elevation to maximize pastoral views across open fields and approximately 5 miles to Long Island Sound. The Tudor Revival-style house, built in 1912–1914, was located immediately south of Thomas Hall's Colonial Revival-style house designed by Frank Shea and built in 1895; Hall's house was then demolished. Although successional growth forest immediately north of the Merritt Parkway has filled in the southern portion of the property, Waveny House retains its wide scenic views across the southern portion of the estate.

Exterior

Waveny House is an imposing two-story, north-facing building that stretches east–west and is visible across open fields from Lapham Road and the south edge of the property (see Photographs 11–17, Figures 3–7). William B. Tubby designed the exterior of the house in the Tudor Revival style, and it exhibits characteristics of the Jacobean variant, including horizontal massing, parapeted cross gables and castellated parapets. The H-shaped plan comprises a central block and perpendicular end blocks with appendages. The main entrance is through a porte-cochère centered on the facade within the Forecourt, and the south elevation opens to a terrace overlooking fields. The walls are composed of English cross bond-laid dark red brick with beige limestone quoins at the corners of the building and surrounding window openings and low limestone parapets along the roof eaves. The building is seated on a stone and brick foundation and is topped with a cross-gable roof with a crenellated limestone parapet; the roof is clad with terra cotta tiles (replacements by the original manufacturer, Ludowici, in 2017). The building's fireproof structural system consists of interior and exterior masonry bearing walls; concrete encased steel floor beams and girders; poured concrete slab basement, floors, and roof deck; unprotected attic steel truss system; fieldstone foundation walls; and building walls of brick laid in common bond with some areas of terra cotta block and poured concrete. Stone lintels also play a significant role in carrying loads above openings as well as adding to the architectural character of the building. The wood floors are laid on wood sleepers on the concrete floors, and roof tiles are affixed to wood slats attached to the concrete deck. The north and west porches and the porte-cochère roofs are also wood frame.⁵

The north elevation consists of projecting bays on the east and west ends and the projecting porte-cochère and attached north porch in the center. The south elevation consists of projecting bays on the east and west flanking a recessed loggia and surrounded by a wide terrace. Each of the perpendicular end blocks has two-story bay windows topped with narrow balconies centered on the north and south elevations. A two-story,

⁵ Structural information is based on various field observations, building repairs, and historic construction photographs (New Canaan Historical Society 1904–1926; Benko 2019; TDEG 2016). Two cross and longitudinal building section architectural drawings by William Tubby indicate the structure (Tubby n.d.). No historic written description about the structural system or details was found.

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hip-roof service wing projects north from the east end of the building, and a two-story, one-by-three bay west porch with a one-story outdoor living room projects west from the west elevation. The west porch is an open corridor accessed by steps on the north and on the same level as the terrace on the south. A one-story, open-sided sleeping porch is above the west porch and is topped with a hip roof with a crenellated parapet. The outdoor living room has three arched, limestone-clad openings in the north, west, and south elevations set atop brick knee walls that are eight courses high and laid in English cross bond. The floor is paved with terra cotta tiles. The sleeping porch has three wide, rectangular openings in the north, south, and west walls; a metal fire escape is accessed from the south opening.

The one-story porte-cochère is topped with a standing-seam, metal-clad, low hip roof surrounded by a limestone stepped parapet and has narrow limestone buttresses at the northwest and northeast corners. Three sides of the parapet have a centered, square, carved tablet with a stylized version of Lewis H. Lapham's initials "L H L" in a circular frame surrounded by trefoils. The porte-cochère is accessed from the east and west via wide, Tudor-arched openings ornamented with embossed quoins with botanical motifs. The arch spandrels contain a shield with chevron and acanthus leaves. The north elevation comprises three segmental arched openings set within a rectangular frame. The south side of the porte-cochère is attached to a four-bay-long, gable-roof north porch with rectangular, limestone-trimmed openings above a brick knee wall and a terra cotta tile floor. The Waveny House main entrance from the north porch consists of paired multi-light, metal frame doors with quatrefoil motifs in the upper quarter of each door that are topped with an ogee-shaped, multi-light glass transom.

A wide terrace with a glazed terra cotta tile floor (replacement by the original manufacturer, Ludowici, in 2011), surrounded by a low limestone balustrade with a limestone parapet, spans the width of the south elevation of the building overlooking the agricultural fields. The terrace is accessed primarily through the loggia, which consists of three evenly spaced, wide, limestone-enframed arches, with two smaller arches flanking the center arch. A planting bed with pairs of ornamental trees and evergreens is centered on the terrace in front of the loggia. Opposite the planting bed, the terrace projects out in a semicircle. Stairs on either side of the projection lead out southward into the meadow landscape. Stairs on the east end of the terrace lead to formal garden spaces and are framed with lead glass enclosed lamps (replacements ca. 1972) on the balustrade end posts. The balustrade corner posts are topped with ribbed limestone urns. Stairs on the west end lead to the fields. Two, narrow balconies clad with limestone and with angled bases are above the terrace at the second story in the center of the building.

Five large brick and limestone chimneys pierce the roof: two in the south slope of the center of the main block, one in the north slope of the main block, one in the west slope of the west block, and one in the east slope of the main block. An exterior wall chimney, composed of brick with limestone quoins, is centered in the south elevation of the service wing. Fenestration throughout the building is typically arranged in sets of three windows with single windows on either side interspersed with single windows. The windows are typically multi-light, metal-frame casement windows (replacements with in-kind units in four phases in 2001–2005). On the north elevation, east of the porte-cochère, the main stair landing window is a grid of nine stained-glass windows with quatrefoils in the upper three (arched) windows, diamonds in the center three windows, and quatrefoils in the bottom three windows.

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The interior of the building, designed using Arts and Crafts-style elements, is arranged symmetrically with public spaces (e.g., the living room, hall, and dining room) on the south side of the first story, semi-private spaces (e.g., the library and billiard room), on the north side, and service spaces (the pantry, kitchen, and servants' dining room) in the east service wing (see Photographs 18–22, Figure 6). The second floor, which has seven bedrooms, now used as offices, arranged along a double-loaded corridor, is accessed via the grand staircase from the first floor hall and by a secondary (servants') staircase between the kitchen and pantry (see Figure 7). The first floor contains 9,354 and the second floor 9,662 square ft of living space.

The entrance vestibule has polished marble floors and a coffered ceiling (Photograph 18). It provides access to a small reception and ladies' room on the west, a coat room on the east, and the large hall, which is accessed by two low, stone steps up on the south. The hall, which spans the center block of the building, has wide, wood plank floors and exposed ceiling beams and joists, all with a dark natural wood finish (Photograph 19). The walls are covered with wood paneling, surmounted by a wide frieze mural of painted canvas that encircles the room. The mural was created by the New York firm Herter Looms and depicts the legend of King Arthur and the Knights of the Round Table. A massive carved limestone fireplace is centered in the south wall and dominates the space. It is ornamented with incised diamonds, trefoil and quatrefoils, engaged colonettes, and small human heads. The firebox is contained within an ogee-shaped opening and is protected with a wrought-iron screen. Flanking the fireplace are 15-light casement windows with projecting sills.

At the east and west ends of the south wall are paired, multi-panel glass doors with metal frames that access the loggia. Quatrefoil motifs are in the upper quarter of each door, and the doors are set within a recessed, wood-paneled, ogee-shaped opening and topped with an ogee-shaped, multi-light glass transom with metal tracery. In the northwest corner of the room is a small, partially enclosed alcove created for an organ. The alcove is open on the south and east sides and has a carpeted raised floor and wood-paneled walls. Metal wall sconces with two lights each are evenly spaced along the walls and round, multi-light chandeliers hang from the center of two transverse summer beams which flank the fireplace. These, like many of the period-appropriate light fixtures, were installed since 1967. Short corridors, from which the other main spaces are accessed, extend east and west from the hall across the perpendicular wings. Unless noted otherwise, all floors are natural finish wood boards, and all wood wall paneling and trim have a natural dark finish.

The west corridor accesses the living room, west porch and outdoor living room, and the library. The living room, in the southwest corner of the main block, has plaster walls with wood mopboard, picture rail, and crown moldings, and a plaster ceiling with a raised geometric pattern. The woodwork would have originally been stained, and the wall treatment likely more decorative than currently. A fireplace with a plain marble face and carved wood surround with paneling above is in the east wall. A bay window is in the center of the south wall, and small, single windows are on either side of the bay window in the east and west walls. The enclosed porch and connected outdoor living room (see *Exterior* above) are off the northwest end of the corridor. The library in the northwest corner of the main block has a low arch ceiling with exposed beams and cross members, and the walls are covered with floor-to-ceiling open and glazed wood bookcases with ogee-arched openings at the top (Photograph 21). A fireplace in the west wall has a marble surround containing diamond motif and dropped pendant elements; a portrait of Lewis Lapham hangs above. A wide bay window is at the north end of the room. Some original furnishings remain in the library, specifically a wide, wood table and matching chairs and two matching armchairs.

The east corridor accesses the billiard room, dining room, and service wing. The billiard room, in the northeast corner of the main block, has vertical-board wood wall paneling, a large stone fireplace in the

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east wall, and a wide bay window in the north wall. A built-in bench on a raised platform with fanciful carvings of medieval billiard players along the back panel is in the center of the west wall, and a billiard table is in the center of the room. The dining room in the southeast corner of the building has a small limestone fireplace in the west wall with a low-arched over-mantel panel containing a custom-made colorful woven tapestry by Herter Looms that depicts a countryside hunting scene. The dining room has wood-paneled walls with crown molding at the ceiling and a frieze of painted canvas, also by Herter Looms, depicting vines, flowers, and birds. East of the dining room is the breakfast room, a small square room with brick and glass walls and terra cotta tile floors. The breakfast room is lit with 26-light, metal-frame casement windows in limestone frames; multi-light ornamental glass windows are above each casement window. A door leading to the terrace is in the center of the south wall.

Primary access to the second story is via the main staircase, offset from the northeast side of the hall. The wide U-shape staircase has a broad landing with a long bench seat below a large decorative window. The staircase has wood risers and treads with replacement carpeting and an open-work bannister of quatrefoils above elongated ogee openings with tapered newel posts. The outer wall of the staircase has wood paneling on the lower half and hand-painted canvas with a botanical motif of large trees surrounded by smaller flowers by Herter Looms above. A large hexagonal chandelier with metal scrollwork hangs in the center of the stairwell and is suspended from the ceiling by a heavy chain.

The service wing is accessed via the east corridor to the service hall and a small square hallway north of the breakfast room, which leads to the pantry. The pantry has built-in wood cabinets with glass and wood fronts lining the north and south sides of the room. The lower cabinets have double doors and single and double drawers, all with wood fronts and metal pulls. The upper cabinets have paired multi-pane glass doors in wood frames. The floors are covered with modern, commercial tile floors, and a dishwashing station, equipped with modern, stainless steel counters and a commercial dishwasher, is in the southeast corner of the room. Northeast of the pantry is the kitchen, which has wood built-in upper and lower cabinets lining the west wall, and modern, stainless steel commercial kitchen appliances and a large, stainless steel prep table in the center of the room.

North of the kitchen is the servants' dining room, now used as an office space, which has modern tile floors and is lit by a bay window with five 15-light metal casement windows in wood frames topped with six-light fixed sash. The remainder of the service wing consists of storage spaces, a men's bathroom, a dumbwaiter leading to the second story, and a narrow, servants' staircase with concrete treads and metal risers. A projecting bay with two-story bay windows on the west elevation is at the north end of the service wing and contained a partially enclosed porch on the first story for the servants.

At the second story, a screen of three slightly arched wood openings separates the stair and corridor. The openings have been partially infilled to accommodate modern, half-light wood doors. The east end of the second floor, in the service quarter, has a narrow, wood-paneled hallway which leads to eight small bedrooms for servants, a shared servants' bathroom, a linen room, and a sewing room. The remainder of the second floor is accessed by a wide corridor decorated baseboard to ceiling with Herter Looms painted canvas in the same motif as the staircase. The hallway floor consists of hardwood, with long oriental carpet runners along the center. The hallway is visually divided by two, painted canvas-covered, arched openings, and bedrooms line the hallway, accessed by four-panel wood doors.

Four large bedrooms are located at the ends of the main block with two in each of the north and south projecting bays. They flank three smaller bedrooms in the center section, one north of the hallway west of the staircase and two south of the hallway. The bedrooms in the west projecting bays have access to the sleeping porch at the west end of the second story. The seven bedrooms have hardwood floors with oriental

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carpets over them, small fireplaces with stone surrounds and wood mantles, and multi-light bay windows. Crown molding surrounds the ceiling, and multi-part, milled baseboards run along the bottom edge of the wall. Each bedroom has built-in, half-height bookcases lining the wall adjacent to the entrance door and a private bathroom with coved ceilings, original subway tile walls, and a sink, toilet, and bathtub. Three of the bathrooms adjacent to two large and one small bedroom have original metal cage showers. The bedrooms are currently used as offices for the Town of New Canaan Recreation Department, meeting spaces, and as rooms for private rental events.

The **Brick Wall System (1912–1914, 2012, contributing structure, Photographs 11, 12 & 23)** encompasses brick walls constructed in 1912–1914 as part of the overall Olmsted Brothers-designed formal landscape surrounding Waveny House. The system consists of the Forecourt and Garden Walls.

The **Forecourt (1912–1914, 2012, contributing feature, Photographs 11, 12 & 23)** is a 260-x-144-ft walled space on the north side of Waveny House. It contains a long, asphalt-paved oval drive that loops from the north entrance around a central turf panel and through the porte-cochère. Two large sugar maples (*Acer saccharum*) are set in the turf near the entrance, and two flowering cherry trees (*Prunus* sp.) are set near the porte-cochère. The wall defines the space and uses similar materials to the house, presented in the Colonial Revival style.

Two 10-ft limestone posts at the vehicle entrance connect to low brick walls with limestone parapets that define the Forecourt edge. The square posts are of limestone worked in classical vocabulary with a molded base, side panels, and a heavy cornice above rope trim and a fluted frieze. The square cap supports a ribbed urn. Both posts were refabricated in-kind of Indiana limestone and set on the original bases in 2012 after one was damaged by a tree in a hurricane. Large lead and glass lamps (replacements of originals) are set on the entrance sides of each post. On the east side of the Forecourt, the wall steps up near the house and frames a wrought-iron pass gate set into two limestone columns that provides access from the utility area.

Adjacent to Waveny House on the southeast slope is a series of **Garden Walls (1912-1914, contributing feature, Photographs 23 and 26)** that frames several terraced garden spaces. This area was originally effusively planted and was the site of intensive gardening and a social space for family and visitors. At the east end of the main terrace, a low brick wall with a formed concrete parapet extends south for 20 ft, then runs east to intersect with the north–south brick retaining wall of the Parterre Garden and utility area. The wall demarcates the division between the rolling, natural landscape on the south, and the leveled formal area within the gardens. The north end of the retaining wall rises in height to support the raised grade of the utility area, and steps down in height as it follows the slope east, forming the north side of the Rose Garden. The lower north–south retaining wall that defines the lower end of the garden terrace area, is made of field stones rather than brick, signaling a transition back into the natural landscape.

The gardens are organized by two parallel paths (the Flower Walk and the Garden Walk) and one perpendicular path (the Axial Walk). Beginning at Waveny House main terrace and progressing east, the first ground terrace on the east side of the house is the **Parterre Garden (1914, restored 1982, contributing feature, Photograph 24)**, accessed by two sets of broad bluestone steps. The Parterre Garden consists of beds bordered with low boxwood hedging punctuated at regular intervals with cone-shaped boxwood. Inside the borders, which was formerly a tapis vert, are a mix of colorful annuals in the growing season. The brick retaining wall on the east end of the Parterre Garden was originally built with balustrades, matching those on the main terrace, and was rebuilt due to deterioration ca. 1976.

The primary walking path spine is the east–west **Axial Walk (1914, contributing feature, Photographs 24–26)** that extends 270 ft on the east-facing slope between the Waveny House terrace and the Garden

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Walk, and is paved in rectilinear bluestone pavers with raised bluestone edging. A set of bluestone steps in the Axial Walk leads down from the Parterre Garden level to the bluestone paved, north-south **Flower Walk (1916, contributing feature, Photographs 15 & 27)**. The 260-ft-long bluestone-paved Flower Walk perpendicularly crosses the Axial Walk and defines the width of the second ground terrace. The south end of the Flower Walk runs along a low brick retaining wall with a limestone parapet on the west and terminates at the Tea House. The north end of the Flower Walk is bound by a brick retaining wall capped with a limestone parapet extending south from the house and by a high brick retaining wall with a gate leading to a parking lot in the utility area. The Flower Walk is planted with peonies along the west and Japanese maples (*Acer japonica* sp.) on the east. The walk's paving was originally rougher and irregular flagstones, which, after 1967, were replaced with processed stone and wood chips, and then bluestone.

At the base of the Parterre Garden steps (at the intersection with the Flower Walk), the Axial Walk widens to encircle the **Gwendolyn Statue and Fountain Pool (1916, contributing object, Photograph 25)**. The shallow pool is edged with a formed concrete border in the shape of a quatrefoil. In the center of the pool is the bronze *Gwendolyn* statue of a girl with curly hair looking up at a water lily flower bud held aloft in her left hand. The statue, by sculptor Abastenia St. Léger Eberle, is set on a bronze globe supported by four frogs. A low boxwood hedge encircles the Fountain Pool.

The **Tea House (ca. 1915, contributing structure, Photograph 27)** is southeast of Waveny House at the south end of the Flower Walk and adjacent to south fields. Designed by William B. Tubby, the structure is a north-facing, Arts and Crafts-style, one-story, open-sided pavilion with six-course-high brick knee walls topped with a side-gable roof with a deep overhang. The brick walls are laid in English cross bond. The roof is held at the corners by rusticated wood supports infilled with brick laid in an ornamental basket weave pattern composed of headers and stretchers; simple wood posts are symmetrically spaced around the perimeter of the building. The corner supports and posts rest on the brick knee walls with granite slab caps. Gable dormers centered in the north and south roof slopes pierce the terra cotta tile-clad roof. The east and west gable ends are filled with terra cotta tile and have slightly flared bases creating a deep overhang even with the eaves of the north and south roof slopes. The gable dormers are filled with four carved, vertical rectangular openings with angled tops. Under the north dormer is a carved banner and shield incised with "quieti et musis," ("for quiet and muses"). The Tea House can be entered from the north, east, and west through breaks in the center of each wall. Inside, the floor is brick laid in running bond, and the ceiling consists of wide boards laid in a crosswise pattern forming small squares. The Tea House served as a transitional shelter between the Flower Walk and the cutting garden (not extant).

East of the Flower Walk and the Fountain Pool, the Axial Walk continues downhill flanked by a sloping lawn on the south side and lawn and the Rose Garden on the north side. The south area formerly contained a cutting garden (ca. 1917) and then a bowling green (ca. 1927); it was edged by informal plantings of deciduous trees east of the Tea House.

North of the Axial Walk, the **Rose Garden (ca. 1917, restored 1995, contributing feature, Photographs 28 & 29)** is a large level and square enclosed space inset in the hill slope on the west and partially on the south. Inside the Rose Garden, a brick walk surrounds a turf panel. Between the walk and the walls are beds currently planted with a combination of roses, perennials, and shaped evergreens. The perimeter enclosure of the Rose Garden consists of a brick wall with limestone caps and parapets of various heights. The west side enclosure is configured as a retaining wall interspersed with brick piers and topped with an open lattice wood fence. On the south, east of the Entrance Gate, the wall consists of brick piers and open lattice cedar fencing with square posts and turned tops. The west wall is a low retaining wall topped with piers connected by post and rail fence. The north wall consists of a knee wall, tall piers, and lattice fence.

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Rose Garden Shelter, Entrance Gate, and Walls (ca. 1917, restored 1995, contributing structure, Photographs 28 & 29) have hip roofs clad with terra cotta tiles, a low eyebrow profile, and exposed rafter ends. The roof of the Entrance Gate is centered on four brick piers with limestone caps that support cedar posts. The painted wood swing gate has curved upper and lower cross pieces. The Shelter, projecting from the center of the north wall, is a small one-story, open-sided structure with large paired wall brackets. Wing walls that are part of the Garden Wall System extend east and west from the back wall of the shelter. The wing walls have terra cotta-tiled gable roofs and are clad in stucco framed in bricks set on end. Cedar trellises on the wing walls frame small “windows” with a bronze sculpture of twining leaves over the glass and brick lintels. The Shelter wall is defined by a broad brick arch framing a white stucco wall. A smaller brick arch frames a brick panel in which is set a square cast concrete panel of a lion’s head with a mouth spigot. Water is collected in a semicircular shallow concrete bowl centered under the spigot in the brick panel. The Shelter rests on a brick plinth laid in a herringbone pattern. Two rustic solid-sided wood benches face each other on either side of the plinth. Concrete ribbed urns sit against the wall, on either side of the bowl. Originally, the Shelter and Entrance Gate had thatched roofs, which were replaced with terra cotta tile by the Laphams before 1967. The west entrance to the Rose Garden consists of wide bluestone steps centered on the west retaining wall. A small entrance at the northeast corner has a solid wood gate that connects with the utility area to the north.

Continuing east and downhill from the Rose Garden and the former cutting garden area on the first slope level, the Axial Walk ends at stone steps that pierce a fieldstone retaining wall defining the uphill side of the **Garden Walk (1916, contributing feature, Photograph 26)**. A pair of square fieldstone posts with a flat bluestone cap frame the bluestone steps. The 160-ft-long Garden Walk is a north–south informal grassy and gravel path. The fieldstone retaining wall was originally planted with alpiners and tiny groundcovers inserted in the crevices between stones, and cascading shrubs were planted at the top of the wall. At the south end of the walk is a long concrete bench oriented perpendicular to the walk and facing north. Behind the bench (to the south) is a large stand of shrubs covered with vines. This area originally contained a long narrow concrete swimming pool that was infilled in 1972 because it was a hazard. The north end of the walk is marked by steps through a short perpendicular stretch of the retaining wall that is aligned with the north wall of the Rose Garden. These steps, with wide bluestone treads and retained by fieldstones, lead to the utility buildings and parking areas north of the formal garden cluster.

East of the Garden Walk, the land continues down the more gradual second slope level on lawn with trees eastward to the **Ice Pond, Stone Bridge, and Channel (ca. 1912, contributing feature, Photographs 31 & 32)** built into the channel of Stony Brook. The Ice Pond, in the wooded area along the east edge of Waveny, is edged by large fieldstones, and a walking path surrounds it close to the water’s edge. At the south end of the pond, the Ice Pond Stone Bridge and Channel help maintain the water level of the pond. The channel is lined with six courses of fieldstone capped with large flat fieldstones and has arched culverts made of narrow fieldstone. The channel passes under the walking path and is enclosed by a chain-link fence.

The walking path on the east side of the pond intersects with a path that crosses the stream to reach the area of the former vegetable garden (ca. 1912), now mostly a large meadow. This surviving section of path served as the primary east–west access path within the vegetable garden; it originally had north–south spurs into the garden that are no longer visible.

Northeast of Waveny House, not far from the service wing at the east end of the building, is a cluster of ancillary support buildings constructed by Thomas Hall in 1895. His house was sited north of Waveny House within the area of the current Forecourt. The extant masonry buildings originally were Colonial Revival in style and likely were altered ca. 1914 by William B. Tubby and Lewis Lapham with Tudor Revival-style elements such as stuccoed half timbering and crenellations. All the wood barns and other

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outbuildings that Hall constructed are gone. The ancillary buildings cluster is arranged south–north along a service drive to the west and a fieldstone retaining wall on the east, with woods to the north and east.

The **Potting Shed (1895, altered ca. 1914, contributing building, Photograph 33)** is the southernmost building of the outbuildings group and is north of the Rose Garden. The Potting Shed originally was associated with, and connected to, a greenhouse, which was deteriorated and demolished between 1969 and 1971. The Potting Shed was originally a Colonial Revival-style building designed by Frank Shea and was altered by William Tubby. It is a west-facing, Tudor Revival-style, one-story, two-bay-by-two-bay, wood-frame, stone-clad building topped with a slate shingle-clad, side-gable roof with wide, angled cornice returns. A stone chimney pierces the south end of the roof at the ridgeline. The gable ends are pierced by small, rectangular, louvered openings. The north and west walls are clad with mortared fieldstone, and the south and east walls are half-timbered with stucco infill, as is the gable on the north elevation. The bottom half of the south elevation is clad with wood infill, which may reflect the roofline of the former greenhouse. Two doors are evenly spaced in the west elevation and have stone sills and lintels. The interior of the building is not accessible.

The **Power House (ca. 1900, altered ca. 1914, 1982–1983, 1985, contributing building, Photograph 34)** was originally a Colonial Revival-style building designed by Frank Shea and was altered by William Tubby. It is a west-facing, Tudor Revival-style, two-story, rectangular, wood-frame, stone-clad building, with a one- to two-story addition projecting south from the southeast corner. The building is seated on a concrete foundation and topped with a gable-on-hip roof on the main block and a side-gable roof on the addition. Arts and Crafts-style hip-roof dormers pierce all slopes of the main roof. The roof is clad with slate shingles. The main block is clad with mortared fieldstone, and the addition is clad with stone near the intersection with the main block and half-timbering and stucco on the remainder. A one-story, crenellated, fieldstone turret projects from the center of the west elevation of the main block; it is the remaining lowest level of a three-story windmill designed by Frank Shea and altered by William Tubby.

Window openings on the north half of east elevation, and one opening in the south half, were infilled with concrete blocks as part of the building's conversion to a theater in 1982–1983 (see below). Entrances are in the south elevation of the main block, the west elevation at the north end of the addition, and in the center of the south half of the main block in the east elevation. A universal access ramp and entrance is at the north end of the main block. Entrances in the east elevation are filled with half-light metal doors set within arched openings composed of shaped fieldstones. Entrances in the south elevation consist of single and paired wood doors with diagonal wood paneling set beneath wide stone lintels.

The basement, which retains the original chimney as well as a portion of a tunnel, which was a conduit for power lines between the Power House and Waveny House, is now used as a carpentry shop for the theater. The theater itself, which has seating for 115 people, occupies the majority of the main floor, along with the box office lobby and a green room for actors at the north end of the building and restrooms and a coat room at the south end. A control booth for lights and sound and dressing rooms for the actors are above the lobby and green room and accessed by a narrow modern staircase. The addition is used for costume and prop storage. An annex was constructed in 1985.

A narrow lawn space lies between the Power House and the Carriage Barn, which is north of the Power House. In the center of the lawn is ***One Man's Music (1997, noncontributing object, Photograph 35)***, a fiberglass and steel sculpture by Lorraine Kiernan. It was dedicated on October 19, 1997 by the New Canaan Society for the Arts and the Town Players of New Canaan in tribute to the life of John Rogers (1945–1996), great-grandson of sculptor John Rogers (1829–1904) and community arts activist in New Canaan.

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The **Carriage Barn (ca. 1900, rebuilt 1913, altered 1977, contributing building, Photograph 35)** is a west-facing, Tudor Revival-style, one- to two-story, six-bay-by-three-bay, wood-frame, stone-clad building seated on a stone foundation. The original Carriage Barn on this site, built for Thomas Hall in 1895, burned down in 1913 and was replaced with the current building that mimics the original for Lewis Lapham. The interior was renovated into an art gallery in 1977.

The building is clad with fieldstone and topped with a slate shingle-clad, side-gable roof with wide eaves. A stone chimney pierces the roof at the outer edge of the east slope near the south end of the building. The end walls have low concrete and metal-capped parapets with fieldstone pilasters at the corners. Door and window openings are irregularly spaced and recessed. The west elevation has a pair of wide, arched, 19-light wood doors south of the center under a wide fieldstone arch; two pedestrian doors are south of the paired doors. The northern of the two pedestrian doors provides access to the gallery space, and the southern one leads to a small apartment in the south end of the building. The northern door is a nine-light, wood door with a wide, frosted glass transom, and the southern door is a six-panel wood door with a wood-frame screen door. The east elevation has secondary entrances that lead to a former stable in the basement story, now occupied by the New Canaan Sculpture Group, and a wood-railed deck projecting off the north end. The stable entrance is filled with a pair of multi-light wood doors. Window openings are evenly spaced on the north and south elevations and irregularly spaced on the east and west elevations. Fenestration consists of twelve-over-twelve, double-hung wood sash with rough-dressed stone sills and segmental arch lintels. Small, clerestory openings are filled with fixed, six-light wood sash on the east and west elevations and fixed, four-light sash in the north elevation. Multi-light, round-arch windows are in the gable peak of the north and south elevations.

A low, mortared fieldstone wall with square fieldstone posts at the corners and end points of the wall encloses a gravel-paved courtyard adjacent to the west elevation of the building. The stone walls are four to eight courses high, and the walls and pillars are capped with poured concrete similar to the entrance posts on South Avenue and Lapham Road.

Before the interior of the Carriage Barn was renovated to create an art gallery, the basement was used as a stable, and the upper floor had stalls for horses and carriages. The stall partitions were removed during the renovation, but support beams and joists show the outlines of the stall spaces. A small office is in the southwest corner of the gallery, immediately adjacent to the art gallery entrance, and a mezzanine balcony is above. A low stage accessed by wide wood steps is at the north end of the room. The balcony is accessible via a set of stairs that run south along the east wall. The walls are covered with gypsum board. The floor is covered with modern hardwood flooring near the gallery entrance, and the remainder is the original concrete floor with an imprinted square grid pattern through the center of the floor and smooth concrete in most of the stall spaces. The ceiling is covered with wood paneling, and large metal heating, ventilation, and air conditioning ducts, installed during the renovation, are suspended from the rafters.

The **Superintendent's House (1903, renovated 2008, contributing building, Photograph 36)** is at the west edge of the Waveny property—a short distance north of the Lapham Road Entrance Gate—and on the west side of the drive that runs between the main drive and the Bungalow (described below). It was constructed for Thomas Hall, and possibly designed by Frank Shea, on the site of a house built by Ebenezer Seely ca. 1722 (the Seely-Leeds-Silliman-Betts House) that Hall purchased and used until it burned in 1903 (Bayles 1969:7–8). Hall built a new building on the foundation of the 1722 house in 1903, and after Lewis Lapham purchased the estate in 1904, he used the new building as the estate superintendent's residence.

The Superintendent's House is an east-facing, Colonial Revival-style, one-story, three-bay-by-two-bay, wood-frame, partially stone-clad building topped with a gambrel roof. The foundation is not visible. A one-

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story, enclosed porch topped with a shallow hip roof projects from the rear west elevation. The first story is clad with stone, and the gambrel end walls are covered with wood shingles. The roof is clad with slate shingles and pierced by a stone chimney at the north end. Three gable dormers filled with six-over-one, double-hung wood sash and clad with wood shingles pierce the east and west slopes of the roof. A wide, hip-roof porch with copper gutters and supported by square metal posts spans the north half of the east elevation, and the south half of the elevation is occupied by a public restroom accessed by a door in the north elevation and lit by a six-light, fixed wood sash. The porch shelters the main entrance to the building: a 24-light, two-panel wood door just north of center. The porch is accessed by a pair of stone steps and a low, universal access ramp with metal side rails. Windows are evenly spaced on the first story and in the gambrel peak and consist of six-over-one, double-hung wood sash; a one-story bay window is in the west bay of the south elevation. First-story windows have rough-dressed granite sills and are topped with segmental arches composed of shaped fieldstones. Windows in the gable peak have simple wood surrounds.

In 2008, the building interior was renovated to create a clubhouse for players using the platform tennis courts to the west and northwest. At that time, the second-story interior framing was removed and rebuilt, creating a single level with a vaulted ceiling. Wood tie beams span the room, and wide rafters are visible along the roof slopes. The ceiling is wood paneled, and the floor is covered with wide boards. A stone fireplace is at the north end of the room. The southeast corner of the room has an L-shaped kitchen counter topped with black granite counters and clad with beadboard.

The **Superintendent's Well (1903, contributing feature, no photograph)**, situated between two Platform Tennis Courts west of the Superintendent's House, consists of a round wellhead surrounded by a concrete apron. The well has approximately 10 courses of small fieldstones and is topped with a poured concrete cap with two small metal loops in the top for removing the cap.

Four **Platform Tennis Courts (2004, non-contributing structure, no photograph)** are immediately north and northwest of the Superintendent's House and consist of rectangular courts constructed on raised, heated wood platforms that are surrounded by taut wire fencing supported by rectangular metal posts. The bottom of the platforms is enclosed by a wood apron.

Spencer's Run Dog Park (2006, non-contributing feature, no photograph) is south of the Superintendent's House and consists of a large, open space surrounded by a post and rail fence faced with chicken wire. A few benches are scattered throughout the space. The dog park is accessed via an entry portico consisting of a wood shingle-clad hip roof supported by round posts with angled brackets. A cupola topped with a copper weathervane ornamented with a dog sits at the ridgeline of the roof. The entry portico has a pair of entrances: horizontally swinging wood and chicken wire gates with a holding area between to ensure dogs do not escape the park.

The **Bungalow (1915, altered 2001–2005, contributing building, Photographs 37 & 38)** is at the west edge of Waveny, north of the Superintendent's House, and is accessed by a narrow asphalt-paved drive that runs north from the main thoroughway drive near the Superintendent's House. The Bungalow is a northeast-facing, Tudor Revival-style, one-story, L-shaped, wood-frame, stone-clad building topped with a side-gable roof with exposed, carved rafter tails. The northernmost bay is perpendicular to the rest of the north wing of the building, and the roof is similarly perpendicular, creating a cross-gable roof at the north end. The foundation is not visible. Originally, the building comprised perpendicular north (oriented southwest–northeast) and south (oriented northwest–southeast) wings of approximately equal size with the main entrance in the angle, as today. The walls are clad with mortared fieldstone and stucco, and the roof is covered with slate shingles. The roof is pierced by a pair of gable dormers above two sleeping porches projecting from the center of the south wing and by three stone chimneys—one at the original east end, one

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east of the main entrance, and one in the center of the north wing. The chimneys are composed of mortared cobbles and have three terra cotta flues projecting from the top. Low stone parapets run down along the roof slopes from the chimneys.

The prominent main entrance to the Bungalow faces east at the interstice of the two wings and consists of a semi-conical roof flanked by low, stone, crenellated towers; a semi-conical entry porch with exposed rafter tails projects from between the two towers. The entrance is recessed under the entry porch and consists of a low-arch wood door with four ogee-shaped windows in the top half and four incised panels in the bottom half. The door is flanked by single ogee-shaped windows with incised wood panels below and has a wide, low-arch, wood surround. Secondary entrances are immediately south of the north bay of the north wing, immediately east of the original east wing, and in a gable-roof entry porch projecting from the center of the east addition. The secondary entrances are filled with single and paired nine-light, two-panel wood door. Fenestration consists primarily of pairs of ten-light casement windows and paired, eight-over-twelve, double-hung wood sash. The sleeping porches in the center of the south wing are lit with bands of nine-light, wood-frame casement windows with three-light hopper windows above.

Alterations to the Bungalow were made in 2001–2005. The south wing was lengthened with a one- to two-story addition that extends from the southeast end elevation. The wing continues the roof line and is approximately two-thirds the length of the original south wing. The basement is not visible on the front elevation as it is below grade and is visible at the rear, southwest elevation. Two smaller additions were made on the original building's rear elevations: a one-story dining room to the north wing projecting from the south bay of the west elevation and a small greenhouse to the south wing projecting from the east bay of the south elevation. All of the additions used materials, massing, and fenestration patterns similar to the those of the original design.

The Bungalow has been adapted for use as a senior community center, with classroom, game, and recreation spaces. The interior of the building retains some elements of the original plan and preserves original Arts and Crafts-style finishes in the entry vestibule, dining room, and living room. The living room has blond wood paneling that extends approximately two-thirds the height of the walls and dark-stained exposed ceiling beams. Large, multi-light double doors, centered in the south and west walls, lead to the stone-paved terrace.

East of the Bungalow is the one-story, three-bay, concrete block **Bungalow Garage (mid-20th c.; moved to site ca. 1990, non-contributing building, no photograph)**. The garage sits on a poured concrete slab that is the former foundation pad of an airplane hangar (1928, removed 1968). The garage faces south and is topped with a shed roof. The walls are clad with wood clapboards and the roof is covered with asphalt. Three evenly spaced, vertical-lift, metal doors are in the south elevation. Originally a storage building on the New Canaan Fuel and Lumber Company property, the garage was donated and moved here when the business closed. It is currently used for storage.

Two **Hangar Pads (1928, contributing feature, no photograph)** are east and southeast of the Bungalow and consist of rectangular, poured concrete pads that were used as foundations for biplane hangars constructed for Jack Lapham in 1928. The hangars were removed ca. 1973 and given to the New England Air Museum at Bradley Field in Windsor Locks, Connecticut. The hangars were destroyed in a tornado in 1979 (Hamilton 1983).

Southeast of the Bungalow Garage, in the woods on the east side of the Recreation Fields (see below), is the **Waveny Storage Building (2008, non-contributing building, no photograph)** that was built for and is used by the Recreation Department. It is a two-story, wood-frame building seated on a poured concrete

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foundation and topped with an asymmetrical side-gable roof. The walls are covered with vertical board siding and the roof is covered with asphalt shingles. Five pairs of vertical board barn doors, affixed with strap hinges, are evenly spaced across the southwest (facade) elevation; three sets of three-light windows form the transom over each door. In the east bay of the facade is a small, six-light wood door that provides access to the interior of the building. Windows are asymmetrically spaced on the east and west elevations and filled with six-light fixed sash. The building is the main storage building for the New Canaan Recreation Department.

Recreation Fields (ca. 1895, ca. 1915, 1928, ca. 2005, contributing feature, Photograph 4) are in the center of the property north of Waveny House, south of the Bungalow, and east of the Superintendent's House. The Recreation Fields occupy land that was farm fields during Thomas Hall's ownership and the first years of Lewis Lapham's ownership. Ca. 1915, the level fields became a polo field for Jack Lapham and, in 1928, an airfield landing strip for his biplane. Ca. 2005, five baseball diamonds were built at the north end and ephemeral soccer fields were built at the south end, with minimal intervention to the topography and the landscape. At the northwest corner of the Recreation Fields parking lot (east of the fields) is the **Recreation Fields Comfort Station (ca. 2005, non-contributing building, no photograph)**. The one-story, three-bay-by-one-bay, rusticated concrete block building is seated on a poured concrete pad and topped with a corrugated metal, end-gable roof. Three hollow-core metal doors are evenly spaced in the west elevation, leading to men's and women's bathrooms and a janitorial closet. Triangular, frosted plastic windows fill the gable ends on the east and west.

Near the western edge of the property on Lapham Road between the Superintendent's House (south) and the Bungalow (north) is a pool complex with a **Swimming and Splash Pools (2002, non-contributing structure, Photograph 39)**, **Bath House (2004, non-contributing building, Photograph 39)**, and **Pool Houses (2002, non-contributing building, no photograph)**. The Swimming Pool is rectangular and surrounded by a poured concrete deck. The Splash Pool is north of the Swimming Pool and consists of a small square, shallow pool with spray jets. The Bath House is a one-story, eight-bay-by-two-bay, Neo-Traditional-style, rusticated concrete block building seated on a poured concrete foundation and topped with an asphalt shingle-clad hip roof with a wide overhang supported by square posts. Low eyebrow dormers pierce the north and south ends of the east and west roof slopes, and a cupola pierces the center of the ridge. An open pass-through running east-west through the center of the building leads to locker rooms and the Swimming Pool. The Pool Houses are small, one-story, rusticated concrete block buildings topped with flat roofs and are likely used for storage of pool equipment. The north, south, and east sides of the pool complex are surrounded by grass, with permanent shade umbrella frames evenly spaced along the south and east perimeters and space for blankets and lawn chairs. The complex is screened from the Recreation Fields by vegetation.

Resources No Longer Extant

Three categories of buildings documented in the historical record for Waveny do not survive: eighteenth- and nineteenth-century farm houses and barns; the main house from Thomas Hall's estate and gentleman's farm; and outbuildings and structures from the periods of Thomas Hall and Lewis Lapham ownership. See **Criterion A – Exploration and Settlement** and **Criterion C – Architecture** for further discussion of these buildings.

Former Waveny Estate Lands Not Included in Nomination

The historical boundary of the Waveny estate in 1967 included lands now containing three buildings and four structures (constructed beginning in 1967) that are outside the boundary and the period of significance

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of the nominated property; however, they have historical associations with Ruth Lapham Lloyd, the daughter of Lewis Lapham, and the conveyance of the estate to the Town of Canaan. These buildings and structures are mentioned to provide a complete picture of the immediate setting and the disposition of the nominated property. However, these buildings and structures are on separate land parcels and are excluded from the nominated property because they represent an alteration to the estate landscape that is not in character with the historic land use at Waveny.

The columnar South (1967) and North (1986) Water Towers and the Water Company Maintenance Building (1999) are in a wooded area north of Waveny House and east of the Recreation Fields in the approximate center of the historical Waveny estate (Photograph 4). The towers and building occupy the site of the elevated water tank built for Lewis Lapham ca. 1914 and removed in 1967. The developed portion of the historic Waveny estate north of the Recreation Fields that is excluded from the nomination stretches from Old Stamford Road (west) to the wooded parcel on South Avenue (east) that is included in the nomination. This area was part of the Waveny estate land that Ruth Lapham Lloyd sold to the Town in 1967 with use restrictions and was developed by the Town. It includes (east to west) the New Canaan High School (1971, Lyons Mather Lechner Architects), a one- to two-story masonry building oriented north-south and built on a former orchard; the New Canaan High School Athletic Fields (1971, 2017–2018), open lawn, tennis courts, and a track built on a former sand pit and farm utility area; the Waveny Care Center (1973), a one-to-two-story masonry building set in a depression on the site of a nineteenth-century farm, later Lewis Lapham's poultry ranch established ca. 1908; and Farm Road (1971–1973), built as a through road between Old Stamford Road and South Avenue to access these buildings and fields from the north. The nomination also excludes a parcel of the historic Waveny estate south of the Merritt Parkway that Ruth Lapham Lloyd gave to the Town with no use restrictions in 1967. The land is partly used as parking for the Talmadge Hill railroad station and has no buildings.

Statement of Integrity

Waveny retains overall integrity of location, design, setting, materials, workmanship, feeling, and association. The property clearly conveys its significance as an area of early farming and settlement in the eighteenth and nineteenth centuries and as a late nineteenth- and early twentieth-century country estate and gentleman's farm through its spatial arrangement, circulation and stone wall systems, architecture, formal gardens, open fields and meadows, and woodland edges. The extant buildings constructed and/or altered by Frank Shea for Thomas Hall and by William Tubby for Lewis Lapham remain in their original locations and retain most of their original architectural design characteristics and materials. Waveny House, the centerpiece of the architectural assemblage and principal organizing feature of the property is well preserved and maintained. The Superintendent's House, the Power House, and the Carriage Barn retain integrity as distinctive or representative examples of various architectural types. The Waveny landscape maintains integrity as a continuous farm, meadow, and woodland agricultural landscape from the early eighteenth century and as a representative example of the Olmsted Brothers' landscape architecture approach to design and execution for Lewis Lapham and Antoinette Lapham, inclusive of preservation and adaptation of the preexisting landscape by Frank Shea for Thomas Hall. Landscapes are dynamic, and so over time, changes are evident with many of the trees, shrubs, and flowers that contributed to the designed garden's ornament and character no longer present and former open fields now in woodland west of Lapham Road. However, the broad strokes of the historic vernacular and designed landscapes with expansive open meadows, woodland pockets, and curving drives persist, and the layout of hardscape and the terracing patterns of the formal gardens remain, provide a framework for understanding the design intent and spaces.

Starting in 1964, with major transactions in 1967, Ruth Lapham Lloyd, the last private owner of the property, conveyed Waveny to the Town of New Canaan through sale and gift by with restrictions to be

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used for conservation, recreation, educational, and health purposes. Under Town ownership, Waveny House and its dependencies, specifically the Superintendent's House, the Power House, and the Carriage Barn have undergone interior alterations to support ongoing use of the buildings, but the exteriors retain architectural integrity and have been well maintained. The Bungalow was altered by the addition of a sympathetically-designed addition on the southeast and northwest to provide additional programming space for the senior center; the original portion of the Bungalow remains relatively unchanged on the exterior and retains intact spaces on the interior. The interior of Waveny House itself has undergone little permanent change, with the majority of alterations restricted to the kitchen and butler's pantry in the service wing. Elements of Waveny House, such as the windows and roof, have been carefully replaced in kind. The landscape's active and passive recreation areas, and the major elements of the formal gardens have also been maintained.

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Waveny Data Sheet

Assessor's No.	Historic Name/ Use; Alternative Name	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
30/51/110, 114, 119, 121	Waveny	677 South Avenue and off Lapham Road	ca. 1722 et seq.	n/a	Site	Contributing	1-4
30/51/110, 114, 119, 121	Agricultural Fields	677 South Avenue and off Lapham Road	early 18th-late 19th c.	n/a	Feature	Contributing	3-4
30/51/121	Tree Allées	677 South Avenue and off Lapham Road	ca. 1896, 1912	n/a	Feature	Contributing	2
30/51/110, 114, 119, 121; 30/9/H1	Stone Wall System	677 South Avenue, Lapham Road, and South Avenue	early 18th c.-late 19th c.; ca. 1920	n/a	Structure	Contributing	5-7
30/51/110, 114, 119, 121; 30/9/H1	Agricultural Stone Walls	677 South Avenue and off Lapham Road	early 18th-late 19th c.	n/a	Feature	Contributing	5
30/51/114	Perambulation Line Stone Wall	Off South Avenue	early 18th c.-late 19th c.	n/a	Feature	Contributing	5
30/51/110, 121; 30/9/H1	Waveny Boundary Stone Walls	Farm Road and Lapham Road	early 18th c.-late 19th c.; ca. 1920	n/a	Feature	Contributing	6-7
30/51/121	Waveny Entrance Gates (2)	Lapham Road and South Avenue	ca. 1900, altered 1981	n/a	Structure	Contributing	2
30/51/121	Lapham Road Entrance Gate	Lapham Road	ca. 1900, altered 1981	n/a	Feature	Contributing	2
30/51/121	South Avenue Entrance Gate	South Avenue	ca. 1900, altered 1981	n/a	Feature	Contributing	No Photo

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Assessor's No.	Historic Name/ Use; Alternative Name	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
30/51/110, 114, 119, 121	Circulation System	677 South Avenue and off Lapham Road	ca. 1895, 1912, 1930, 1980, 1984, ca. 2007, 2017	n/a	Structure	Contributing	2, 8
30/51/110, 114, 119, 121	Vehicular Drives	677 South Avenue and off Lapham Road	ca. 1895, 1912, 1984	n/a	Feature	Contributing	2, 8-9
30/51/119, 121	Farm Roads	677 South Avenue and off Lapham Road	ca. 1895	n/a	Feature	Contributing	No Photo
30/51/119, 121	Bridle and Walking Trails	677 South Avenue and off Lapham Road	ca. 1930, ca. 1980, ca. 2007	n/a	Feature	Contributing	2
30/51/121	Walking Trails Bridges	677 South Avenue and off Lapham Road	2017	n/a	Feature	Non-contributing	8
30/51/121	Stone Bridge	677 South Avenue	ca. 1895	n/a	Feature	Contributing	8-9
30/51/121	Stone Culvert	677 South Avenue	ca. 1895	n/a	Feature	Contributing	No Photo
30/9/H1	Abandoned Farm Road Trace	Off Lapham Road	19th c.	n/a	Feature	Contributing	No Photo
30/52/121	Lapham Road Former Alignment Trace	Off Lapham Road, N of Merritt Parkway	early 18th c., abandoned ca. 1936	n/a	Feature	Contributing	No Photo
30/51/110, 114, 119, 121	Waveny Estate Designed Landscape	677 South Avenue and off Lapham Road	ca. 1895, 1912-1934	n/a	Feature	Contributing	1-3; 9-17
30/51/121	Merritt Parkway Berm	677 South Avenue	ca. 1938	n/a	Feature	Contributing	10

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Assessor's No.	Historic Name/ Use; Alternative Name	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
30/51/121	Waveny House	677 South Avenue	1912–1914	Tudor Revival/ Arts and Crafts	Building	Contributing	11–22
30/50/121	Brick Wall System	677 South Avenue	1912–1914, 2012	Renaissance Revival	Structure	Contributing	11–12, 23
30/51/121	Forecourt	677 South Avenue	1912–1914, 2012	Renaissance Revival	Feature	Contributing	11–12, 23
30/51/121	Garden Walls	677 South Avenue	1914	Renaissance Revival	Feature	Contributing	
30/51/121	Parterre Garden	677 South Avenue	1914, altered 1982	Renaissance Revival	Feature	Contributing	24
30/51/121	Axial Walk	677 South Avenue	1914	n/a	Feature	Contributing	24–26
30/51/121	Flower Walk	677 South Avenue	1916	n/a	Feature	Contributing	15
30/51/121	<i>Gwendolyn</i> Statue and Fountain Pool	677 South Avenue and off Lapham Road	1916	n/a	Object	Contributing	25
30/51/121	Tea House	677 South Avenue	ca. 1915	Arts and Crafts	Structure	Contributing	27
30/51/121	Rose Garden	677 South Avenue	ca. 1917, rehabilitated 1995	Arts and Crafts	Feature	Contributing	28–29
30/51/121	Rose Garden Shelter, Entrance Gate, and Walls	677 South Avenue	ca. 1917, rehabilitated 1995	Arts and Crafts	Structure	Contributing	28
30/51/121	Garden Walk	677 South Avenue	1912	n/a	Feature	Contributing	15,27

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Assessor's No.	Historic Name/ Use; Alternative Name	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
30/51/121	Ice Pond, Stone Bridge, and Channel	677 South Avenue and off Lapham Road	ca. 1895	n/a	Feature	Contributing	31
30/51/121	Potting Shed	677 South Avenue	1895, altered ca. 1914	Tudor Revival	Building	Contributing	33
30/51/121	Power House; Powerhouse Theater	679 South Avenue	1895, altered ca. 1914, 1982-1983, 1985	Tudor Revival	Building	Contributing	34
30/51/121	One Man's Music	677 South Avenue	1997	n/a	Object	Non-contributing	35
30/51/121	Carriage Barn; Carriage Barn Arts Center	681 South Avenue	ca. 1900, rebuilt 1913, altered 1977	Tudor Revival	Building	Contributing	35
30/51/121	Superintendent's House; Waveny Lodge, Paddle Hut	677 South Avenue and off Lapham Road	1903, renovated 2008	Colonial Revival	Building	Contributing	36
30/51/121	Superintendent's Well	677 South Avenue and off Lapham Road	1903	n/a	Feature	Contributing	No Photo
30/51/121	Platform Tennis Courts	677 South Avenue and off Lapham Road	2004	n/a	Structure	Non-contributing	No Photo
30/51/121	Spencer's Run Dog Park	677 South Avenue and off Lapham Road	2006	n/a	Feature	Non-contributing	No Photo

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Assessor's No.	Historic Name/ Use; Alternative Name	Address	Est. Date	Style/Form	Resource Type	NR Status	Photo Number(s)
30/51/121	Bungalow; Lapham Community Center	677 South Avenue and off Lapham Road	1915, altered 2001–2005	Tudor Revival/ Arts and Crafts	Building	Contributing	37–38
30/51/121	Bungalow Garage	677 South Avenue and off Lapham Road	mid–20th c., moved to site ca. 1990	No Style	Building	Non-contributing	No Photo
30/51/121	Hangar Pads (2)	677 South Avenue and off Lapham Road	1928, hangars removed ca. 1973	n/a	Feature	Contributing	No Photo
30/51/121	Storage Building	Off South Avenue and Lapham Road	2008	No Style	Building	Non-contributing	No Photo
30/51/121	Recreation Fields	677 South Avenue	ca. 1895, ca. 1915, 1928, ca. 2005	n/a	Feature	Contributing	4
30/51/121	Comfort Station	677 South Avenue	ca. 2005	No Style	Building	Non-contributing	No Photo
30/51/119	Swimming and Splash Pools	677 South Avenue and off Lapham Road	2002	n/a	Structure	Non-contributing	39
30/51/119	Bath House	677 South Avenue and off Lapham Road	2004	Neo-Traditional	Building	Non-contributing	39
30/51/119	Pool Houses (2)	677 South Avenue and off Lapham Road	2002	No Style	Building	Non-contributing	No Photo

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Exploration and Settlement

Social History

Conservation

Architecture

Landscape Architecture

Period of Significance

Ca. 1722–1967

Significant Dates

Ca. 1722: Seely-Leeds-Silliman-Betts House built, and Lapham Road mentioned in town record

1895: Thomas W. Hall House (not extant), Power House, Carriage Barn, Potting Shed constructed and landscape organized

1912–1914: Waveny (Lewis H. Lapham) House constructed, Power House, Carriage Barn, and Potting Shed altered, Hall House demolished, landscape plan by Olmsted Brothers established

1915: Bungalow constructed

1936–1938: 30 acres taken by the State of Connecticut for Merritt Parkway

1967: Ruth Lapham Lloyd variously sold and gave Waveny parcels to Town of New Canaan

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Eberle, Abastenia (sculptor)

Gallagher, Percival (landscape architect, Olmsted Brothers)

Herter, Albert (interior designer)

Herter, Adele (interior designer)

Manning, Abiel Chandler (horticulturist, Olmsted Brothers)

Olmsted, John Charles (landscape architect, Olmsted Brothers)

Shea, Frank (builder/architect)

Tubby, William Bunker (architect)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Waveny is eligible for listing in the National Register of Historic Places at the state and local levels under Criteria A and C. It derives significance under Criterion A at the state level in the area of Social History for its ownership by Thomas W. Hall and Lewis H. Lapham, successful industrialists who built and developed the property as a Country Place-Era estate and gentleman's farm. It is also significant under Criterion A at the local level in the area of Exploration and Settlement for its association with the early settlement and agricultural heritage of the town of New Canaan in the eighteenth and nineteenth centuries and in the area of Conservation for its association with Ruth Lapham Lloyd's efforts to preserve Waveny by selling and donating it to the Town of New Canaan with use restrictions in the mid-twentieth century. Waveny is significant under Criterion C at the state level in the areas of Architecture and Landscape Architecture as a representative example in Connecticut of a late nineteenth- to early twentieth-century Country Place-Era estate and gentleman's farm that remained intact through the mid-twentieth century. The Tudor Revival-style and Colonial Revival-style buildings are fine representative examples of their type, as designed by architect/builder Frank Shea (Colonial Revival extant outbuildings) and New York City architect William B. Tubby (Tudor Revival main residences). Waveny House is significant as a large country house, finely executed in the Tudor Revival style with an Arts and Crafts-style interior, including wall finishes by Herter Looms of New York City. The estate grounds and gardens exemplify the distinctive approach toward creating a gentleman's farm of the Brookline, Massachusetts, firm of Olmsted Brothers Landscape Architects (Olmsted Brothers). The period of significance for Waveny begins ca. 1722, when the Seely-Leeds-Silliman-Betts House was constructed and Lapham Road first appears on a map. Despite the loss of the Seely-Leeds-Silliman-Betts house to fire in 1903 and construction of the Superintendent's House on the foundation, numerous early eighteenth-century landscape features, including agricultural stone walls, agricultural fields, and possibly portions of the house foundation, remain extant. The period of significance ends in 1967 with Ruth Lapham Lloyd's sale and gift of Waveny to the Town of New Canaan. There are currently no contributing archaeological sites to the district. Waveny, however, possesses a physical record of its complex history that may be studied in the future to confirm if the property is eligible under Criterion D in the area of Archeology for containing archaeological resources significant to the interpretation of its pre-contact occupation and eighteenth- and nineteenth-century farming and residential use (Heitert and Adams 2019).

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

CRITERION A – EXPLORATION AND SETTLEMENT

Waveny is significant at the local level under Criterion A in the area of Exploration and Settlement for its association with, and enduring retention of, landscape elements associated with the earliest settlement and agricultural practices of New Canaan. Initial settlement of Stamford and Norwalk in the area that would become New Canaan occurred ca. 1700. The settlers occupied lands 5 miles long and 3.5 miles wide on both sides of the Five Mile River that flowed into Long Island Sound at present-day Rowayton. In 1674, a boundary, known as the Perambulation Line, was established between the two towns and extended from the harbor in a straight line 37½ degrees west of north to the perpendicular Colony Line between Connecticut and New York (Bayles et al. 1969:2; Hoadly 1873:329–331; King 1981:7–9; The New Canaan Historical Society 1951:218–222). Later, likely in the eighteenth century, the **Perambulation Line Stone**

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Wall (early 18th–late 19th c., contributing feature), a farm or boundary wall, was built on this alignment in the northeast corner of the property.⁶

Lapham Road is one of the oldest roads in New Canaan and became a north–south spine of farmhouses and settlement within what would become the western side of Waveny. Farmsteads were built on the east side of Lapham Road on land more arable and level than that of the west side. In addition to its 1722 mention in town records, Lapham Road appears on the earliest known town maps (Figures 8, 9, and 10). The disposition of fields, meadows, and pastures was delineated by stone walls, many of which remain today as the **Agricultural Stone Walls (early 18th–late 19th c., contributing feature)**.

The first defensible historical occupation of the Waveny lands dates to ca. 1722 with the Seely family in Stamford. In 1700, the proprietors of Stamford and Norwalk had begun to parcel out the “common” acreage at the Stamford-Norwalk line to 75 individuals, including Jonas Seely (1652–1703). Son of one of Stamford’s original landowners, Jonas himself was one of the original proprietors of Bedford, New York, in 1680 before returning to live in Stamford at some time before 1685. Jonas drew a lot of 180 acres roughly spanning the area from present-day Farm Road to Talmadge Hill Road; as he already had a home in Stamford, it is unlikely he moved to his newly acquired property but may have farmed or grazed it. Jonas died in 1703 at the relatively young age of 50, but for unexplained reasons his will was “not allowed.” Instead, his estate was inventoried in 1704 with mention of his wife and 8 children, and re-apportioned in 1722. At that time, it is likely that Jonas’ surviving sons, Ebenezer (1696–1767) and Eliphalet (1701–1784), were given 180 acres, which they split to develop as homesteads, with Ebenezer taking the northern 90 acres and Eliphalet the southern 90 acres. The year 1722 also marks the first mention in Stamford records of the “highway on ye Flatt Ridge to goe up to ye Norwalk bounds,” or what is today Lapham Road (Bayles et al. 1969:13). In 1731, the Connecticut General Assembly established Canaan Parish in Stamford and Norwalk upon petition of the residents to form a Congregational church. The west one-third of the land was in northeastern Stamford on Flatt Ridge and the east two-thirds were in northwestern Norwalk on White Oak Shade Ridge (Bayles et al. 1969:2).

Whatever the precise construction dates of the Seely houses, in 1741 Ebenezer is recorded as selling his 90 acres in the north “with a dwelling house and fruit trees” to Elisha Leeds, husband to his brother Eliphalet’s daughter Sarah Seely (Bayles et al. 1969:14). Elisha lived on and farmed the property until his death in 1798, after which half of his estate was passed to his daughter Martha (1756–1822) and her husband, Dr. Joseph Silliman (1756–1829), for the care of Martha’s infirm siblings, John and Mary (King 1981:123). John and Mary likely remained in the house, while Martha and Joseph moved to a “fine house on Oenoke Ridge” that was also left to them by Elisha. Members of the Silliman family owned the 90 acres on Lapham Road—known as “Egypt Farm” for its remarkable agricultural productivity—until 1862, when the land was sold to William and Margaretta Betts (Bayles et al. 1969:12).

The Betts managed the farm that originated with Ebenezer Seely until Thomas Hall purchased it in 1895, when it was known as “Fairview.” The ca. 1722 Seely-Leeds-Silliman-Betts House was just north of the current Lapham Road entrance to Waveny. When Hall purchased the property, he repaired and lived in the old house until his new house was complete and then made it the residence of his Prospect Farm estate’s first farm superintendent, James B. Hyatt. The house burned to the ground in 1903, after which Hall built a second Superintendent’s House over the surviving foundation (Bayles et al. 1969:18).

⁶ The Perambulation Line Stone Wall is one of the few places in New Canaan where the orientation of that Norwalk-Stamford boundary can be read in the landscape and the only place that is not developed. The wooded wetland has remained undeveloped and an integral part of the overall estate and farm land use. The other known location is along Kimberly Place in a residential subdivision at approximately 1 mile north of Farm Road.

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To the south, Jonas' son, Eliphalet, was working his 90-acre farm but had also begun to purchase land north of brother Ebenezer's parcel. When Eliphalet died in 1786, he willed his 90-acre farmstead in the south to his son Eliphalet Jr. and 110 acres of his northern property to his son Sylvanus. Eliphalet Jr. would pass the same 90-acre parcel to his three sons at his death in 1810; unlike their cousins, they sold their property shares and moved out of New Canaan.

The south parcel remained divided until it was cobbled back together 40 years later—with an additional 10 acres to the east—by John J. Talmadge. The 100-acre property was bounded to the south by Talmadge Road, to the east by the “new road” (or South Avenue), and to the west by Flatt Ridge Road (Lapham Road). Talmadge would later pick up several family properties west of Lapham Road in what is now the southwest corner of Waveny. The eighteenth-century Eliphalet Seely Sr. house was still standing east of Lapham Road in the mid-nineteenth century, although it may have been in poor condition after decades of absentee ownership. Talmadge sold the 100-acre property to Hugh O'Neill in 1863; he sold it to sea captain Richard Shufeldt in 1869. The Shufeldt tenure was short-lived, however, and the Seely-Talmadge-O'Neill House became a summer home for a New Haven family and then a boarding house—presumably for farm laborers—during the Hall and Lapham tenures. The Seely-Talmadge-O'Neill House is shown on the 1908 plan of the property (Figure 11), as is an “old cellar filled with stone” immediately to the south.

Sylvanus Seely's 1786 inheritance comprised portions of what is now the north end of the Waveny estate. Bayles et al. (1969:15) comments that by the end of the nineteenth century, Sylvanus' property was in the hands of three of his great grandchildren: Sylvanus, named for his ancestor; Lewis K. Hoyt; and Sara Seely Brown. The Chace (1856) and Beers (1867) maps (see Figures 9 and 10) show two houses at the northwest corner of the district owned by S. Seely and L. K. Hoyt. The more southerly of the two houses, the Hoyt House, consisted of an “old house...and a huge hay barn” that were still standing when Hall purchased the property and as of the 1908 plan drawing of the property; Lapham would use the house as the poultry farm manager's house after 1909 (Bayles et al. 1969:18). The Sylvanus Seely House property, however, is not included on the 1908 plan, so the disposition of the house and any associated outbuildings and infrastructure in the early twentieth century is unknown.

The east side of what would become Waveny is associated with another spine of early development along White Oak Shade Road, then in Norwalk. The road meanders north–south on White Oak Shade Ridge following the west bank alignment of the Five Mile River about 0.75 mile east of Waveny. In the eighteenth century, farms along the west side of White Oak Shade Road extended westward toward the Norwalk-Stamford town boundary at the Perambulation Line. After 1801, these farms were in New Canaan, which had become a separate town. Between 1856 and 1867, South Avenue was laid out as Darien Road, creating a straight route between the village center of New Canaan and the town of Darien (see Figures 9 and 10). However, no new residential development occurred on the west side of South Avenue in the area that would be Waveny, likely because the land along the road was relatively wet and stony in comparison to the adjacent terrain and was in part land associated with farms on White Oak Shade Road. After Thomas Hall bought property along Lapham Road in 1895, he purchased land on the west side of South Avenue from the descendants of the White Oak Shade Road farms' families to create a parcel bounded on the east and west by roads.

Through most of the nineteenth century, New Canaan's economy and character were rooted in agriculture, as exemplified by the family farms on what would become Waveny. In the 1830s until the last summer house was built in 1913, weekend and summer visitors, mostly from New York City, sought respite in the town's agrarian, quiet country setting (King 1981:222, 278). Access to New Canaan improved with the arrival of the New York, New Haven, and Hartford Railroad in 1868, with stops at Talmadge Hill and New

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Canaan village. By the mid-1890s, the modern amenities of a reliable water supply and electric lights were available (King 1981:242–244).

CRITERION A – SOCIAL HISTORY

Waveny (ca. 1722 et seq., contributing site) is significant at the state level under Criterion A in the area of Social History as an example of a gentleman’s farm and estate of the Country Place Era (ca. 1895–ca. 1935) in American landscape design (see Criterion C – Landscape Architecture). This period also saw the height of popularity of the American country house, a residential building type shaped by architectural styles and arrangement of spaces inspired by English country houses as adapted for modern life (see Criterion C – Architecture) The gentleman’s farm and estate evolved as an expression of wealth and leisure for those in the upper tiers of society through inherited status and fortune and personal business success. Characterized by the creation of highly designed summer retreats, the Country Place Era was a time when clients engaged professional designers to convey an owner’s sense of taste, wealth, and values and to create an experience intended to impress guests as much as for family enjoyment. Waveny’s well-appointed house, elegant gardens, and grounds set in the midst of a working farm fulfilled its purpose of communicating first the Halls’, and then the Laphams’, financial status and their embrace of the American pastoral ideal.

Industry and Economy

The primary period of Waveny’s creation and expansion from Thomas W. Hall’s purchase in 1895 through Lewis H. Lapham’s construction of the Bungalow in 1915, and continued development of the designed landscape until 1934, occurred within the time frame of the Country Place Era. The backdrop for the development of these country houses and estates was the social, economic, and political milieu of the Gilded Age (ca. 1870–ca. 1900), defined by Mark Twain and Charles Dudley Warner in the 1873 publication *The Gilded Age: A Tale of Today* and by the explosion in artistic expression and collaboration in all the arts in 1876–1917, referred to as the “American Renaissance” (Cashman 1993; Wilson 1979).

After 1850, the population and financial fortunes of American cities rapidly increased due to expanding industrialization and technology. The three decades of the Gilded Age were a time of rapid and unfettered economic growth, when industrialists, railroad owners, businessmen, and financiers were able to amass tremendous fortunes through the creation and proliferation of large American companies, which marked a major shift in an economy that largely was centered on home-based business (Karson 2017:xvi). However, this growth also brought serious social and political problems and a great disparity between the many citizens and immigrants in poverty and those with a high concentration of wealth. (Cashman 1993; Hewitt 1990:10).

During the Gilded Age, business and the attendant wealth of business owners increased at a breakneck pace. In 1870, the national wealth was valued at \$30.4 million (\$609.8 million dollars in 2018); by 1900, the value had more than quadrupled to \$126.7 million (\$3.86 billion dollars in 2018). This wealth was controlled by a small number of individuals, or “captains of industry,” who owned nearly 50 percent of the nation’s wealth by 1910 (Hewitt 1990:10). One driver of this rapid growth was the consolidation of businesses following the Panic of 1893, an economic depression that lasted until 1897. As companies merged to form capitalized combinations such as Standard Oil, the American Sugar Refining Company, and the United States Rubber Company, and as businessmen consolidated their wealth, a new plutocratic class emerged in the United States (Hewitt 1990:10).

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The two sequential owners of the Waveny lands at the end of the nineteenth and the beginning of the twentieth centuries, Thomas W. Hall and Lewis H. Lapham, achieved great financial success in the New York City-based leather industry. Corporate offices and some tannery production were centralized in the city, with animal skins and tree bark for the tanning process coming from outside New York. Both men were diversified in their business interests, Hall by investment in different manufacturing opportunities with varied results and Lapham through his father's shipping company and the discovery of oil at one of his Pennsylvania tree bark extraction and tannery properties. Their companies, Hall and Vaughn and H. G. Lapham & Co., benefited from the consolidation of the leather industry when they were among the 60 leather houses that merged to form the United States Leather Company in 1893; at the time of formation, this company had the most capital of any American industrial conglomeration (Dewing 1911:71–72). Hall was a self-made entrepreneurial success and consequently was able to move up in social standing based on his accomplishments; Lapham started with a substantial inherited fortune and a familial place in upper-class society.

The Country Place Era

By the 1890s, American East Coast cities were crowded and dirty, due in large part to the expansion of industrialization and the increasing numbers of people needed to work in factories and sweatshops (Karson 2017:xv). These factors led to reforms in government, education, and finance, and the emergence of scientific management strategies that affected nearly all aspects of society during what became known as the Progressive Era (ca. 1895–ca. 1920), which roughly coincides with the years of the Country Place Era. During this time, the increasing number of immigrants and the attendant urban issues sparked cultural movements among the upper classes that focused on a desire to improve the quality of life through more exposure to nature (Scofield et al. 2015:18). Citizens with the financial means to escape the city in the heat of the summer did so, retreating to private estates on the outskirts of cities and purchasing large tracts of former farmland or forest (Clouette 2000:9). Typically, wealthy landowners chose a country site within a day's carriage drive or train ride from the city, where inns and hotels offered lodging for those who could not afford, or did not wish, to purchase property. In the case of the New York City elite, the estates were often in scenic places such as Long Island and the Hudson River Valley region of New York; Newport, Rhode Island; Greenwich, Connecticut; and the Berkshires of western Massachusetts. Estates that were primary residences, rather than weekend or summer retreats, were often reached by train from New York City or, in the case of some Manhattan-based businessmen with estates on Long Island, accessible by yacht (Karson 2017:xv).

As the top echelon of society increased its wealth, power, and displays of affluence, individuals with new wealth due to shrewd business dealings attempted to insert themselves into the established genteel and elite social circles. The construction of large stylish summer houses such as those built at Thomas Hall's Prospect Farm in 1895 and Lewis Lapham's Waveny in 1912–1914 was one component of this trend, in which a country home expressed the status of the owner and his desire to gain entrance into high society through its surroundings. Other social markers were the creation of various gentlemen's and ladies' clubs, country clubs, and the publication of the New York *Social Register* beginning in 1887 as a way of identifying the most prominent families, including the Laphams (Hewitt 1990:10–11; Social Register Association 1887–1950).

The sheer size of the estates established by the wealthy in rural areas projected their social status. A hallmark of late nineteenth-century estate building was vast tracts of land that remained undeveloped and reflected the pastoral ideal of a world unspoiled by industrialization. For some, it was the simple pleasure of owning a piece of beautiful landscape (Hewitt 1990:12). Thomas Hall's vision for his gentleman's farm,

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which included his ability to amass 295 acres, clearly reflects the pastoral ideal, as did Lewis Lapham's purchasing and expanding his property, which eventually totaled approximately 480 acres.

These new estates were typically designed by prominent architects working with well-known landscape architects who assisted with lot selection, siting of buildings to take advantage of views and topographical features and with creating general plans for the grounds. The property layouts included circulation elements; recreational areas such as golf courses, tennis courts, and swimming pools; and planting plans for the gardens and grounds (Karson 2018). Often the estates included some form of farming or agriculture as a gentleman's farm. In Connecticut, Eolia, an estate built for Mary and Edward Harkness in Waterford in 1907–1908, was comparable to Newport, Rhode Island, estates in size, style, and opulence. Edward's father, Stephen, was an investor in Standard Oil, and he passed his fortune on to his son. The Harknesses hired the Brooklyn, New York-based architectural firm of Austin Lord (1860–1922)⁷ and James Hewlett (1868–1941) to design the mansion, and Franklin Brett and George D. Hall, both disciples of Frederick Law Olmsted Sr., designed the grounds and a formal garden. Eolia also had a farm with a herd of prize Guernsey cattle and produced milk, eggs, produce, and flowers for the Harknesses' New York City home (Clouette 1986). Also in Connecticut was the expansive Conyers Farm in Greenwich (not extant), built for U.S. Steel magnate Edmund C. Converse (1849–1921). Scientific farming principles were employed in the effort of turning Conyers Farm into a commercial enterprise, rather than an ornamental farm. The estate encompassed numerous residential and farming buildings, many, if not all, of which were designed by New York architect Donn Barber (1871–1925) (Ferree 1908). In Shelburne, Vermont, Shelburne Farm, a model agricultural estate built in 1886 for Dr. William Seward Webb and his wife Eliza Osgood Vanderbilt Webb was comparable to Biltmore, the Asheville, North Carolina estate of George Washington Vanderbilt II, in terms of the immense scale and landscape elements. The house was designed by New York architect Robert Henderson Robertson (1849–1919) and the landscape was designed by Frederick Law Olmsted (1822–1903) and forester Gifford Pinchot (1865–1946) (Dumville 1979).

Waveny manifests the design decisions of Thomas Hall and his designer-builder Frank Shea, who was responsible for site layout and building design and construction, in the creation of a formal large home and the priority of the farm complex. Lewis Lapham's ownership brought an elevated level of professional skill with the engagement of the nation's most important and prolific Country Place Era landscape architecture firm, Olmsted Brothers Landscape Architects (Olmsted Brothers), and one of New York City's leading architects, William B. Tubby.

Social Connections

The men for whom these estates were built frequently maintained connections through a web of business, social, and familial relationships. For example, many of the Standard Oil executives, one of the largest corporations of the time, had estates built within a day's drive outside New York City. Kykuit in Pocantico on the Hudson River was built for John D. Rockefeller, and Dosoris Park on the North Shore of Long Island was built for the Pratt family, with a stables complex designed by William B. Tubby. Banker and financier J. P. Morgan and his associates built numerous houses in Glen Cove on Long Island (Aslet 2004:87–88; Hewitt 1990:10).

As with the earlier premier architects Richard Morris Hunt and Henry H. Richardson, many late nineteenth-century architects and landscape architects engaged to design estates circulated in social spheres that overlapped with the wealthy elite. They developed a clientele of affluent socialites and businessmen,

⁷ About 1915, Lord moved to the Silvermine section of New Canaan, where he became active as a painter in the local artists' colony (Ancestry.com 2012b; Withey and Withey 1956:380).

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eventually catering almost exclusively to the emerging and upper echelons of society. Architects and landscape architects cultivated rich patrons as their social equals by belonging to the same clubs, churches, and other organizations (Hewitt 1990:26). Many architects studied in Europe, often spending several years at the École des Beaux-Arts in Paris and required significant financial backing. Their acquired worldliness and increased social connections from their European travels elevated American architects' social standing at the end of the nineteenth century and led to new clients who were often business partners or family members of their patrons (Aslet 2004:vii).

Social networks linked client Lewis Lapham and architect William B. Tubby who were contemporaries and acquainted because both attended the Brooklyn Collegiate and Polytechnic Institute, graduating one year apart, and their fathers were in the leather business. Early in his career, Tubby worked for Ebenezer L. Roberts (architect of the first Standard Oil building [1884–1886] where Tubby had his office). Later, Rush Taggart, chief counsel at Standard Oil, commissioned Tubby to design Wexford Hall on Oenoke Road in New Canaan, built in 1927–1929 with landscape design by Olmsted Brothers (*New Canaan Advertiser* 2017) (See **Criterion C – Architecture**). The Laphams met John Charles Olmsted through their friend and Lewis' business associate Arnold Schlaet (1859–1946), a New York investment manager who, with Pennsylvania and Texas oil industrialist Joseph S. Cullinan (1860–1937), co-founded the Texas Company (later Texaco) in 1901. Lewis Lapham was an initial investor and board member in the company. About 1910, Tubby and Olmsted were working nearby on Arnold Schlaet's waterfront summer residence, Bluewater (completed 1911; house extant, but land subdivided) in the Compo Cove section of Westport, Connecticut, and Schlaet suggested the Laphams come to meet Olmsted while he was on site (OA 1907).

Nineteenth-Century New Canaan

In Connecticut, vacationers were first drawn to Fairfield County, specifically Greenwich, beginning in the 1830s. Those seeking summer respites built palatial estates on expansive, impeccably landscaped grounds with views of Long Island Sound and Long Island beyond. In the post-Civil War era, buyers began purchasing property farther inland. These estates were typically smaller and less opulent than their counterparts in Greenwich and frequently had an agricultural component, whether simply for subsistence or at a production scale (Griswold and Weller 1991:62).

New Canaan first became a popular summer destination in the 1870s, following the 1868 arrival of an 8-mile-long spur line off the New York and New Haven Railroad (later the New York, New Haven, and Hartford Railroad) with stops at Talmadge Hill and in the center of town. The railroad to New Canaan was initially constructed in the hopes of attracting business and industry. Instead, the train brought summer residents drawn to the town's open spaces and scenic views. Some, like Thomas Hall, bought large pieces of land to build large estates (New Canaan Railroad 2018). The railroad and, by 1897, a reliable water supply and electricity, led to an ever-increasing flow of New Yorkers coming to New Canaan to escape the city (Connecticuthistory.org 2018; Bayles et al. 1969:12).

Some of the earliest summer residents in New Canaan were drawn by the presence of Willard Parker Sr., a professor of surgery at the College of Physicians and Surgeons in New York. Parker established his summer residence on Oenoke Ridge in the north end of town in 1867, which led one of his patients, sculptor John Rogers, to move to New Canaan in 1870 and to establish a summer residence and studio there by 1877 (King 1981:222–223). Parker sold property to other friends and colleagues, and a small enclave of summer residents was formed on Oenoke Ridge (King 1981:224). The number of summer residents continued to increase through the end of the nineteenth century, and prominent New Yorkers and others developed summer estates of various sizes, creating a community of part-time upper-class residents (King 1981:245).

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Several recreational and social clubs were created; the Country Club of New Canaan, which started as the New Canaan Golf Club, was established in 1897 (King 1981:246).

Prospect Farm

In 1895, New York City leather businessman Thomas W. Hall (see his **Biography** below) sought a weekend and summer retreat and purchased 10 farms in the southern part of New Canaan near Talmadge Hill Road on the east side of Upper Stamford Road (Lapham Road) (see **Criterion A – Exploration and Settlement**). Hall combined the farms into one large property encompassing 175 acres that he called Prospect Farm, as a nod to the house his family had summered at since 1887 at 27 Prospect Street in Stamford (not extant) (Lindstrom n.d.; Bayles et al. 1969:16). According to local history, Hall's wife, Ellen, discovered the property while on a pleasure drive through the country when she stopped at the Leeds farmhouse (now the location of the **Superintendent's House (1903, contributing building)**) and saw the view to the north of Ponus Ridge and the impressive view to the south of Long Island Sound. At her insistence, Thomas visited the property, which was being farmed by William Betts, as a potential summer home and, in July 1895, purchased it from the property owner, Charles R. Christy (Bayles et al. 1969:16).

It was the beginning of the Country Place Era when the Halls moved into the old but comfortable Leeds farmhouse and made a few repairs, with the eventual goal of creating an impressive and modern gentleman's farm (Bayles et al. 1969:16) (see **Criterion C – Landscape Architecture**). Hall immediately set about laying out an access road across the property that ran approximately west–east between Lapham Road and South Avenue that forms the **Vehicular Drives (1895, contributing feature)** with a **Stone Bridge and Stone Culvert (both ca. 1897, contributing features)**. He hired Stamford designer-builder Frank Shea to oversee the landscape layout, building design, and construction of a country gentleman's farm with up-to-date amenities. Hall and Shea may have known each other in Stamford, where Hall had been summering for eight years, and certainly Hall would have been familiar with Shea's buildings there completed between 1882 and 1888 (see **Criterion C – Architecture**).

The new support buildings for Prospect Farm included a **Power House (1895, contributing building)**, **Potting Shed (1895, contributing building)**, greenhouse (not extant), and **Carriage Barn (1896, contributing building)** (see **Criterion C – Architecture**). The first structures built by Shea marked the Prospect Farm entrances with **Entrance Gates (1895, contributing structures)** on South Avenue and Lapham Road. Existing farmhouses and barns on the newly acquired properties were used for staff housing and farm functions.

Hall's new country house (constructed 1895–1896 and demolished ca. 1915) was an imposing three-and-one-half-story Colonial Revival-style building with verandas, balconies, and a widow's walk with a view of Long Island Sound (Figures 12 and 13). The wood-frame house on a cobblestone base embodied the then-current preference for the American Colonial Revival style (see **Criterion C – Architecture**). The house conveyed Hall's social standing by employing elements of the grander summer homes of the time designed in the Queen Anne, Shingle Style, and Colonial Revival, including the Dutch Colonial variant, styles, such as an imposing scale, a porte-cochère main entrance, and a smaller service entrance on the opposite side of the building (Bayles et al. 1969:17). The house contained 20 rooms, including 7 bathrooms, a billiard room, dining room, center hall, and 2 drawing rooms. The service spaces in the basement included the kitchen, laundry, furnace room, and a servants' parlor. Bedrooms for the family were on the second and third floors; servants' bedrooms were also on the second floor. The Halls employed a cook, two kitchen maids, a laundress and helper, a butler, a waitress, and a chambermaid (Bayles et al. 1969:17).

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The Power House was similarly constructed in the Colonial Revival style with a three-story windmill (Figures 14 and 15). The Power House contained coal-powered electric generators that provided electricity to the various houses and barns on the property, steam boilers for heating the buildings, and a water pump. Coal was shipped in via the Talmadge Hill station and hauled to the property on farm wagons (Bayles et al. 1969:17). In 1896, Hall built the Carriage Barn to house his wagon and other vehicles, including a donkey and a donkey wagon brought from Ireland by his son Philip (Figure 16). The building also contained horse stalls and apartments for the coachmen and grooms. The Carriage Barn partially burned in 1913 and was rebuilt (see discussion below) (Bayles et al. 1969:17).

In 1896, an ice house (not extant) was constructed in the eastern woods to store ice cut from the **Ice Pond, Stone Bridge, and Channel (ca. 1896, contributing feature)**, formed by damming Stony Brook, which then flowed south from the pond via the stone channel. A playhouse (not extant) was built on the west bank of the Ice Pond for Hall's children (Bayles et al. 1969:20). That same year, Hall found it necessary to build a water tower, as the two windmills and artesian well he had constructed, which may have been the **Superintendent's Well (1903, contributing feature)**, were not sufficient to supply water to the property. A 70-foot stone water tower was built north of the main house (Bayles et al. 1969:18). Both the Hall house and water tower were removed by Lewis Lapham in 1912–1914.

Intending to continue farming operations at Prospect Farm, Hall made use of previously cultivated **Agricultural Fields (ca. 1722, contributing feature)**, surrounded and divided by **Agricultural Stone Walls**. Hall may have removed stone walls around the house to create a larger-scale field system for cultivation and pasture. He built a new cow barn (not extant) and a windmill over an old well (not extant) and planted orchards and gardens. A greenhouse (not extant) was constructed south of the Potting Shed for growing fruits and vegetables, especially tomatoes, out of season (see Figure 14) (Lindstrom n.d.). Once the Hall's new house was complete, James B. Hyatt, the first superintendent of Prospect Farm, moved into the old Leeds farmhouse. A two-story, wood-frame, gambrel-roof house, north of the Leeds farmhouse, was constructed as a home for Hall's head gardener. It was demolished when the **Swimming and Splash Pools (2002, non-contributing structure)** were built in 2002.

The eastern portion of Hall's property was, and remains, damp and swampy in areas unsuited to farming and thus left uncultivated. Hall focused his agricultural efforts on the west side of the property, including potato fields south of the entrance drive from Lapham Road, a vegetable garden to the north, and orchards north of the Leeds farmhouse. Hall also raised pigs, chickens, turkeys, and squab. A milk house with an ice chest, cream separator, and bottle washer was built onto the Leeds farmhouse (Bayles et al. 1969:17). The farm products would have supplied his New York house as well as Prospect Farm.

In 1896 and 1897, Hall expanded his property holdings by 120 acres by acquiring large parcels to the north on Old Stamford Road and on South Avenue from descendants of the Seelys and Selleck St. John, respectively, bringing his property to 295 acres (see **Criterion A – Exploration and Settlement**). Hall then began limited landscape improvements beyond what was necessary for successful agriculture including planting a series of **Tree Allées (ca. 1897, contributing feature)** along the circulation routes, particularly the entrance drive from Lapham Road leading to the Hall house. (see **Criterion C – Landscape Architecture**). Hall did not employ the services of a landscape architect, so it is likely that he and Frank Shea were replicating elements found at other properties in creating a comprehensive landscape that was surveyed and documented as existing conditions in 1908, four years after Hall sold the property to Lewis Lapham (Figure 17).

The Halls lived at Prospect Farm in the summers through 1903. During the winters, milk, eggs, cream, and butter, as well as roses and carnations grown in the greenhouse, were shipped from the New Canaan farm

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to their New York City residence (Bayles et al. 1969:20). In 1903, the Leeds farmhouse burned down and was replaced by the current building (the Superintendent's House). In 1904, after eight years of ownership and development of the property, Hall was forced to sell Prospect Farm to pay off a bank debt that had been called due. He found a buyer in Lewis H. Lapham, a friend and business competitor in the New York leather industry. Thomas Hall and his family began spending summers in a house at South Avenue and Bank Street, just north of Waveny. He died there in 1913 just when construction began on Waveny House.

Early Twentieth-Century New Canaan

In the opening years of the twentieth century, New Canaan's fortunes were tied to small businesses and an influx of tourist dollars. Small shops lined the streets of the village center and, by 1908, two inns were in operation for summer visitors who did not own property in town (King 1981:278). A growing artistic class was emerging, with architects, artists, and writers summering in New Canaan and adding to the existing mix of well-to-do New Yorkers and others (King 1981:279). A small colony of artists began about 1904, when painter Augustus M. Gerdes built a house on Gerdes Road. He was followed by landscape painter Ernest Albert, who had a studio on Old Stamford Road, and Howard M. Hartshorne, who had a house on Park Street (King 1981:280). Despite the influx of summer residents, New Canaan village remained a small, quiet commercial node surrounded by rural countryside.

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In 1903, New York leather, oil, and shipping businessman Lewis H. Lapham (see his **Biography** below) and his family were summering in a rented house in Stamford, Connecticut. A few years earlier, the Laphams had owned a summer house in the upper middle-class neighborhood of Spuyten Duyvil in the Bronx, north and east of Manhattan; the Bronx house was sold at the turn of the century. The Laphams were in search of a new summer residence when Lewis heard that his friend Thomas W. Hall was planning to sell his Prospect Farm in New Canaan (Bayles et al. 1969:21). Lewis and his wife, Antoinette, visited Prospect Farm, and, ever the shrewd businessman, Lewis cautioned Antoinette to not show any excitement about the property during the visit (Bayles et al. 1969:10). The deal was closed on January 23, 1904, and Lewis and Antoinette, along with their children Roger, John (called Jack), Elinor, and Ruth occupied the site that same summer (Bayles et al. 1969:21; Waveny Park Conservancy 2016:9). Antoinette rechristened the property Waveney Farm after the Waveney River in England, where the Lapham family was believed to be from (Bayles et al. 1969:22). The family later changed the spelling to Waveny.

Like his peers, Lapham engaged a well-known architect and landscape architect to remake the gentleman's farm as a grand country place to suit his needs and desires and to express his financial success and social standing. He invited John Charles Olmsted (1852–1920) of the Boston-based Olmsted Brothers, who first visited Waveny in 1907, and commissioned a thorough topographic survey (Olmsted Brothers 1908), which then led to a full Olmsted Brothers design. In follow-up correspondence to Lewis Lapham after his initial 1907 visit, John Charles Olmsted outlined his assessment of the Laphams' interests and wishes. In his opinion, Lewis Lapham would “derive pleasure and intellectual satisfaction by ordering and watching in such time as you can spare, a constant succession of desirable improvements...provided such improvements do not involve a disproportionate expense, and are in accordance with a far-seeing policy directed to increase the future value of the property as a piece of real estate” and Antoinette Lapham would be “more interested than you are in improving the beauty and livableness of the property, especially around the house...with the purpose of holding and increasing the interest of her children and her friends” (OA 1907). In 1911, Brooklyn architect William B. Tubby was engaged to design a new house for the property, along with modifications to outbuildings (Bayles et al. 1969:22) (See **Criterion C – Architecture** and **Criterion C – Landscape Architecture**).

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Early in the twentieth century, the Lapham children started transitioning from the home. In 1907, the oldest son, Roger (1883–1966), who graduated from Harvard University in 1904, married Helen Abbott, a Smith College graduate. Roger and Helen moved to California, where Roger took a position with the American Hawaiian Steamship Company, one of his father’s business ventures (Bayles et al. 1969:23). In 1944–1948, Roger served as mayor of San Francisco. In 1907, Jack Lapham (see his **Biography** below) graduated from Williams College in Williamstown, Massachusetts; the next year, he married his sister-in-law Helen’s college roommate, Edna Capen. The newlyweds moved to Pelham Manor, New York, and Jack worked for his father’s oil company (Bayles et al. 1969:23). Elinor Lapham (1889–1983) married Sherman Ford at Waveny in 1915 soon after Waveny House was complete. The youngest child, Ruth Lapham (1896–1984), was still living with her parents.

Lewis Lapham expanded agricultural activities, particularly after he acquired more property, which increased the Waveny to about 480 acres by the 1930s (Figures 17 and 18) (Bayles et al. 1969:22). The farm produced corn, wheat, buckwheat, and hay in the extensive fields. A large poultry ranch operation (not extant, outside National Register boundary) was set up at the north end and west side of the property, and cows grazed in the expanded acreage south of the house. A vegetable garden established by Thomas Hall east of the Ice Pond was extensively reworked ca. 1912 following the designs of the Olmsted Brothers with grape arbors, raspberry canes, and strawberry beds. The garden was intended to produce enough fruit and vegetables to feed 15 people: the Lapham family and their staff. Lapham surrounded his property on the north, south, and west with a series of dry-laid fieldstone boundary walls (**Waveny Boundary Stone Walls [1916, contributing feature]**) to clearly mark the property perimeter and possibly to harken back to Colonial Period practices.

In 1912, work began on the **Waveny Estate Designed Landscape (ca. 1895, 1912–1934, contributing feature)**, following the designs of the Olmsted Brothers, and construction on **Waveny House (1912–1914, contributing building)** began, directed by William B. Tubby. While Waveny House was under construction, the Laphams continued living in the Hall house. Waveny House was designed in the Tudor Revival style and sited south of the Hall house with formal gardens on the eastern slope and grand, sweeping views over the agricultural fields and Long Island Sound beyond to the south (see **Criterion C – Architecture and Landscape Architecture**). A new metal water tower was built on a wooded site north of the house in 1913 (replaced in 1967, outside nominated property).

When Waveny House was completed, the Laphams moved in to their new summer residence. The 20-year-old Hall house and the stone water tower were demolished in 1915. In their place, the Olmsted Brothers simplified the circulation and designed the **Forecourt (1912–1914, contributing feature)** with its oval drive leading to the porte-cochère, creating a grand entrance for the family and visitors.

The Carriage Barn partially burned in 1913 in the midst of the construction of Waveny House and destroyed furniture and wedding gifts belonging to Jack. John Charles Olmsted and William B. Tubby consulted on the reconstruction of the building, which resulted in a Tudor Revival-inspired structure—a departure from the earlier Colonial Revival style employed by Hall. The new Carriage Barn served as a stylistic template for other farm and outbuildings on the property, per Antoinette Lapham’s wishes, and the Power House and Potting Shed were similarly altered to create a unified design for the complex (New Canaan Preservation Alliance 2012a).

The Olmsted Brothers’ work on the Waveny Estate Designed Landscape integrated the existing Hall-era structures in a plan that added many features typical of country estates of the period, including a formal garden layout adjacent to, and east of, the house with flower gardens, a Rose Garden, an ornamental

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sculpture in a pool and fountain, urns, walking paths, a vegetable garden, a farm complex with a poultry yard, and other agricultural elements. Strategically placed benches and the shaded **Tea House (ca. 1915, contributing structure)** and **Rose Garden Shelter, Entrance Gate, and Walls (ca. 1917, restored 1995, contributing structure)** served as spots to rest and enjoy the flowers and views of the gardens and fields. A cutting garden, bowling green, and swimming pool (all not extant) provided outdoor leisure and entertainment activities for the Laphams and their guests.

Recreation was an important aspect of leisure life at country estates, and the Laphams had provisions made for a variety of activities, especially those of British origin such as tennis, polo, and golf. In 1914, Olmsted Brothers laid out a polo field northwest of Waveny House (**Recreation Fields [ca. 1895, ca. 1915, 1928, ca. 2005, contributing feature]**) and created a planting plan for the swimming pool east of the house (not extant).

The first polo match had been played in the United States in 1876, and the Westchester (New York) Polo Club was established that same year. In 1886, the United Kingdom beat the United States in a polo match played in Newport, Rhode Island—a location reflecting the wealthy status of players and spectators (U.S. Polo Association 2018). Polo was an Olympic sport in 1900–1939. The Waveny polo fields were constructed for Jack Lapham, an avid polo player who organized informal matches between friends and other New Canaan residents. Jack kept his polo horses in a stable (not extant; site south of Merritt Parkway and outside nominated property) built in 1919 at the southwest corner of Waveny, on his property on the west side of Lapham Road just north of the intersection with Talmadge Hill Road. Jack deeded this property to Lewis Lapham in 1932. Lewis used the recreational field for golf practice (Bayles et al. 1969:24). Interest in golf increased dramatically in the United States starting in the 1870s, and the U.S. Golf Association was formed in 1894, uniting six clubs (Scottish Golf History 2014). Thomas Hall had built a four-hole golf course on the property, but the Laphams did not maintain it.

Lewis Lapham intended for all four of his children to have summer residences constructed at Waveny; however, only one new house was built. In 1912, Jack and Edna Lapham moved to San Antonio, Texas, with their sons David and John due to Mrs. Lapham's poor health. They returned to New Canaan every summer, however, to escape the Texas heat and be near the Texas Company's New York City headquarters (Bayles et al. 1969:23). The **Bungalow (1915, altered 2001–2005, contributing building)**, designed by William B. Tubby in the Arts and Crafts style for Jack and Edna Lapham, was set northwest of Waveny House at the north end of the polo fields.

The agricultural activities at Waveny flourished in full force for several years, but with the onset of America's involvement in World War I in 1917, Jack Lapham, was sent overseas to fight, and the Laphams had difficulty hiring enough help to maintain the farm. As a result, agricultural activities essentially ended, and the focus of the landscape shifted to wide, rolling lawns, beautiful, tidy flower gardens, and open fields (Bayles et al. 1969:24, 26). In 1924, planning started for a summer house for Elinor Lapham Ford and her husband Sherman Ford, but before they came to fruition, Lewis purchased 25 acres and a house on Talmadge Hill Road that had belonged to a Dr. Downes for the couple. The Downes property was connected to Waveny via a dirt drive until the construction of the Merritt Parkway in 1938 (see below) (Bayles et al. 1969:26).

Another interest of Jack's, which like polo required sufficient wealth to support it, was aviation, which he took up after World War I and trained to be a pilot. Aviation began in the United States with Orville and Wilbur Wright's successful flight in 1903. In 1905, the elite Aero Club of America was founded, promoting flight for fun and recreation. Despite this, airplanes were almost exclusively used by the military until after World War I. When Charles Lindbergh Jr. made his non-stop transatlantic flight in 1927, flying for

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recreation became more popular (Millbrooke et al. 1998). In 1928, the recreational field south of the Bungalow shifted use from polo to that of an airstrip used by Jack and Edna for their pair of biplanes. The biplanes were housed in airplane hangars built east and southeast of the Bungalow (**Hangar Pads [1928, contributing feature]**).

In 1934, Lewis H. Lapham died, leaving Waveny to his wife, Antoinette. At the time of his father's death, Roger was in California and the president of the American Hawaiian Steamship Company, Jack was a director and member of the executive committee of the Texas Company, Elinor was living in Washington, D.C. with her husband, and Ruth was living in Stamford with her second husband, Samuel Lloyd (*New York Times* 1934). All continued to visit Waveny.

Beginning in the early 1920s, as more summer and weekend visitors to the country traveled by car than train, major roads through Fairfield County in Connecticut, particularly the Boston Post Road, grew ever more congested. The proposed solution was what would be known as the Merritt Parkway (National Register listed 1991, NRIS 91000410), which would prohibit heavy trucks and provide grade separation and a park-like landscape. The construction of the parkway resulted in the severing of the southernmost part of Waveny, immediately north of Talmadge Hill Road from the main part of the estate (Heiss and Smuth 2014:19–20). In the early 1930s, the Olmsted Brothers made their last visit to Waveny, this time to propose a planting plan to mitigate the noise and sight of the parkway. Thirty acres of land at the south end of Waveny had been taken by the State of Connecticut for the construction of the parkway and effectively severed the southernmost parcel north of Talmadge Hill Road, where Elinor and Sherman Ford lived, from the rest of Waveny; most of this area was later sold.⁸ The result of the Olmsteds' mitigation plan was the **Merritt Parkway Berm (ca. 1938, contributing feature)**, which runs along the southern edge of Waveny on the north side of the Merritt Parkway. The parkway construction also had realigned a short section of Lapham Road, leaving the **Lapham Road Former Alignment Road Trace (18th c., abandoned ca. 1938, contributing feature)**.

On the eve of World War II, Jack's son David was living in the Bungalow with his wife and their three children. In 1942, David left to fight in the war, and Antoinette was approached by developers who wanted to purchase Waveny on terms that were very favorable to her (Bayles et al. 1969:26). Ruth and Elinor successfully persuaded their mother not to sell the property, and Ruth relocated to Waveny with her husband and children to assist Antoinette with the day-to-day operations of the property. Antoinette moved into the Bungalow, and Ruth took over Waveny House (Bayles et al. 1969:26). After the war, Antoinette moved to California to be near Roger. Ruth remained at Waveny and, after Antoinette's death in 1956, she took over responsibility of the property (Bayles et al. 1969:26). By the 1960s, changes in the family and in societal trends to more informal life styles led to the dissolution of Waveny as a private estate. Ruth Lapham Lloyd donated some parts of the estate and sold others—at a generous price—to the Town of New Canaan in 1967. In doing so, she conveyed the entirety of Waveny for public use, and it was, and remains, the largest park with the most recreational amenities in the community (see **Criterion A – Conservation**).

⁸ In 1950–1952, Elinor and Sherman Ford had a new house built on Talmadge Hill Road that was designed by their son Russell Ford and his partner, Frederick Gates, working as the local firm of Gates & Ford. The property has a designed landscape created ca. 1963 by New Canaan landscape architect Friede Stege. The Elinor and Sherman Ford House was listed in the National Register in 2010 under the Mid-Twentieth-Century Modern Residences in Connecticut 1930–1979, Multiple Property Submission.

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End of the Country Place Era and Legacy

In 1929, following the stock market crash, the Great Depression began in the United States, and with it, many fortunes were lost, resulting in the end of the heyday of gentleman farms and large estates of the Country Place Era. To stay fiscally solvent, estate owners often were forced to sell their property at, or sometimes well below, their real estate value. Other families sold their estates because they could no longer afford to hire adequate staff or simply because they no longer wished to own large older houses (O'Connell 2013:33). Starting in the mid-1940s, the estates, often purchased by developers, were quickly carved into suburban subdivisions, and once great estate houses fell into disrepair or were demolished. Many properties were lost to neglect and vandalism or fire. Some estates were protected by constraints written into wills or other stipulations, but even those protections were often short lived, with specific end dates that did not extend protections in perpetuity (Hewitt 1990:263).

Estates and country houses that did survive the Depression and the post-World War II era were often repurposed into art museums, rest homes, senior centers, convents, hotels, conference centers, or condominiums. Some estates were donated to states or towns for use as open space or parkland, to varying degrees of preservation success. Some summer estates in Connecticut were sold to colleges: Gallaher Mansion (Norwalk) to the Stevens Institute of Technology and Branford House (Groton) to the University of Connecticut. Others such as Hilltop Farm (Suffield), saw the main house demolished. In many cases, the property was subdivided into suburban neighborhoods. A small number of estates were donated to public entities to be preserved as function buildings and open space, such as Eolia (Waterford) and Waveny (New Canaan).

Waveny is one of two William B. Tubby-designed estates in New Canaan and the only one that is publicly owned and accessible. The property is somewhat of an anomaly when compared to contemporaneous estates, as it did not fall prey to subdivision and dense residential construction, but retained the majority of its open space and vistas and the feel of a Country Place-Era estate and the family and social life it sustained. Both the Hall and Lapham periods of ownership are evident with the buildings and landscape features retained from both periods.

Thomas W. Hall (1845–1913)

Thomas Wells Hall was born in Skaneateles, New York, on April 27, 1845, to Mary Louisa Hall and carriage maker David Hall (*Syracuse Herald* 1913; New Canaan Preservation Alliance 2012:7). In 1852, David left New York for Australia, hoping to seek his fortunes in the gold rush. In 1855, when the family stopped receiving letters from him, Thomas was sent to work on a farm for \$4 per month, and his mother became the companion of the wife of a judge (Bayles et al. 1969:10; *Syracuse Herald* 1913). The farmer ensured that Thomas received an education, and sometime in the early 1860s, he graduated from the Brooklyn Collegiate and Polytechnic Institute (now Brooklyn Polytechnic Institute), a boys' college preparatory and finishing school, which Lewis H. Lapham and William B. Tubby also attended a decade later (Sanz 1986). In 1866, Thomas left New York for the oil fields of Pennsylvania, where his roommate was future Standard Oil magnate Henry H. Rogers (Bayles et al. 1969:10). After returning home that same year to New York at the behest of his mother, Hall went to New York City on the advice of retired leather merchant Anson E. Lapham, the uncle of Lewis H. Lapham's father, Henry G. Lapham, and found work in a leather firm (Bayles et al. 1969:10).

In 1868, Hall married Ellen Josephine Graves. In 1876, he became a partner, with Pennsylvania tanner Stephen Kistler, in the leather house of Kistler, Hall & Company. In 1899, Hall founded the American Hide & Leather Company and served as its president and director until his death (Bayles et al. 1969:10). The

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Halls had eight children, five of whom survived to adulthood: Philip W., Thomas W., Laring B., Ellenor, and Lucile Winifred (called Winifred). By the time the Halls were summering and then living year-round at Prospect Farm, typically Thomas, Ellenor, and Winifred were with their parents, and Philip and Laring were at college or living on their own (Bayles et al. 1969:20).

Hall built and endowed the Mary Louisa cottage at Good Will Farm in Hinckley, Maine, that was a home for fatherless boys (now the Good Will-Hinckley School). Hall also paid for the restoration of the First Presbyterian Church in his hometown of Skaneateles. In New Canaan, he built a house at the corner of South Avenue and Brooks Road for his wife's parents and took responsibility for all their expenses there (Bayles et al. 1969:10).

Although Hall was successful in the leather business, he ran into some setbacks from bad business deals. He invested nearly \$250,000 in a company unsuccessfully attempting to make synthetic linen decades before the development of rayon. He also gave substantial funds to his son Thomas W. to develop an offset lithography press. Although the printing press was eventually successful, Hall was forced to sell Prospect Farm when a New York bank issued a demand note for the repayment of a loan before the press succeeded (Bayles et al. 1969:10). Following the sale of Prospect Farm to Lewis H. Lapham in 1904, Hall purchased a house at the corner of South Avenue and Bank Street in New Canaan. He initially used it during the summers; after Ellenor graduated in 1907, he lived in New Canaan year-round until his death on December 1, 1913.

Lewis H. Lapham (1858–1934)

Lewis Henry Lapham was born in Brooklyn, New York, to highly successful leather merchant Henry G. Lapham and Samantha V. Lapham. Like Thomas Hall about 10 years earlier, Lewis attended the Brooklyn Collegiate and Polytechnic Institute (now Brooklyn Polytechnic Institute), a boys' college preparatory and finishing school, where future Waveny architect William B. Tubby was a year behind him (Sanz 1986; Ancestry.com 2012a). Following his graduation from the Institute in 1874, Lapham went into the leather business, first with Albert Rockwell in Warren, Pennsylvania, then joined his father's firm, Henry G. Lapham & Co. (*New York Times* 1934). Lapham married Antoinette Dearborn Nickels (1861–1956) in 1882, and they had four children: Roger, John (called Jack), Elinor, and Ruth. Lewis and Antoinette lived at 15 West 56th Street, and later at 420 Park Avenue, in Manhattan.

In 1892, Lewis Lapham was as an American millionaire in the business of tanning and merchandising leather, with the wealth largely inherited from his father (*The Tribune Monthly* 1892:72). Lewis was very successful in consolidating smaller businesses in the leather industry. About 1899, oil was discovered on the site of one of his tanneries in Pennsylvania, leading him to go into the oil business. He helped found the Texas Company in 1901 (renamed Texaco starting in 1959) where he served on the board of directors but never held an office (Bayles et al. 1969:22; *New York Times* 1934). Lapham's considerable fortune inherited from his father grew with his new business ventures. He later was a director of the American Hawaiian Steamship Company, of which his son Roger became president in 1925 (*New York Times* 1934). That same year, Lewis resigned from all directorships he held and effectively retired from business (*New York Times* 1934). He died of kidney failure in New York in 1934.

John Henry "Jack" Lapham (1885–1956)

John Henry "Jack" Lapham was born on July 4, 1885, in Spuyten Duyvil in the Bronx, New York, to Lewis H. and Antoinette Lapham. Jack attended Williams College in Williamstown, Massachusetts, where he graduated in 1907 with a Bachelor of Arts degree. Following his graduation, he went to work with his

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father. In 1908, Jack married his sister-in-law's college roommate, Edna Capen, and they had four children: David, John, Julie, and Jean. The newlyweds moved to Pelham Manor, New York, and Jack worked for his father's oil company, the Texas Company (later Texaco); in 1912, the Laphams moved to Texas (Bayles et al. 1969:23). In 1915, the Bungalow, a summer home, was constructed for Jack at Waveny, which he returned to in the summers to escape the Texas heat. During World War I, Jack served in the army infantry, cavalry, and artillery divisions. After the war, he worked as an executive for the Texas Company. Jack served in World War II as a flying officer; after the war, he was an air inspector for three years, inspecting flight training schools and accidents. He died in a plane crash near his Texas home in 1956 (*North Adams Transcript* 1956).

CRITERION A – CONSERVATION

Waveny is significant at the local level under Criterion A in the area of Conservation for Ruth Lapham Lloyd's efforts in the 1960s to preserve her family's estate while supporting the needs of the citizens of New Canaan through the donation and sale of the Waveny estate for public use and stewardship. The earlier land consolidation by Thomas A. Hall and farming by Lewis H. Lapham also supported earlier conservation through the use of modern scientific agriculture.

American Conservation

In the mid-nineteenth century, Americans began to be aware of the environmental impacts of industrialization, most visibly the damming, rerouting, and pollution of waterways and the depletion of forests (Kline et al. 2014:48). This conservation movement, or conservationism, began near the end of the Civil War (1861–1865) as the Industrial Revolution rapidly expanded across the United States, about 100 years before the Waveny transfer from private to public ownership. In 1864, Vermont native George Perkins Marsh (1801–1882) published *Man and Nature*, a treatise intended to raise awareness about the effect of industrialization and human settlement on the environment. Marsh, a lawyer who later served as a diplomat for the United States government, encouraged responsible stewardship of natural resources (Kline et al. 2014:76; Dorman 1997:25; Foster 2009:30–31; Nadenicek 2004:14–15). *Man and Nature* became an American classic, inspiring the first generation of conservationists, and was the only book of its kind for over 25 years. Marsh's exhortation, "The multiplying population and the impoverished resources of the globe demand new triumphs of man over matter," ultimately led Americans to develop new approaches to resource management that prioritized conservation (quoted in Lowenthal 1958:274, 267–270; Kline et al. 2014:77).

Industrial activity and urbanization dramatically transformed the New England landscape during the nineteenth century. In 1850, 73 percent of Connecticut was cultivated land; by 1900, it was 46 percent. To address the intensity of land use, which reflected national trends, scientific approaches to agriculture were encouraged, especially with the establishment of the State Board of Agriculture in 1866, private agricultural organizations, and the formation of the Storrs Agricultural School (later the University of Connecticut) in 1881 (Glaser 2008). Thomas W. Hall's Prospect Farm, created in 1895 from legacy family farmland, included new barn buildings and larger fields that reflected up-to-date farming methods and technologies that prioritized reducing soil erosion and depletion (see **Criterion C – Landscape Architecture**). The loss and degradation of forest and wildlife habitat in Connecticut, also national environmental concerns, led to the creation of state conservation policies and preservation advocacy organizations, including the

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Connecticut Forest Association in 1895, the Connecticut Audubon Society in 1898, and the nation's first School of Forestry at Yale University in 1900 (Glaser 2008).⁹

By the early twentieth century, conservation had become a fashionable cause for the wealthy elite, as manifested in the creation of large estates and farms, the donation of park and reserve lands, and the support of projects that influenced private actions and public policies. One such example was New York City-based John D. Rockefeller Jr. (1874–1960), a prominent American financier and the son of Standard Oil founder John D. Rockefeller, who shifted his focus from business to philanthropy, particularly conservation causes. In 1916, he donated 5,000 acres of land near the family's summer home in Seal Harbor, Maine, for the establishment of Acadia National Park. This donation and other conservation activities by Rockefeller significantly influenced his son Laurance, who also focused on supporting conservation efforts (Kline et al. 2014:81; Miller 2011; Rocap 1989). After World War II, Laurance helped shape the surge of public interest in conserving the environment by advocating partnerships between the public and private sectors (Winks 1997:2).

While the Rockefellers represented the most ambitious level of conservation philanthropy, other prominent individuals were active in various contexts. In New Canaan, Thomas W. Hall, who had grown up on a farm, hired Frank Shea, the son of a farmer and an amateur architect, to design his Prospect Farm estate. Later, Lewis H. Lapham hired Elisha (or Elijah) A. Jones, a graduate of the Massachusetts Agricultural College (established in 1863) who had worked as landscape gardener and farm manager, and practiced scientific agriculture, with a model dairy and registered stock (MAC 1886:74). In an undated newspaper article, Lapham is lauded for his attempt to undo years of damage to the land through his scientific agricultural pursuits (NCHS n.d.). Lapham's agricultural efforts were also described in *The Guide to Nature*, a magazine published by the Agassiz Association, founded in the 1880s to promote the study of nature. The article, partially written by Jones, contained suggestions for processes that could be undertaken by other property owners using Waveny as an example (Bigelow 1911).

At the time of Ruth Lapham Lloyd's decision to preserve Waveny, the modern environmental movement of the 1960s was in full force. This approach was a reaction to the country's rapid development after World War II and built on the earlier efforts to conserve open space and the environment that began with Marsh's efforts in the mid-nineteenth century. Rachel Carson's 1962 *Silent Spring* exposed the impacts of pesticide use in agriculture and the radioactive fallout from atomic testing. The next year, Secretary of the Interior Stewart Udall published *The Quiet Crisis*, which echoed many of Carson's concerns while highlighting issues of the overuse of natural resources and the loss of open space. Environmental concerns about cities and urban areas were highlighted by writers, urbanists, and activists such as Jane Jacobs, whose groundbreaking critique of contemporary urban planning, *Life and Death of Great American Cities* (1961), altered the course of American city planning and historic preservation. The federal government passed wide ranging conservation-based legislation, including the Wilderness Act (1964), National Historic Preservation Act (1966 et seq.), the National Wild and Scenic Rivers Act (1968), and the National Environmental Protection Act (1970) (NPS 2015).

In the early 1960s, concern grew nationally over the potential loss of forests, open space, parks, farms, and traditional vistas to development, and conservationists in Connecticut advocated for policies at the state and municipal levels to protect natural resources. In response, Governor John Dempsey commissioned urbanist William H. Whyte to report on the state of natural resources in 1962. Whyte was the former editor of *Fortune* magazine, author of *Conservation Easements* (1959), and a collaborator with Laurence

⁹ John Charles Olmsted attended Yale's Sheffield Scientific School, precursor to the School of Forestry, in the 1870s (Birnbaum 2000:282).

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Rockefeller. Whyte's report emphasized the importance of landscape to quality of life and emphasized the economic benefits of conservation (Foster 2009:274–275). He was particularly concerned about the fate of farms in Connecticut, which were rapidly being lost to development (Foster 2009:277).

The recommendations in Whyte's report included preserving watersheds, developing state parks, expanding recreational opportunities, and retaining farmland. He suggested that municipal open space grants and planning undertaken at the town, regional, and state levels, along with other financial and development benefits, would be the most effective ways to preserve the environment (Foster 2009:275). Whyte also suggested that land be protected through the establishment of conservation easements, which could restrict development rights, and give development rights only to an organization that was not obligated to use them, and thus protect open space and other resources in perpetuity (Foster 2009:276). It was this mechanism that Ruth Lapham Lloyd would employ to protect her family's estate in the coming years.

Ruth Lapham Lloyd, Benefactor

In 1940, several years after her father's death, Ruth Lapham Lloyd moved to Waveny with her second husband and her children; her mother, Antoinette Lapham, moved into the Bungalow. About that time, real estate developers approached Antoinette to purchase the estate, but Ruth and her sister Elinor managed to convince Antoinette not to sell. Antoinette had real estate plans of her own, having commissioned the Olmsted Brothers firm to draw up a small subdivision plan for the property west of Lapham Road in 1938 (Figure 19). She developed covenant restrictions for the parcels, although these plans never came to fruition (Olmsted Associates [OA] 1934; Tracy 1938).

After World War II, Antoinette moved to California to be closer to her oldest son, Roger, and Ruth took over the day-to-day operations of Waveny. When Antoinette died in 1956, Ruth took the responsibility for the property and began to look toward the future of the estate. Concerned about the potential for the property to be subdivided into suburban lots, as had happened to many of the estates built by her father's contemporaries, Ruth began to work toward keeping the majority of the property intact and cared for (Dumas 2017).

In 1964, Ruth gave approximately 31 acres to the Town of New Canaan (Town) for the construction of a new high school. The site at the northeast side of the property was bounded by wet areas unsuitable for building, so the Town asked Ruth if she might donate another parcel to have sufficient space for the high school. She obliged, donating another 15 acres in 1966. She also donated a parcel near the Talmadge Hill Railroad station for parking that was carved out of the parcel on the west side of Lapham Road purchased by her brother Jack ca. 1909 and deeded to Lewis Lapham in 1932. In 1966, Ruth sold a small parcel surrounding her father's metal water tank to the New Canaan Water Company.

While in negotiations with the School Department over the property for the high school, Ruth suggested that the Town might be interested in acquiring the remainder of the Waveny property, including Waveny House and the Bungalow (Bayles et al. 1969:15). In 1966, a plan was devised to purchase and accept the donation of approximately 295 acres of Waveny. The purchase proposal had been widely publicized, and a committee of citizens—the Lloyd Lapham Property Committee (LLPC)—had circulated a pamphlet that emphasized the need for open space in New Canaan at a time of rapid growth. (The population of the town had increased from 8,000 in 1950 to 13,400 in 1960.) The pamphlet highlighted the Lapham and Hall-era buildings, noting their great value to the town that would be threatened if the property went to a developer instead (LLPC 1967). After many months of discussion and negotiation, the proposition offered to the town was the purchase of a portion of the property for the generously low price of \$1.5 million; the remainder of

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the property (Waveny House and 52 acres surrounding it, 3 acres on Lapham Road, and 7 acres at the southwest corner of the estate south of the Merritt Parkway) would be donated to the Town.

The entire property, minus the parcel already donated for the high school, was divided into five parcels, A–E (Figure 20), with varying deed restrictions. Parcel A was south of the Merritt Parkway on the west side of Lapham Road and north of Talmadge Hill Road; Parcel B was on the east side of Lapham Road, north of the Lapham Road Entrance Gate, and encompassed the Superintendent’s House and the current location of the Waveny Swimming Pool. Parcel C encompassed 52 acres west of South Avenue, including Waveny House and its dependencies, and the Olmsted-designed landscape. Parcel D encompassed the remainder of the property east of Lapham Road, with the exception of the water company and high school properties. Parcel E encompassed all the Lapham property on the west side of Lapham Road, bounded by Old Stamford Road on the north, Lapham Road on the east, the Merritt Parkway on the west, and the New York, New Haven, and Hartford Railroad tracks on the west. Parcel A had no deed restrictions imposed. Parcels B, C, D, and E were restricted, with uses limited to “recreation, health, horticulture, and public park and gardens, including by way of illustration, but not of limitation, the preservation and conservation of open spaces, bird sanctuaries, arboretums, and nature and equitation trails” (NCTC 1967). In 1967, the Town voted to accept Mrs. Lloyd’s proposal, and plans were made for the adaptive use of the buildings.

Due to the nature of the use restrictions, only the northern third of the property (i.e., that south of Farm Road) has been developed. New Canaan High School and its athletic complex are on the east of the land gifted to the town by Lloyd; on the west is the Waveny Care Center, a senior health care center that Ruth was instrumental in establishing (all outside the boundary of the nominated property). Through her efforts to preserve Waveny for public use and enjoyment, Ruth Lapham Lloyd was one of the Town’s greatest benefactors. Her philanthropy also included helping launch the Powerhouse Center for the Performing Arts, funding projects at the New Canaan Public Library and the New Canaan Historical Society and establishing a trust at the Metropolitan Museum of Art in New York City (New Canaan Preservation Alliance 2012a:14).

Since 1967, the Waveny landscape and buildings have been owned and stewarded by the Town and managed by the Department of Recreation. A small linear parcel north of Farm Road remains intact, bounded on the north by the **Waveny Boundary Stone Walls**. The **Recreation Fields** where Jack Lapham played polo and landed his biplanes continues to be used for recreation, with Little League baseball diamonds and youth-league soccer fields laid out on the expanse. Jack’s summer home, the **Bungalow**, is now a senior community center. The former **Superintendent’s House** is now used as a clubhouse for people playing platform tennis on the adjacent courts. Walking trails run along the perimeter of Waveny.

Waveny House and its dependencies also remain in use by the residents of New Canaan. The house itself is home to the Town’s Recreation Department offices, and weddings and parties are held in the house. The **Power House** was converted into a theater in 1982–1983, and an annex was built off the southeast corner in 1985 for the storage of costumes and props. The **Carriage House** was altered in 1977 for use as an art gallery; a sculpture studio is in the basement of the building. The gardens are maintained by the New Canaan Garden Club, founded by Antoinette Lapham, and the wide, open views to the south remain largely unobstructed due in large part to the deed restrictions put in place by Ruth Lapham Lloyd when she transferred the property to the Town. In 2017, a forest stewardship plan created focused on maintaining and improving 82 acres of forested land within Waveny and on maintaining some of the open fields, including the former vegetable garden (Connwood Foresters, Inc. 2017).

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CRITERION C – ARCHITECTURE

Waveny is significant at the state level under Criterion C in the area of Architecture for its Tudor Revival-style and Colonial Revival-style buildings, as designed by well-known New York architect William B. Tubby (the primary residences) and by Stamford designer-builder Frank Shea (the earlier outbuildings), that embody the popular revival styles and forms favored by the wealthy elite in the late nineteenth and early twentieth centuries.

Evolution of Country Houses

The **Waveny** buildings and appurtenances organized in a rural setting have roots in mid-nineteenth-century American residential design for country and seaside retreats. Country houses came into vogue after 1850, when American landscape architect and designer Andrew Jackson Downing (1815–1852) published his widely read *The Architecture of Country Houses*, which included designs and floor plans for modest cottages and farmhouses and larger gentlemen’s villas and their surrounding landscapes (O’Connell 2013:24). Aesthetic qualities were conveyed through architectural design, which emphasized romantic and picturesque qualities and the Gothic Revival and Italianate styles. Downing (1850:257–258) defined the villa as “the country house of a person of competence or wealth sufficient to build and maintain it with some taste and elegance” and as “the most refined home of America—the home of its most leisurely and educated class of citizens. Nature and art both lend it their happiest influence.” He sensed a nascent preference for ostentatious country houses and railed against them, as he felt that buildings of that scale were out of place in a country where inheritance played but a small part. Despite the growing number of large country houses in certain rural and seaside places, modest houses influenced by Downing continued to be built across the country and would again come into favor after the introduction of income taxes in 1913 (Aslet 2004:29–30).

In the 1880s, the nation’s wealthy capitalist elite adopted the large architect-designed country house with planned grounds as an American version of grand English estate houses that reflected the financial and aristocratic position of their owners and was distinct from the Downing models. The American country house of the Country Place Era (ca. 1895–ca. 1935) announced the social status of members of the new plutocracy yet referenced the country’s agrarian beginnings through its setting (see **Criterion A – Social History** and **Criterion C – Landscape Architecture**). A preference for English heritage and American national styles—particularly Tudor, Colonial, Dutch Colonial, and Georgian—outwardly projected an owner’s taste, place in society, and American cultural values (Aslet 2004:85–86; Hewitt 1990:70–71).

Waveny House

The principal residential buildings at Waveny, and the alterations to earlier ancillary buildings, are designed in the Tudor Revival style (1895–1940). In the 1880s, this style entered the consciousness of the Americans due to the interests of architects and patrons who had traveled to Europe and to the publication of numerous books with photographs and drawings of old English houses. The style attracted Americans who wanted to connect themselves to their European ancestral heritage and historical pedigrees. The Tudor Revival style refers specifically to domestic architecture patterned after buildings constructed in England during the fifteenth and sixteenth centuries. Along with the Colonial Revival style, it reflected a longing for the simple, bucolic life in the country and was employed in the construction of Country Place Era estates. At its peak in 1910, the Tudor Revival style was second in popularity to the Colonial Revival style and the most popular style for country houses. It was pervasive across the nation for large country houses, suburban houses, and apartment buildings through the 1920s, then declined in popularity after the stock market crash of 1929 and the ensuing Great Depression (Aslet 2004:15, 85; Hewitt 1990:77).

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Waveny House designed by New York architect William B. Tubby (see his **Biography** below) is an excellent example of a large Tudor Revival-style American country house constructed in the early twentieth century and incorporates all the hallmark characteristics of the style. The design falls within a Tudor Revival-style variant referred to as Jacobean, as it reflects the influence of English buildings from the reigns of Elizabeth (1558–1603) and James I (1603–1625), which incorporated late Medieval architecture with Renaissance detailing. In the United States, Jacobean buildings, such as Waveny House, were typically architect-designed, formal, and substantial edifices of masonry construction with parapeted gables, castellated parapets, and Gothic- or Renaissance-inspired detailing. They were built between about 1890 to 1915, predominantly in the Northeast, and comprise a relatively small subset (only about five percent) of all Tudor Revival-style buildings (McAlester 2013:450, 454–455).

Built of brick with contrasting limestone detailing, Waveny House is topped with a side-gable roof pierced by numerous prominent chimneys. The porte-cochère main entrance on the north elevation is ornamented with Tudor arches, as is the outdoor living room at the west end of the first story. Groups of tall, narrow windows are arranged on the north and south elevations, and semi-hexagonal, two-story bay windows are on the north and south elevations of the projecting bays at the east and west ends—another typical element of Tudor Revival-style houses. The interior of the house features a central large hall that echoes the great living hall of English houses that were dominated by a monumental fireplace denoting the hearth as a symbol of domesticity. The beamed ceiling in the library and wide use of wood paneling finishes also express the house’s style.

Waveny House’s design intentionally relates with its surrounding landscape by the Olmsted Brothers Landscape Architects (Olmsted Brothers) through the use of linking architectural and landscape spaces (see **Criterion C – Landscape Architecture**). Major transitional features are the formal entrance **Forecourt** on the north, the loggia and long terrace on the south, and the covered porch and outdoor living room on the west. The placement of multiple versions of Lewis H. Lapham’s monogram on the porte-cochère arches and the roof cornice and integrated into the interior trim reinforces the building’s function as an expression of the owner’s elevated social and financial status. A first-floor plan and four photographs of Waveny House and its gardens were published in the *Architectural Record* in 1917. That same year, the journal published an essay by A. D. F. Hamlin (1917:292–391) titled “The American Country House,” which discussed the genesis of the country house and the plan and styles used.

The plan of Waveny House closely aligns with the most sophisticated ideas of country house layouts of the time, which incorporated elements of practicality, convenience, comfort, and efficiency (Aslet 2004:6). Patrons and designers learned about these layouts from books about English and American homes and gardens and from magazines such as *House and Garden*, *Town and Country*, and *Country Life in America*. In 1908, prominent Philadelphia-area architect Wilson Eyre (1858–1944) published a pair of essays on the plan of moderate-sized and large country houses in *American Architect and Building News*, a widely read trade publication. Eyre, who designed country homes for wealthy families of Philadelphia and New York City, was influential in the architectural community, publishing numerous essays and mounting exhibits of his work (Clouette 2000:12). William B. Tubby most likely would have been familiar with Eyre’s designs and writings.

The primary difference between the moderate-sized and large country houses in Eyre’s system was the number and function of rooms. Eyre recommended that a building be sited with exposure to the south, have wings on either end, and any appendages pointing north to allow for the greatest amount of sun and air. The building should be lit by numerous windows arranged in smaller groups rather than long stretches of windows and there should be numerous porches arranged to not block the sun from entering most of the

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rooms. Entry vestibules and the service wing should be to the north. In large country houses, imposing reception and stairway halls, a music room, a large library, and possibly a billiard room were necessary. Placement of the dining room and the breakfast room on the east allowed for morning sun and prevented late-afternoon glare. The dining room for a moderate-sized house was to be of modest size (for a family); the dining room for a large house was sized to accommodate guests, with a small breakfast room just for family use. Placing the kitchen in the east, rather than the southwest, allowed the prevailing breezes to minimize kitchen smells wafting through the entire house. Eyre recommended that the family members' bedrooms be separated from guest bedrooms and all should have a private bathroom if possible. The servants' bedrooms with a shared bathroom should be in a separate wing separated by a door and reachable only by the back stairs. The service wing should include a kitchen, pantry, and servants' dining room (Eyre 1908a:107–108, 1908b:115–116).

Eyre's recommended outline for the floor plan is reflected in numerous country houses, including Waveny House, which qualifies as a classic large example. The first floor of Waveny House has a large center reception hall and adjacent grand staircase with a living room, library, billiard room, and dining room arranged in the projecting wings at the east and west ends of the hall. The service wing projects north from the east elevation, and an open porch is on the west end of the house. The porte-cochère projects to the north, leaving the view to the south beyond the terrace unspoiled. A small, well-lit breakfast room is off the dining room and adjacent to the pantry. On the second floor, the numerous bedrooms have their own bathrooms, and the servants' bedrooms are separated from the rest of the second-floor hall by a door; the back stairs lead directly to the servants' quarters.

The fine interior finishes of Waveny House are designed in the Tudor Revival style combined with elements of the English-derived Arts and Crafts style, which influenced American artists and architects and often appeared together (Hewitt 1990:78). The American Arts and Crafts movement (1880–1920) was influenced by English writers and designers John Ruskin and William Morris and was a social and artistic movement created in reaction to the perceived negative effects of growing industrialization and mechanized design and production (Hewitt 1990:79; Meister 2003:85). It called for a return to high-quality, hand-crafted decorative elements that would present a unified aesthetic. Arts and Crafts designs used color and tone to create atmosphere, particularly light-colored walls contrasted with dark wood accents. Interiors were ornamented with handicraft, including pottery and needlework (Meister 2003:86). Natural light and materials were emphasized to demonstrate the worth of the home, both materially and emotionally. Interior floor plans emphasized visual connection, both across the interior space and with the outside areas using open hallways, terraces, and loggias as intermediate space (Gottfried and Jennings 2009:107). Waveny House embodies these characteristics by incorporating carved wood and stone, metalwork, decorative canvas, and tapestry in the architecture.

The most prominent Arts and Crafts component of Waveny House's design are the interior decorative wall treatments by the highly regarded New York firm of Herter Looms (see firm **Summary** below), founded by Albert Herter in 1909 (just a few years before Waveny House was built). Herter Looms (1909–1934) was one of three tapestry manufacturers that opened in the New York City area ca. 1900; the others were Baumgarten & Company (1893–ca. 1910) and Edgewater Tapestry Looms (1913–1929). These firms offered tapestries fabricated in America, rather than imports, although most were made by European immigrant craft weavers (Caen 2011:1–2).

Albert Herter and his wife, Adele, were accomplished painters, and he was one of the preeminent interior finish artists of the early twentieth century (see their **Biographies** below). His firm was known for its use of French techniques and style and for traditional Medieval (e.g., King Arthur and the Knights of the Round Table) and American (e.g., New York state history) subjects and received private and public commission

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across the United States. About the time of the Waveny commission for Lewis H. Lapham, Herter Looms had completed its first major tapestry contract for a private home. Many of the tapestries designed and installed at financier and railroad executive Edward H. Harriman's 96-room Arden house designed in 1910 by noted New York City architects Carrère and Hastings in Harriman, New York, are still in place.

Herter Looms also offered draperies, furniture, pottery, and wall murals at its New York showroom. A contemporaneous article in *Fine Arts Journal* (1914:537) remarked about Herter Looms' room at an Industrial Arts exhibition: "Could it indeed be possible that these magnificent tapestries with all the appearance of fourteenth century antiques, this rich Aubusson carpet, these apparently antique furnishing and lovely hangings, like nothing else in the world, were the products of American enterprise, representing an industry not yet ten years old!" The company also was starting its most important public commission of 26 murals on New York state history for the Hotel McAlpin in New York City, which have been in the collection of the Metropolitan Museum of Art since 1978 (Zrebiec 1980:114–115, 128; Caen 2011:7).

For Waveny, Herter Looms produced painted canvas murals for the friezes in the first-floor hall and dining room above wood paneling that depicted the traditional English legend of King Arthur and a finely worked small tapestry with an English hunting scene for above the dining room fireplace. The canvas for the upper part of the wall of the main staircase and for the full wall height of the second-floor hall have an enlarged version of a repeating "mille fleur" floral pattern, which was widely used at Harriman's Arden.

The Laphams likely also engaged other artists to ornament the house and grounds at Waveny, although records are sparse. An important commission for the garden was given to New York sculptor Abastenia St. Léger Eberle for the bronze *Gwendolyn* statue for the fountain pool (**Gwendolyn Statue and Fountain Pool (1916, contributing object)**) (see **Criterion C – Landscape Architecture**).

Waveny and the Country Place Era

As an early twentieth-century Country Place-Era house, Waveny House belongs to a self-conscious movement by wealthy individuals that produced a large collection of country houses across the nation. In his 1904 *American Estates and Gardens*, Barr Ferree, editor of *Scientific American Building Monthly*, defined the country house as "a new type of dwelling" that was sumptuous and costly, lavishly decorated and furnished, set in an estate with an integrally designed garden landscape, and of sufficient size to have an independent farm (Aslet 2004:vi, 21–22; Hewett 1990:xii). Country houses were especially prevalent near New York City: on Long Island, in the Hudson River valley, in northern New Jersey, and Connecticut.

In Connecticut, some country house and estate development occurred ca. 1890–ca. 1930 in the south coastal region near Long Island Sound, the northwest corner in the foothills of the Berkshire Mountains, and scattered locations. Most of these houses were in the Colonial Revival style, including Tranquillity Farm (1893–1895, McKim, Mead, and White; no longer extant) in Middlebury, Hill-Stead (1901, Theodate Pope Riddle in collaboration with McKim, Mead, and White) in Farmington, and French Farm (1906, Henry Van Buren Magonigle) in Greenwich. The house of the grand seaside estate Eolia in Waterford is a Second Renaissance Revival palazzo designed by Lord and Hewlett in 1907–1908 for Edward and Mary Harkness, whose fortune came from Standard Oil (Clouette 1986). The Mediterranean Revival style was used for Hilltop Farm (1916, razed 1961) in Suffield and for Restmore (1911–1912) in Fairfield.

Unlike large estates in Greenwich and other more ostentatious enclaves, including Eolia, which was modeled on the summer estate mansions of Newport, Rhode Island, Waveny was not a glittering, opulent country house. Rather, Waveny was more like its contemporaries constructed farther inland, such as Rye House in Litchfield. Built of stone and stucco in 1910–1911 for Isabelle Douglass Curtis, Rye House is one of at least five country houses designed in the Tudor Revival style that were built in Connecticut. The others

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are Branford House, built of grey granite (1902) for Morton Freeman Plant in Groton; Gallaher Mansion of English fieldstone (1930–1931) for Edward B. Gallaher in Cranbury Park in Norwalk; Dunellen Hall of red brick and limestone (1918) for Rhea and Henry Topping in Greenwich; and Wexford Hall of brick and limestone (1926) for Rush Taggart in New Canaan.

Displaying the Tudor Revival style with Arts and Craft-style elements, Rye House exhibits many of the same stylistic and plan elements as Waveny House. It was designed by Wilson Eyre, is typical of his English-inspired work, and was constructed just two years before Waveny House (Hewitt 1990:53). The client was the widow of New York City banker and real estate developer Charles Boyd Curtis. Both Waveny and Rye House were substantial buildings but were intended to feel cozy and home-like. This was realized through the lack of a large, formal ballroom, smaller dining rooms, and a porte-cochère leading to a small vestibule, which was not intended to have dozens of people pass through at any one time (Clouette 2000:11). As with Waveny House, Rye House has a parapeted porte-cochère with Tudor arches and carved limestone ornaments on the north elevation. The south elevation has a wide, stone terrace overlooking wide, open fields. The interior of Rye House is similar to that of Waveny, with dark wood wall paneling, ornate fireplace mantles, and arched window openings. Interestingly, the layout, with the kitchen in the southwest corner, does not follow Eyre's 1908 recommendations as closely as Waveny's layout (Clouette 2000).

Although the majority of architect William B. Tubby's projects were for buildings in New York, he also designed notable country houses in Greenwich, Connecticut, and the surrounding towns, including two in New Canaan: Waveny House and Wexford Hall. Wexford Hall was built for Rush Taggart, the chief counsel for Standard Oil, beginning in 1926, 12 years after Waveny was completed. Wexford Hall, which is still privately owned, is larger than Waveny House, but similar to it, with brick walls, masonry detailing, and Tudor Revival-style parapet walls and bay windows, among other elements. The interior of Wexford Hall employs more stone detailing, including a long, heavily fenestrated walkway with tracery ceiling and large, ornate lighting fixtures suspended from the ceiling.

In Greenwich, William B. Tubby designed Dunellen Hall, built in 1918. Daniel Gray Reid, a steel and banking magnate, commissioned the house for his daughter Rhea and her new husband, Henry Topping. Dunellen Hall, like Waveny House and Wexford Hall, was built with brick walls, masonry detailing, and Tudor Revival-style ornamentation. Like Wexford Hall, Dunellen was more elaborate than Waveny, possibly due to the larger fortunes of those they were built for or to the increasing competitive pressure for ostentatious displays of wealth in weekend and summer residences.

Secondary Buildings

William B. Tubby also designed the **Bungalow** at Waveny as a summer home for Jack Lapham and guest house for the estate. Antoinette Lapham may have had significant input into the design, as she desired a bungalow and that cottages around the property be of rustic stone (OA 1914; New Canaan Preservation Alliance 2012a:12). She and William B. Tubby may not have initially agreed on how the building should appear, as a 1914 letter from A. Chandler Manning in the Olmsted Brothers archives states that "Mr. Tubby has fallen from grace and is not to be considered in the farm buildings or cottage work" (OA 1914). Nevertheless, Tubby did create a model of the Bungalow that he showed at the Architectural League of New York Annual Exhibition.

The design lightly references Waveny House in its Tudor Revival style, but in a more modest domestic scale and informal expression with Arts and Crafts-style elements. The bungalow, popular in 1905–1930 and frequently built in the Arts and Crafts style, is a distinctly American form. However, bungalows are also loosely connected with rural Middle Ages English cottages and have roots in India, part of the British

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Empire until 1947 (Murphy 2015:13). The American bungalow originated in California and typically was one- to one-and-one-half stories with wide, overhanging roofs and built using natural materials and decorated with natural colors (Hunter 1999:146). The building type was inspired by the work of Charles Sumner Greene and his brother Henry Mather Greene, who had an architectural practice in Pasadena, California, in 1893–1914 (McAlester 2013:568). The form spread across the country through pattern books and magazines and was part of a larger emphasis on the outdoors and outdoor activities such as golf (Hunter 1999:146–147; McAlester 2013:568).

Design elements of the Bungalow at Waveny include a right-angle layout, parapeted gables, a gable-with-wing configuration (since altered with a lateral addition), and masonry walls. A relatively monumental entrance for the building's size is canted across the right-angle intersection of the two wings. The Arts and Crafts movement is primarily reflected in the interior, with its exposed wood beams and natural color palette. Tubby's predominant commissions were for in-town houses, civic and public buildings, and large country homes; the Bungalow stands as an unusual example of a modest house within his body of work and is atypical of the American bungalow form in its use of the Tudor Revival style.

The low-lying profile of the Bungalow demonstrates sensitivity to the overall setting and a preference for harmonizing with the landscape. The planting design by Olmsted Brothers featured low evergreens to further settle the house into the landscape, with a few uprights to punctuate the horizontality of the roof line. No flower gardens or terraces were introduced to interrupt the rolling topography around the house.

The earliest surviving buildings at Waveny, originally designed in the Colonial Revival style, convey the initial development of the estate as a large gentleman's farm. The Colonial Revival style began with the American Centennial in 1876, which ignited a renewed interest in Colonial Period architecture and heritage. Colonial Revival-style buildings, particularly those modeled on Georgian (1700–1780) and Federal (1780–1820) precedents, often employed symmetrical facades, side-gable roofs, and full-width porches. The Dutch Colonial subtype used gambrel roofs or gable roofs with parapet end walls. The first architects to study the Colonial Revival style and produce buildings using it were Charles McKim of the well-known New York firm of McKim, Mead, and White, and Robert Peabody, of the Boston firm Peabody and Stearns (Wilson 2004:36–38). Peabody and Stearns became one of the major proponents of the Colonial Revival style, with numerous architects employed by the firm publishing essays about and drawings of early buildings that influenced the style (Wilson 2004:38). McKim, Mead, and White's Appleton House (1883–1884) in Lenox, Massachusetts (not extant), and the Bell House (1881–1883) (extant) and the Taylor House (1885–1886) in Newport, Rhode Island (not extant), were among the first major Colonial Revival-style residences in the United States and, due to their locations, likely influenced the design of early country houses during the Gilded Age (ca. 1870–1900) (McAlester 2013:432; Wilson 2004:41) (See **Criterion A – Social History**).

The majority of the outbuildings at Waveny, designed and constructed for Thomas Hall by Frank Shea (see his **Biography** below), were built in an early iteration of the Colonial Revival style which blended Queen Anne and colonial details, but without strictly recreating colonial rooms with low ceilings and few windows (Wilson 2004:37).¹⁰ Shea's work reflects a long tradition of the self-taught architect in American architecture. Before the professionalization of architecture and American academic training programs, housewrights or builders commonly became prolific designers. Carpenter's handbooks and pattern books existed as early as the eighteenth century and enabled builders to learn how to implement fashionable architectural styles through self-study. Student designers also typically apprenticed with notable builders. While the professionalization of architecture advanced with the founding of the American Institute of Architects in 1857, some individuals built their own residences guided by sample plans, pattern books, and

¹⁰ This blending of Queen Anne and colonial-era details would later be called the Shingle Style (Wilson 2004:37).

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magazines. The designer-builder tradition began with the publication of trade magazines such as *American Architect and Building News* starting in 1876. The tradition continued despite the establishment of the first American schools of architecture at the Massachusetts Institute of Technology (MIT) in 1868 and at Harvard in 1893 (Scotfield et al. 2015).

Only one building at Waveny now fully exhibits the Colonial Revival style: the **Superintendent's House**, constructed for Thomas W. Hall as a wood-frame structure with a gambrel roof and multiple porches. However, all the buildings designed by Frank Shea for Thomas Hall followed the Colonial Revival style and the Dutch Colonial Revival subtype, including the main house completed in 1896 and demolished ca. 1915 and the surviving outbuildings that the Laphams modified. The Dutch Colonial gambrel roof, as discussed by American architect Aymar Embury II (1880–1966) in his *The Dutch Colonial House* (1913), was largely developed in nearby New York, and was a fundamentally American architectural element, designed to allow full use of attic stories (Embury 1913:1–9). Historical photographs show that the Hall's 1896 main house was a massive Colonial Revival-style building prominently sited at the highest elevation on the property. Lewis and Antoinette Lapham lived there for approximately 10 years, then built Waveny House and demolished the Hall house.

The appearance of the outbuildings reflects the changing aesthetic taste from the Hall to Lapham eras and the function from the service core of a working farm to that of an estate. The **Carriage Barn** originally had a gambrel roof pierced by gable dormers (see Figures 14 and 16), but after a fire in 1913 destroyed the upper story, the building was reduced to one story and topped with a long low slate-covered side-gable roof with parapet end walls. This change introduced traditional Tudor Revival elements complementing the rustic cobblestone walls—the one element of the Hall design maintained by the Laphams. The **Power House** similarly was initially constructed of fieldstone with a gambrel roof (see Figures 14 and 15), which was replaced by a lower gable-on-hip roof with hip dormers by the Laphams. The **Potting Shed (1895, contributing building)** (see Figure 14) was also altered as part of the Laphams' renovation to the farm buildings, with half-timbering in the north gable wall and on the east and south elevations. Frank Shea's expertise in masonry is reflected in the rustic style of the entrance gates, bridges, culverts, and cobblestone-faced buildings, which established a theme of simplicity and connection to place that continued with the Laphams' alterations and was an express wish of Antoinette (OA 1912).

Two smaller structures important to the design of Waveny and the use of the gardens next to Waveny House are the Arts and Crafts-style **Rose Garden Shelter** designed by Olmsted Brothers and the Tudor Revival-style **Tea House** designed by William B. Tubby as integral components of the series of walking paths and discrete outdoor spaces.

Frank Shea (1854–1934)

Frank Shea was born on September 15, 1854, in Lisbon, Maine, to painter (likely house painter) David Shea and Mary Shea. Frank was the youngest boy and second youngest child of five children (three girls and two boys) (U.S. Census 1860). By 1870, the family moved to the nearby farming community of Bowdoin, where David was a farmer (U.S. Census 1860, 1870; Coolidge and Mansfield 1859:60). In Bowdoin, Frank likely got his first serious exposure to agriculture and the necessary components of a successful farm. Frank attended public school and then Litchfield Academy in Litchfield, Maine, where he received practical training (possibly in a trade or craft) (Beers 1899:1168). In 1880, he married Charity Whitmore in Boston, and the couple moved to Hartford, Connecticut, that same year (Beers 1899). The 1880 U.S. Census lists Frank as a builder likely apprenticed under mason builder Henry R. Tryon; after only three years he made Shea a partner (Beers 1899:1168).

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In 1882, Shea went into business for himself and built numerous buildings in Stamford, Connecticut, including the Lincrusta Walton Works, Stamford High School, Stamford National Bank, and the Methodist Episcopal parsonage. In 1888, Shea left New England for Tacoma, Washington, where he engaged in real estate speculation. He returned to Stamford in 1894 and started designing the Prospect Farm buildings, drives, and other features for Thomas Hall (Beers 1899:1168). In 1896, following the death of Charity, Shea married Hattie L. Jones, daughter of D. C. Jones of Bridgeport. In 1929, Shea retired from the building business (*Stamford Advocate* 1934), although he is listed as a builder in the 1930 U.S. Census.

William B. Tubby (1858–1944)

William Bunker Tubby was born on August 12, 1858, in Des Moines, Iowa, to Josiah and Phebe Tubby, Quakers from England and Massachusetts, respectively. By 1865, the family was living in Brooklyn, New York, where Josiah was engaged in the leather business (Withey and Withey 1970:608; Ancestry.com 2014). William attended the Friend's School in Brooklyn, followed by the Brooklyn Collegiate and Polytechnic Institute (now Brooklyn Polytechnic Institute), a boys' college preparatory and finishing school, where future Waveny client Lewis H. Lapham was a year ahead (Sanz 1986; Ancestry.com 2012a). Following his graduation from the Institute in 1875, Tubby went to work as a junior draftsman in the architectural office of Ebenezer L. Roberts (1824–1890). Roberts was known for designing numerous churches in New York City, including St. Paul's Methodist Church on Fourth Avenue and the Baptist Church of the Epiphany on Madison Avenue (Withey and Withey 1970:515). Roberts designed the first Standard Oil Building (1884–1886) at 24–26 Broadway and had his office in the building until his death in 1890 (Landau and Condit 1999:133). He also designed a mansion for Charles Pratt of Standard Oil at 232 Clinton Avenue in Brooklyn and introduced Tubby to the Pratt family, for whom Tubby designed many public and private buildings (Morrone 2001:202).

In 1881, William B. Tubby began an independent architectural practice designing new row houses and altering older buildings in the fashionable Park Slope and Brooklyn Heights residential neighborhoods of Brooklyn. He began to develop his own style, a distillation of the Romanesque Revival style, which he employed in numerous residential designs for wealthy Brooklyn clients (Dolkart 1997:413). Despite his preference for the Romanesque Revival style, Tubby designed several Tudor Revival-style country houses in keeping with the preference of his clients and the fashion of the day. In 1915, Tubby moved to Greenwich, Connecticut, but kept his offices in Manhattan, which was more convenient for his clients (Dolkart 1997:413; New Canaan Preservation Alliance 2012a:10). Tubby lived in Greenwich until his death in 1944.

Herter Looms (the firm; 1909–1934)

The Herter Looms business was established Albert Herter in 1908 under the name Aubusson Looms, but was quickly changed to Herter Looms and may have been a continuation of the family business, Herter Brothers, run by Albert's father, Christian, and his uncle Gustav (Zrebiec 1980:84; Beresford 2011). Albert Herter founded his company with the intention of supplying rugs and tapestries for the emerging architectural form of country houses (Zrebiec 1980:88). Although numerous other firms in the United States were producing Medieval-inspired textiles, Herter's intended clientele were wealthy and stylistically adventurous people who wanted interior décor that was original and unlike earlier European-style decorations (Zrebiec 1980:88).

The company's first studio and headquarters were in a sky-lit top-floor loft on 32nd Street in New York City that was filled with looms and the other apparatus needed to dye the materials used in the tapestries and rugs (Curran 1910:137; Zrebiec 1980:89). The firm's work was predominantly in a romanticized Medieval style that initially consisted of reproductions of tapestries, but eventually consisted primarily of new designs

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by Herter (Zrebiec 1980:93). By 1911, the company had moved to 841 Madison Avenue, Christian Herter's former residence, with showrooms, offices, and the design department for the firm; production was handled in a factory at East 42nd Street. From 1913 to 1922, a branch in San Francisco specialized in painted furniture. The company continued production on both coasts, as Herter-Dalton Looms in its last decade, until 1934 when it closed (Zrebiec 1980: 90–92, 153–154).

Albert Herter (1871–1950)

Albert Herter was born in New York City to Christian and Mary Herter. Christian and his half-brother Gustav formed Herter Brothers, which, by 1880, was the most prominent interior design and furniture-making company in the United States. Albert studied painting at the Art Students League in New York City and at the École des Beaux-Arts in Paris under Jean Paul Laurens and Fernand Corman. Laurens was a painter in the Academic tradition, and Corman was known for his history paintings and large ornamental works (Beresford 2011); both produced designs for well-known French tapestry houses such as Beauvais and Gobelins (Zrebiec 1980:86).

In 1893, Albert married artist Adele McGuinness (1869–1946), and the pair traveled to Japan and spent considerable time in Paris, returning to the United States in 1898 (Zrebiec 1980:84). Herter executed murals for the Denver Auditorium in 1909 and later for the Massachusetts and Wisconsin state houses and the National Academy of Sciences. He created numerous tapestries, interior designs, illustrations, and paintings and was influenced by the Arts and Crafts movement of the late nineteenth and early twentieth centuries and the work of William Morris (Laffer 2010:5). Herter formally disassociated himself from Herter Looms in 1922 and focused on mural paintings and portraits (Zrebiec 1980:153). Among his public commissions was the existing mural titled "The Signing of the Fundamental Orders of the Constitution 1638-39," which hangs behind the bench in the Connecticut State Supreme Court courtroom in Hartford (Connecticut State Library). Adele and Albert lived at "The Creeks" in East Hampton, Long Island, New York, where each had a studio. Herter became an associate member of the National Academy of Design in 1906 and a full member in 1943.

Adele Herter (1869–1946)

Adele McGinnis Herter was an American painter born to a New York City banker. Like her future husband, she studied at the Art Students League in New York City and later as a pupil of Bouguereau, Courtois, and Robert-Fleury in Paris, where she met Albert Herter; they married in 1893. She was known for her portraits, floral still lifes, and landscape paintings. Adele designed decorative wall murals at Herter Looms, founded by her husband in 1908. She was a member of the National Association of Women Painters and Sculptors (Askart n.d.; Smithsonian Archives of American Art n.d.).

CRITERION C – LANDSCAPE ARCHITECTURE

Waveny is significant at the state level under Criterion C in the area of Landscape Architecture for its association with the evolution of land use and landscape design from the early eighteenth through early twentieth centuries and as adapted as a gentleman's farm of the Country Place Era. Waveny fully expresses the artistic achievements of the landscape architecture profession afforded by the Gilded Age, demonstrated by the nation's most influential practitioners in a composition that seamlessly integrates classical formality with natural topography and uses refined circulation and plantings to maximize the aesthetic impact of the site's varied features.

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Waveny is representative of a late nineteenth- and early twentieth-century gentleman's farm of the Country Place Era (ca. 1895–ca. 1935), which remained fully intact until 1967 and survives with few alterations today. It is distinctive in its inclusion of vernacular and designed elements that evolved over time, punctuated by two discrete moments of semi-professional and professional landscape design. The landscape design evolved directly from built features associated with agricultural landscapes of the eighteenth- and nineteenth-century farms. Assembled by Thomas W. Hall as Prospect Farm in 1895 and incorporated into Hall's and subsequently Lewis H. Lapham's Waveny estate, the Waveny landscape includes resources representing nearly 300 years of development. The large scale, investment and comprehensive design character of the Country Place-Era estates such as Waveny reflected the expansive social and economic forces of the Gilded Age (see **Criterion A – Social History**) and distinguished them from earlier gardenesque mid-nineteenth-century upper-class rural retreats, associated with the widely disseminated ideas of landscape designer Andrew Jackson Downing (1815–1852) in his *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America* (1841).

In the **Waveny Estate Designed Landscape**, the spatially defining circulation system, the setting around the estate house and its dependencies, the rolling pasture lands, woodlands, and mature trees, all contribute to a varied but visually coherent pastoral setting. Initially laid out by Thomas Hall and local designer-builder Frank Shea, who was trained as a mason, the landscape was further refined by John Charles Olmsted, Percival Gallagher, Edward Clark Whiting, and horticulturalist A. Chandler Manning of the preeminent Olmsted Brothers Landscape Architects (Olmsted Brothers). Applying the design philosophies and approaches of firm founder Frederick Law Olmsted Sr., Olmsted Brothers elevated the experience of the landscape, enhancing the visual aesthetics of the surrounding agricultural and woodland landscape. The siting of Waveny House, the arrangement of terraces and the Forecourt, and the integration of ornamental elements, demonstrate the successful collaborative effort of Olmsted Brothers and architect William B. Tubby (see **Criterion C – Architecture**).

Landscape Architecture and the Country Place Era (ca. 1895–ca. 1935)

Demand for the design of stately homes set in large landscapes during the Country Place Era in America coincided with the growth of the landscape architecture profession and opened the way for stylistic experimentation. The Country Place Era is defined by landscape historians as spanning the years from approximately 1895 to 1935. It refers to a period of rapid progress in the quality of landscape architecture design, typically of large residential properties, although not necessarily estates, for persons of means. Shared characteristics of such designs included attention to outdoor proportion and scale, circulation, numerous details of arrangement and materials, and planting lists reliant on evergreens for architectonic geometry (Newton 1970:427–429; Karson 2017:xiv). The first academic course in landscape architecture in the United States was initiated by Frederick Law Olmsted Jr. (1870–1957) at Harvard University in 1900, and the establishment of a professional school came several years later. Educating aspiring landscape professionals began much earlier, however, largely under tutelage and mentoring by Frederick Law Olmsted Sr. (1822–1903) (Olmsted Sr.). Beginning with his design for Central Park in 1863, Olmsted Sr. honed a very specific philosophy about the role of nature and the topography, ecosystems, and flora used in landscape design. His approach began with a very close analysis of the landscape; all subsequent design, including the placement and scale of buildings and circulation, responded in an organic way to create a unified vision (Beveridge 2008).

Olmsted Sr.'s involvement in the 1893 World's Columbian Exposition in Chicago, Illinois, set in Jackson Park on the shore of Lake Michigan, influenced the trajectory of architecture and landscape architecture. The exposition was a collaborative effort of the architecture firm Burnham and Root, Olmsted Sr. and his associate Henry Sargent Codman (1864–1893), sculptors led by Augustus Saint-Gaudens (1848–1907), and

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painters. Olmsted Sr. was the driving force in determining the settings of, and relationships between, exhibit buildings, establishing sight lines, defining circulation patterns, and creating varied public spaces. The scope and success of the enterprise clearly demonstrated to a large audience the power and effectiveness of collaboration among architects, landscape architects, and artists (Newton 1971:365). As a result, this type of partnership became increasingly common and was especially effective in country place and estate design. In the 1870s and 1880s, Olmsted Sr. and architect H. H. Richardson (1838–1886) were frequent and close collaborators. John Charles Olmsted, nephew and adopted son of Olmsted Sr., who assisted Olmsted Sr. during those years likely absorbed the experience of how they worked together. When John Charles was joined in the firm by his brother Frederick Law Olmsted Jr. after their father died in 1903, they were well-versed in their father’s design philosophy and well-positioned to be effective in the architect-landscape architect-client triad.

The 1894 publication of *Italian Gardens* by Charles Adams Platt (1861–1933) indirectly reinforced the lesson on collaboration. More importantly, Platt educated the elites and designers who had been touring Europe and admiring Italian villa gardens about why they seemed so appealing. In 1891, Platt had toured Italy with his brother William Barnes (1869–1892), who was then apprenticing at the Olmsted firm. Platt, an artist, perceived that the exceptional quality of Italian villas was derived from their integrity and strength as a unified work of art, a result of the integration of the geometry of the building with the spatial design of the landscape. In his analysis, he understood how a line of sight connecting one space to another tied them together and provided a satisfying sense of inter-relationship. Spaces visually clarified by boundaries could be readily grasped as discrete entities. This spatial ordering and definition of the basis of good architecture applied to landscape as well and became referred to as “rooms.” In his *Italian Gardens* sketches, Platt did not advocate mimicry, but articulated how architectonic, or formal space, provides the most satisfying landscape arrangements, especially when organized in harmony with the views and plan of a house (Newton 1971:376; Hewitt 1990:63; Birnbaum 2002:297).

Platt’s work near the end of the nineteenth century occurred at a time when Olmsted Sr.’s naturalistic approach to shaping landscape had dominated the profession. While the pastoral setting was much sought after as an important feature of the country estate, an open undulating landscape was not as conducive to the creation of leisure and social outdoor spaces that were so important to the Country Place Era lifestyle. Not only aesthetically satisfying, formal spaces adjacent to an estate house created settings for the enormously popular interest in gardening and floral display and for ornament such as sculpture, fountains, tea houses, and benches. Platt’s work supported the value of extending the building’s form into the landscape. Designing effective transitions from formal space to open landscape was an essential feature of landscape design in the Country Place Era.

The residential designs of the Olmsted Brothers became increasingly deft in the geometry of their spatial work, while maintaining the signature picturesque of Olmsted Sr.’s legacy. Into the new century, “the performance of the Olmsted Brothers in the design of country places reached the level of distinction that came to be taken for granted as characteristic of that office” (Figure 21) (Newton 1971:428, 429). At Waveny, John Charles Olmsted was primarily involved in early client interactions, siting the house, and initial planning with architect William B. Tubby. Percival Gallagher and Edward C. Whiting, two of the profession’s most skillful designers and partners in Olmsted Brothers were very involved in all aspects of the design of the Waveny landscape. All the planting plans and tree moving plans were executed by the firm’s knowledgeable horticulturalist, Abiel Chandler Manning (also known as A. Chandler Manning) (OA 1922–1916).

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The Gentleman's Farm

Waveny is an example of a late nineteenth- and early twentieth-century estate developed during the Country Place Era that embodies the characteristics of a gentleman's farm, a genteel tradition of upper-class Americans. Featuring a pastoral setting derived from active agriculture, the gentleman's farm as a type is distinguished from estates and showhouses of the time—such as those built in Greenwich and other coastal Fairfield County, Connecticut, towns; Newport, Rhode Island; on Long Island; and in the Hudson River Valley, New York—that emphasized conspicuous consumption and lavish landscape display in the interest of social striving. While many estates included farms as part of their function, the impression conveyed by a gentleman's farm was of the owner's preference for the pastoral ideal over conspicuous consumption (Hewitt 1990:6).

Upper-class Americans had been adapting the English Landscape Gardening approach as a way of introducing aesthetic improvements to their farms since the eighteenth century. George Washington's Mount Vernon in Mount Vernon, Fairfax County, Virginia; Thomas Jefferson's Monticello in Albemarle County, Virginia; and Governor Christopher Gore's Place in Waltham, Massachusetts, all demonstrated the influence of the "landscape gardening" aesthetic in varying degrees. Banishing the formalities of England's seventeenth-century estates, the "landscape gardening" style emphasized the beauty of the pastoral landscape and minimized a designed setting around the house. Americans visiting abroad in the early nineteenth century absorbed the aesthetics embodied in beautiful, pastoral English estates, while admiring how the English manor house with its extensive holdings and stately architecture clearly demonstrated great wealth. The gentleman's farm, modeled from English precedents, predominated estate development through the nineteenth century and was particularly embraced by the newly wealthy businessmen, industrialists, and capitalists in the latter part of the century.

Developed over time from holdings of eighteenth-century farms, the Waveny property includes both vernacular and designed elements. It evolved directly from the built and agricultural features of the eighteenth- and nineteenth-century farms that Thomas W. Hall assembled and improved in 1895, which Lewis H. Lapham further developed as a twentieth-century farm and estate. The Waveny Estate Designed Landscape features the agricultural landscape as the predominant setting for the estate house, with the addition of controlled vistas, formal spaces, refined circulation, and naturalistic plantings in the immediate vicinity of the house. The location of the house at the highest elevation on the site to take full advantage of views demonstrates the important role of prospect for estates of the period.

Prospect Farm (1895–1904)

Thomas Hall's relationship to farming did not stem from an idyllic childhood, but from the 11 years he worked for a farmer to support his family (see his biography in **Criterion A – Social History**). Once he achieved financial success in the leather business in New York City, however, he chose to create a summer home in the world of farming, while expressing his financial and social success through an elevated presentation of a gentleman's farm. The parcels of land he purchased included two farmhouses, a barn, and outbuildings; crops of hay, corn, oats, and potatoes; and orchards (NCTC 1878, 1895a, 1895b). Taking advantage of the fields and crops already established, he used the existing farm buildings and added a large new house and associated complex of ancillary buildings as his farming and husbandry interests expanded (see **Criterion A – Exploration and Settlement** and **Criterion C – Architecture**).

Hall's motivation to buy the land in New Canaan was primarily influenced by his wife, Mary, who first noticed the property and the views it afforded at the top of Flatt Ridge with extended vistas south to Long Island Sound. He enlisted Stamford designer-builder Frank Shea to design a house on the highest point and

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to make improvements to the landscape, adding features that were traditional signatures of a country estate and signaled Hall's status as a gentlemen farmer (see Figure 13).

As designed and constructed by Frank Shea, the estate entrances on Lapham Road (west) and South Avenue (east) were announced by fieldstone posts connected by curved wingwalls at the **Entrance Gates**. A winding drive that formed the spine of the **Circulation System** led from each entrance toward the north side of the prominent Colonial Revival-style house and intersected with service roads near the farm complex northwest of the house and around the water tower north of the house. A small **Stone Bridge and Stone Culvert** carried the eastern drive over streams. A long circular drive brought guests around to the south elevation of the house, showcasing the sweeping views to Long Island Sound. All the drives were lined with red maple trees on either side, some of which (or their successors) remain as part of the **Tree Allées**. This circulation pattern formed the basis of the present-day **Vehicular Drives**, with secondary **Farm Roads (ca. 1895, contributing feature)** providing access to the agricultural work areas.

The area around the north of the house was thickly planted with a great variety of deciduous trees in a "gardenesque" fashion popularized by Downing in his 1850 *The Architecture of Country Houses*. A small formal flower garden was established south of the **Power House**, adjacent to the **Potting Shed** and greenhouse (not extant). Stony Brook in the woods east of the house was lined on either side by fieldstones, which also rimmed the **Ice Pond, Stone Bridge, and Channel** to create an ice pond/swimming area. West of the Ice Pond, a garden area hedged in privet was entered through an arch opposite a summer house at the edge of the pond. A large vegetable garden was laid out on level land east of the pond. The improvements were not in any way lavish. The entrances, bridge and culverts, and walls edging the utility area were all well-constructed of local fieldstones, and the house sat on the land with no mediating land terraces or gardens on the west and south (see Figure 17).

Waveny (1904–1934, 1935–1967)

When Lewis Lapham purchased Thomas Hall's property as a summer estate in 1904, he immediately hired a farm supervisor, Elisha (or Elijah) A. Jones, and purchased land to the south to protect his view to Long Island Sound (NCHS n.d.; MAC 1886:74). Jones, who had trained at the Massachusetts School of Agriculture in Amherst, worked as a landscape gardener after his graduation in 1884 and then as a farm manager in Pennsylvania before working for Lapham (MAC 1886:74). The Laphams invited John Charles Olmsted for an extensive tour of the site on October 19, 1907; two days later Olmsted sent an 11-page memo to Lewis Lapham with his detailed observations and recommendations, many of which were incorporated into the final plan (OA 1907). In 1911, William B. Tubby contacted John Charles Olmsted to announce his commission from the Laphams and request a site visit to talk about the siting of the new house he had begun designing (OA 1911). The Laphams resided in the Hall house for almost 10 years.

The overall planning and design of Waveny are documented in a survey plan from 1908 (before any landscaping work was undertaken) and proposed plans from 1914 prepared by Olmsted Brothers just as the house was being completed and work on the adjacent gardens was beginning (see Figures 11, 21, and 22). The initial task was the re-design of Hall's elaborate circulation system within the Vehicular Circulation System. The entrance drive from the west was not altered, but the route of the entrance from the east was determined to pass too close to the utility buildings. The water tower was removed so that an uninterrupted axial view through the new **Forecourt** to the new **Waveny House** could be achieved (the Hall house on the Forecourt site was demolished). The route of the east entrance road was altered to swing south and align with this axis (see Figure 21). The various drives intersecting in front of the house were simplified into one connector that intersected with the main east–west drive. The circular drive on the south of the house was eliminated entirely to allow the view from the terrace to the south to be an unblemished expanse of fields.

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A new water tower—a steel tank elevated on legs—was erected farther north of the house in a wooded site (outside the nominated property) that partially screened the view of the structure from the house.

The two main entrance drives to the property that join at Waveny House are distinctly contrasting in character, and the drives and the plantings on either side were modified by Olmsted Brothers to accentuate their character. Many of the maples that lined the western drive from Lapham Road were removed. While the approach to Waveny House from Lapham Road is initially framed by maples, it soon gives way to an open vista that allows the house to be glimpsed across a great expanse of meadow. On the eastern drive leading from South Avenue, the course was shifted to allow the drive to meander through woods. The house was deliberately screened from view until the road reached the crest of the plateau and aligned directly with the axial view down the Forecourt to the house (see Figure 21).

Underscoring the Lapham's preference for emphasizing the agricultural setting, ca. 1914, A. Chandler Manning, Olmsted Brothers' horticulturalist, eliminated many of the trees lining the roads, and repositioned many of the trees from the north of the house to enhance screening to the utility buildings and frame the house and Forecourt in a dense canopy of green (Figure 23). A new Tree Allée was established on the north-south straight run of drive entering the Forecourt.

The most complex design involved engineering formal spaces into the slope on the east side of the house while creating a setting that contrasted in feeling from the open views elsewhere. The Olmsted Brothers assigned names to landscape components in the plans that expressed their character and purpose in the overall composition. This design was accomplished by establishing a sightline east from the main terrace down to the Ice Pond with an **Axial Walk (1914, contributing feature)**, creating terraces to manage the grade change, and by installing a thick planting of evergreens and deciduous trees to create a dark channel controlling the view down to a sparkling body of water. Evergreens and small trees were also massed to the north of the **Parterre Garden (1914, restored 1982, contributing feature)** to screen the utility area and provide privacy within the garden spaces from the rooms on the east side of the house. Trees planted on the south side of the Parterre Garden created a symmetrical enclosure on either side (Figure 23).

The unbroken line of planting in the Parterre Garden along either side of the Axial Walk focused the sightline to the **Gwendolyn Statue and Fountain Pool** and extending east towards the Ice Pond. *Gwendolyn* was the design of New York sculptor Abastenia St. Léger Eberle, known for her work in bronze and for using female subjects. This statue may be one of her few commissions for a private garden setting (see her **Biography** below). A perpendicular **Flower Walk (1916, contributing feature)** at the base of the Parterre Garden retaining wall provided a showcase for an abundance of flowering plants on either side. Together with the sound of water, the Flower Walk created a sensory experience and led south to a **Tea House**. The sloping second terrace had two distinct areas on either side. A rectangular mowed bowling lawn on the south was framed by a broad cutting garden on the east (not extant). North of the Axial Walk, a wooded glade with dogwoods planted in a circle (no longer extant; removed due to blight in 1992) provided a contrast to the walled **Rose Garden (ca. 1917, restored 1995, contributing feature)** with a **Rose Garden Shelter, Entrance Gate, and Walls** on the east wall. A rustic fieldstone wall retained the sloping terrace, framing the perpendicular **Garden Walk (1916, contributing feature)**. The fieldstone wall was interplanted with alpines and groundcovers; the top of the wall was planted with cascading shrubs. The Garden Walk terminated on the south at a concrete bench, behind which large shrubs screened the long, narrow swimming pool, which was filled in in 1972. The north end of the Garden Walk connected with the path to the Power House leading to the service spaces and the end of the formally designed landscape on the northeast side.

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During this time, Antoinette Lapham showed a keen interest in gardening and design and was very involved from the beginning in the design process of Olmsted Brothers' landscape plan for Waveny, focusing on the development of the formal gardens (Figures 23, 24, 25, and 26). She carefully reviewed detailed planting plans for all the flower beds and the rose garden developed by A. Chandler Manning. Once the gardens were planted, however, the perennials evolved as the head gardener took over management. Every season the plantings were closely observed, and Antoinette made her wishes known. Antoinette's granddaughter Caroline Valentine recalled her grandmother's management of the Waveny gardens in a childhood recollection:

My Grandmother walked through the garden every morning, accompanied by McLaughlin, the head gardener, and by me when I was visiting. We emerged from the house to the loggia, and I looked south out over the terrace balustrade to see a lawn sloping away to a field of tall grass and wild flowers. Beyond them were oak and maple trees, and still farther, the blue of Long Island Sound... My grandmother, walking with a firm, deliberate step, raised her parasol over her beautiful wavy white hair, took my hand, and we stepped on to the terrace... McLaughlin met us, and we started down the steps to the main path of the garden. On the other side were lilacs, mock orange, weigela, snowballs, and blossoming trees. I picked pansies while Grandmother and McLaughlin discussed the state of the lilacs. They needed pruning, and not just an ordinary pruning, severe pruning. 'Be brutal, McLaughlin, be brutal,' Grandmother said. Her pince-nez flashed in the sun, and the pleats in her lavender silk dress quivered as she shook her head emphatically (quoted in Griswold 1991:63).

In 1909, Antoinette was active in the establishment of the New Canaan Garden Club (NCGC), the third club created under the auspices of the Federated Garden Club of America. She frequently hosted NCGC meetings, flower competitions, flower shows, and benefits at Waveny. Her gardens were much admired and considered the "showplace" of New Canaan (Griswold 1991:62). Even today, the NCGC is involved with the upkeep of the designed gardens of Waveny and completed a restoration of the Rose Garden in 1995.

Beyond Waveny House and the immediate designed gardens, minor changes were made to the circulation and screening of a cluster of the Waveny House dependencies. The grounds west and south of Waveny House were maintained as open lightly mowed and cultivated fields to preserve long vistas across the agrarian setting and to Long Island. Single and grouped trees on the perimeter helped define the views. The Olmsted Brothers encouraged Lewis Lapham to add to existing stone walls along the roads to mark the edges of his property, especially with along Lapham Road on the south and Farm Road on the north, which enhance the agrarian character. When the Merritt Parkway was planned at the south end of the estate, Olmsted Brothers designed the **Merritt Parkway Berm**, which was planted with trees to filter sound and block the view. Construction of the Merritt Parkway resulted in a remnant abandoned piece of Lapham Road, now the **Lapham Road Former Alignment Trace**. In the southeast part of the estate near the Ice Pond, the vegetable garden and other farm activities continued, screened from the main house by woodlands. Scattered sections of the **Agricultural Stone Walls** were left in the woods along the east edge of the property, and along the west edge, along with an **Abandoned Farm Road Trace (19th c., contributing feature)**, in the parcel west of Lapham Road that Jack Lapham added to Lewis Lapham's estate holdings in 1932.

Northwest of the main house was the **Superintendent's House**, home of the property manager, who oversaw the agricultural operations and overall estate maintenance. Farther north and west was Jack Lapham's summer home, the **Bungalow**. Olmsted Brothers' landscape design around the Bungalow

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featured a variety of low-growing evergreens that hugged the house to make the long stone building appear snugly fitted into the landscape, with occasional upright junipers as vertical elements that punctuated the long, low unbroken roofline (Figure 27). The north area of the property contained orchards and a poultry farm—mostly outside the nominated property and all no longer extant.

When Thomas Hall created his Prospect Farm, the **Recreation Fields** were open meadows and fields. In the Laphams' Waveny, the fields were used for several purposes. Lewis and Antoinette Lapham's son Jack was a talented sportsman who excelled at swimming and horsemanship (see **Criterion A – Social History**). During the last phase of landscape construction, Jack's interest in polo led to the creation of polo fields directly south of the **Bungalow**, and north of the entrance drive where it curved to head directly south to the main house, which was reviewed by A. Chandler Manning on a site visit (OA 1914). When Jack took up aviation, the polo field doubled as an airfield for his small biplane, which had its first landing on May 21, 1928 (Bayles et al. 1969:15). Both Jack and his wife Edna had planes that were housed in separate hangars, for which the concrete **Hangar Pads** remain. The polo grounds/airfield are now baseball and soccer fields for the Town of New Canaan. During the period of Lapham ownership, equestrian trails were added to the landscape, mostly in the wooded areas (**Bridle and Walking Trails [ca. 1930, ca. 2007, contributing feature]**).

Gentleman's Farm and Estate Landscapes in Connecticut, including New Canaan

When the Hartford and New Haven Railroad merged with the New York and New Haven line in 1872, Connecticut real estate development accelerated along the coast. Waterfront properties on Long Island Sound attracted prestige-seeking owners from New York City, who built impressive stately houses on large parcels. The Housatonic rail line linked to the New York and New Haven line in 1887, allowing travel north from Stamford to the rolling hills of Litchfield County.

Greenwich had four train stops just east of Westchester and had the largest concentration of grand estates. Examples include Indian Harbor, built in 1895 for Elias and Sarah Benedict, and Hilltop, built for Louisine and Henry Osborne Havemeyer in 1897. Commodore E. C. Bennet, founder of the Gold Bank Exchange, had Carrère and Hastings design multiple buildings on an 80-acre waterfront site, with landscape design by Olmsted Brothers. Owenoke Farm, a 46-room mansion, was built for Isabelle and Percy Avery Rockefeller in 1907 with landscape design by Ferruccio Vitale. Chelmsford, the estate of Elon Hooker and Blanche Ferry Hooker, was laid out by Charles Gillette, then working for landscape architect Warren H. Manning 1860–1938), brother of A. Chandler Manning.

One of the most extensive early-twentieth-century estates in Connecticut, in addition to Waveny, was Eolia in Waterford. Built by Edward and Mary Harkness beginning in 1909, the mansion and gardens integrated leisure with a self-sufficient farm and provided room for every conceivable activity or social function. The farm was a showcase for the Harknesses' prize herd of Guernsey cattle. The landscape architecture firm of Brett & Hall created the site plan and designed the west garden, which Beatrix Farrand redesigned in 1919. The completeness of Eolia's mansions, gardens, greenhouse, stables, garages, servant quarters, farms, and guest house illustrated every facet of the lifestyle of the turn-of-the-century elite (Clouette 1986).

In contrast, inland areas around Litchfield, Farmington, and Middlebury attracted those who wanted an estate in a rural setting distanced from the social scene. In 1910, Isabella Douglass Curtis, the widow of Charles Boyd Curtis (a New York City banker and real estate developer) had the Tudor Revival-style Rye House designed by Wilson Eyre and set in rolling meadows and open farmland. Isabella lived there with her son, who experimented with scientific agriculture.

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Tranquillity Farm, a 300-acre farm in Middlebury developed by John Howard Whittemore beginning in 1894, intentionally retained its nineteenth-century rural landscape. The farm is a utilitarian and aesthetic landscape successfully combined in a single unified complex. With landscape design by Charles Eliot and Warren H. Manning of Olmsted Brothers, Tranquillity Farm is the epitome of a pastoral landscape (some of the primary buildings have been demolished, but a portion of the farm remains extant) (Karson et al. 2017:55, 60).

Olmsted Brothers was involved with over 80 estate designs in Connecticut, most completed by 1925, from Litchfield County and Hartford environs to every coastal town in Fairfield County. Greenwich contains the largest concentration of Olmsted-designed landscapes, and clusters of work are in Hartford, Litchfield, and Middlebury (Beveridge 2008). The largest commission was Khakum Wood (now a large subdivision) in Greenwich for I. A. Phelps Stokes in 1907. Dunnellen Hall, also in Greenwich, the estate of Henry Topping built in 1918, represents another collaboration between Olmsted Brothers and William B. Tubby that was designed a few years after Waveny.

In addition to Olmsted Brothers, landscape architects working in Connecticut in the Country Place Era included Bryant Fleming, Misses Alderson and Dell, and Noel Chamberlin. Ellen Shipman, Beatrix Farrand, Marion Cruger Coffin, and Mrs. Harriet Foote (the celebrated rosarian from Marblehead, Massachusetts) all had commissions in Connecticut. Charles Platt designed gardens for Mrs. Randolph M. Clark in Pomfret and for Francis T. Maxwell in Rockville (Griswold 1988:62, 68).

Beginning in 1870, summer visitors began to buy up languishing farms and build summer residences in New Canaan. Oenoke Ridge, with views looking south over the town and toward Long Island Sound, attracted the first buyers, while Smith Ridge Road estates also took advantage of scenic coastal views. Many of the first assemblers of farm acreage on which to build summer houses were New Canaan natives, and newcomers became active participants in local life and civic affairs and contributed substantially to the economic well-being of the community (King 1981:225). Thomas Hall's Prospect Farm of 1895 was among the largest of the farm consolidations and its expansion as Waveny by Lewis Lapham between 1904 and the 1930s was one of, if not the, most elaborate and complex developments in New Canaan. The Waveny architect, William B. Tubby, also designed Wexford Hall on Oenoke Road for Standard Oil general counsel Rush Taggart in 1926, working in conjunction with the Olmsted Brothers. The summer residency trend continued until 1913, when the last true summer house in New Canaan was built on Lambert Road by banker, civic leader, and horseman Adrian Van Sinderen of Brooklyn, New York (King 1981:278).

Accelerating suburbanization across Connecticut in the late twentieth century claimed the landscapes and houses of many Country Place-Era estates. Waveny, Eolia, Hill-Stead, and portions of Tranquillity Farm have largely been preserved through the foresight of their owners. Tranquillity Farm, minus its estate house, remains in the hands of descendants. Theodate Pope Riddle, a close family friend of the Whittemores directed that the Hill-Stead house with its contents and land become a private museum. During the lifetime of the Harknesses, Eolia was gradually transformed to a philanthropic center dedicated to the education of disabled children and deeded to the state to continue its mission. Waveny, similar in size to Eolia, Hill-Stead, and Tranquillity Farm but with fewer built resources, is significant within this select group because its preservation is due to the high value placed on its landscape. For New Canaan, Waveny represents the most intact and cohesively designed estate built during the Country Place Era and the only estate designed by Olmsted Brothers. Today, Waveny retains this legacy as a residential and agricultural historic landscape and is the largest area of undeveloped open space in the town.

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Olmsted Brothers Landscape Architects (the firm; 1898–1961)

As the preeminent landscape architecture practice of the twentieth century, Olmsted Brothers Landscape Architects (Olmsted Brothers), headed by John Charles Olmsted and Frederick Law Olmsted Jr., continued to build on Frederick Sr.'s solid reputation for innovative responses to community development and landscape design. From 1898 to 1950, the firm carried out over 3,000 commissions; about 2,000 of these were residential designs for private estates and homesteads and employed both ornamental and utilitarian elements. The Olmsteds designed landscapes for Shelburne Farms in Shelburne, Vermont, making use of scientific farming practices, and Biltmore in Asheville, North Carolina, which combined horticultural education and forestry at a monumental scale over thousands of acres. Other notable projects include Branch Brook Park in Newark, New Jersey; Fort Tryon Park in New York City; Audubon Park in New Orleans, Louisiana; a comprehensive municipal park system for Seattle, Washington; the grounds of Mount Holyoke College in South Hadley and Amherst College in Amherst, Massachusetts, Johns Hopkins University in Baltimore, Maryland, the Washington State Hospital Grounds, and the National Cash Register Co. in Dayton, Ohio; and subdivision plans for Forest Hills, New York, and Palos Verdes, California. The plans prepared ca. 1903 for a series of small parks in Chicago became influential prototypes for other landscape architects charged with designing both small and large parks for municipal park commissions (Carr 1998:36; Klaus 1997; Millman 1982; Zaitzevsky 1997; Lawliss, Loughlin, and Meier 2008:151).

John Charles Olmsted (1852–1920)

John Charles was born in Vandœuvre, near Geneva, Switzerland, the son of Dr. John Hull Olmsted (the older brother of Frederick Law Olmsted Sr.) and Mary Cleveland Perkins. John Hull died of tuberculosis when John Charles was five, and Frederick Law Olmsted Sr. adopted John Charles and raised him. In the summers of 1869 and 1871 he worked as a member of geologist Clarence King's federally funded survey party in Nevada and Utah along the 40th parallel. John Charles graduated from Yale University's Sheffield Scientific School in 1874 and began apprenticing with his uncle, participating in some of the Olmsted firm's most important public and private landscape design work, including the Boston park system, several collaborations with H. H. Richardson, the Columbia World Exposition, and the Stanford University campus. From 1884 to 1889, the firm was named Fredrick Law and John Charles Olmsted. Frederick Jr. joined the firm in 1895, which became Olmsted Brothers Landscape Architects (Olmsted Brothers) in 1898 after Frederick Sr. ceased practicing. John Charles continued the planning work begun by Olmsted Sr. on park systems in Buffalo, Boston, Detroit, Rochester, Atlanta, Hartford, Louisville, Brooklyn, Chicago, and other cities until his death in 1920. He had established protocols and office procedures for the firm that became the industry standard and was a founding member and the first president of the American Society of Landscape Architects (Birnbaum 2000:282, 284; MacKaye 1997:315).

Percival Gallagher (1874–1934)

Born in Boston, Massachusetts, Percival Gallagher graduated from English High School in Boston. His studies at Harvard University's Bussey Institution included the plants in the Arnold Arboretum. He supplemented his education by taking classes in Harvard's Fine Arts program where he met Frederick Law Olmsted Jr. Gallagher entered the Olmsted office as an apprentice in 1894. After 10 years with Olmsted Brothers, he left to form his own partnership with James Sturgis Pray (1871–1929). Overwhelmed by the demands of office administration, Gallagher returned to Olmsted Brothers as an associate in 1906, became a full partner in 1927, and stayed with the firm until his death in 1934. His combination of artistic talent, horticultural acumen, interpersonal skills, and unassuming nature brought him success with some of the more difficult clients and architects with whom he was often asked to work. His skill in developing planting schemes was particularly effective in parks, park systems, and college and university campuses, and he

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worked extensively on the development of estates on Long Island. Gallagher's 1920 design for the Oldfields estate, now a part of the Indianapolis Museum of Art, incorporated an unusually wide array of shrubs and flowers within the standard features of a country estate, including a winding approach, broad lawn, formal rose garden, and wild garden (Birnbaum 2000:132–133).

Edward Clark Whiting (1881–1962)

Edward C. Whiting was born in Brooklyn, New York and received a degree in fine arts from Harvard University in 1903. After graduate work for two years in Harvard's newly established landscape architecture program, he joined Olmsted Brothers in 1905. Beginning as a draftsman and engineer, Whiting progressed to general designer and a partnership by 1920. He often served as the firm's spokesman, articulating a mission of high standards for landscape architecture in the creation of public amenities. He specialized in land planning, institutional development, and subdivisions, with notable examples at the Khakum Wood development in Greenwich, Connecticut, and at Oyster Harbor in Osterville, Massachusetts. His work on large estates was well regarded among professionals and included the Ormston estate in Lattington (on Long Island, New York) with Percival Gallagher. Whiting never retired and was an active partner until his death in 1962 (Newton 1971:429; Birnbaum 1971:449-453).

A. Chandler Manning (1874–1935)

Abiel Chandler Manning's father, Jacob Warren Manning (1826–1904), was one of the leading nurserymen and horticulturists in Massachusetts. Chandler and his brothers, Warren Henry (1860–1938), William S. (1862–1885), Jacob Woodward (1866–1945) and Benjamin F. (1877–1938), grew up working in their father's Reading, Massachusetts, nursery, which opened in 1854. A. Chandler Manning was made assistant manager of his father's nursery in 1897, worked independently for several years, and joined Olmsted Brothers in 1910; Warren and Jacob had joined the firm earlier. Chandler developed extensive planting schemes, supervised all subcontractors, and acted as liaison with the Laphams during construction of the gardens at Waveny. He also conducted highly detailed surveys of all the trees on the property and created a complex tree moving plan that was executed while the estate house was under construction (Manning 1934:27; Find-A-Grave n.d.).

Abastenia St. Léger Eberle (1878–1942)

Mary Abastenia St. Léger Eberle (known as Abastenia St. Léger Eberle) was born April 6, 1878, in Webster City, Iowa, and grew up in the Midwest. In 1899, she moved to New York City, where she studied art at the Art Students League. She immediately received praise for her bronze sculptures. Inspired by the urban life around her, Eberle often sculpted women and children, including poor immigrants in the Lower East Side, Woodstock, and West Village neighborhoods. She was passionate about women's and immigrants' rights and believed artists should be politically and socially aware. In 1915, she helped organize an exhibition of female artists at the Macbeth Gallery to raise money for women's suffrage. Among her influential works prior to the Laphams' *Gwendolyn* of 1916 were *Girl Skating* (1907) and *White Slave* (1913) (Smithsonian American Art Museum n.d.; Casteras 1986). Eberle later developed a heart condition that limited her work, but she remained engaged in the art community until her death on February 26, 1942, in New York City.

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Name of Property

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Fairfield, Connecticut
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Name of Property

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Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: New Canaan Recreation Department, New Canaan Historical Society, New Canaan Preservation Alliance

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 285 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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A. Latitude: 41.129866	Longitude: -73.494346
B. Latitude: 41.131808	Longitude: -73.487670
C. Latitude: 41.121255	Longitude: -73.483299
D. Latitude: 41.118745	Longitude: -73.485082
E. Latitude: 41.116741	Longitude: -73.492368
F. Latitude: 41.117302	Longitude: -73.497831
G. Latitude: 41.120011	Longitude: -73.497620
H. Latitude: 41.122503	Longitude: -73.498201
I. Latitude: 41.125204	Longitude: -73.495253
J. Latitude: 41.126824	Longitude: -73.494499
K. Latitude: 41.126391	Longitude: -73.492653
L. Latitude: 41.124397	Longitude: -73.491467
M. Latitude: 41.125926	Longitude: -73.490059
N. Latitude: 41.125977	Longitude: -73.488646
O. Latitude: 41.127949	Longitude: -73.488682
P. Latitude: 41.130255	Longitude: -73.488086
Q. Latitude: 41.131164	Longitude: -73.488455
R. Latitude: 41.128511	Longitude: -73.494026

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

The Waveny nominated property encompasses five Town of New Canaan Assessor's parcels, given as Map/Block/Lot: 30/9/H1, 30/51/119, 30/51/110, 30/51/114, and 30/51/121—except for a small section at the north boundary where lines of convenience are drawn between the northwest corner of 30/51/122 and 31/51/112 and between the southeast corner of 30/51/122 and 31/51/112 in order to exclude 30/51/112. Refer to Town of New Canaan Assessors Map (Waveny Assessors Map, Figure 1) and detailed district map, included as a separate document.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the nominated property follows the edges of the historic Waveny estate (north of the Merritt Parkway), which was bounded on the west by Old Stamford Road and the Metro-North Railroad Right-of-Way, on the south by the Merritt Parkway, on the east by South Avenue, and on the north by Farm Road. The north boundary encompasses a narrow parcel on the north side of Farm Road; three non-historic properties on the south side of Farm Road are excluded. The nominated property corresponds to the majority of the land of the historic Waveny estate as compiled by Lewis H. Lapham before his death in 1934. It encompasses the majority of the contiguous land that his daughter Ruth Lapham Lloyd variously gave and sold to the Town of New Canaan starting in 1964, with the major transactions in 1967. The boundary encompasses lands containing buildings, structures, sites, open space, circulation patterns, stone walls, and vegetation that continue to convey the feeling of a large country estate and gentleman's farm organized around a high style house and formal gardens. A portion of the northern part of the historic estate and current town park was excluded from the nomination due to alterations from new buildings and road construction that occurred after 1967. This portion of the property is not in character with the historic estate buildings and land use.

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11. Form Prepared By

name/title: Virginia H. Adams, Sr. Architectural Historian; Gretchen M. Pineo, Architectural Historian; Kristen Heitert, Sr. Archaeologist; Emily Giacomarra and Michelle Johnstone, Assistant Architectural Historians (PAL); Pamela Hartford, Landscape Historian
organization: The Public Archaeology Laboratory, Inc. (PAL)
street & number: 26 Main Street
city or town: Pawtucket state: Rhode Island zip code: 02860
e-mail: vadams@palinc.com
telephone: (401) 728-8780
date: July 2019

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Waveny
Name of Property

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Waveny

City or Vicinity: New Canaan

County: Fairfield

State: Connecticut

Photographer: Virginia H. Adams, Gretchen M. Pineo, and Pamela Hartford

Date Photographed: October 30, 2017, January 16, 2018, April 2, 2018, and April 18, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 39. Waveny, Waveny House, and former Agricultural Fields, looking northeast.
- 2 of 39. Waveny, Lapham Road Entrance Gate, Vehicular Drives, Bridle and Walking Trails, Tree Allées, and Waveny House, looking east.
- 3 of 39. Waveny and former Agricultural Fields, looking southwest from Waveny House.
- 4 of 39. Waveny and Recreational Fields, looking north.
- 5 of 39. Agricultural Stone Walls and Perambulation Line Stone Wall, looking southeast.
- 6 of 39. Waveny Boundary Stone Walls, looking east.
- 7 of 39. Waveny Boundary Stone Walls, looking northwest.
- 8 of 39. Vehicular Drives, Walking Trails and Bridges, Stone Bridge, looking west.
- 9 of 39. Stone Bridge, looking north.
- 10 of 39. Merritt Parkway Berm (right) and Walking Trails System (center), looking east.
- 11 of 39. Waveny House Forecourt and north elevation, looking south.
- 12 of 39. Waveny House north elevation and Forecourt, looking south.
- 13 of 39. Waveny House Porte-Cochère, looking southeast.
- 14 of 39. Waveny House, south and west elevations, looking northeast.
- 15 of 39. Waveny House, north and east elevations, and Flower Walk, looking northwest.
- 16 of 39. Waveny House terrace and loggia, looking west.

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- 17 of 39. Waveny House terrace balustrade, looking southeast.
- 18 of 39. Waveny House vestibule, looking northwest.
- 19 of 39. Waveny House Hall looking east into the Dining Room.
- 20 of 39. Waveny House staircase looking northwest.
- 21 of 39. Waveny House Library looking northwest.
- 22 of 39. Waveny House Dining Room, looking northwest.
- 23 of 39. Waveny House Forecourt and Tree Allée, looking north.
- 24 of 39. Waveny House Parterre Garden, Axial Walk, and Garden Wall System, looking east.
- 25 of 39. *Gwendolyn* Statue and Fountain Pool, Axial Walk, and Rose Garden looking east.
- 26 of 39. Axial Walk, Rose Garden, stone retaining wall and steps to east of Waveny House, looking northwest.
- 27 of 39. Tea House, Flower Walk, and Garden Walls, looking south.
- 28 of 39. Rose Garden, Rose Garden Shelter, and Garden Walls, looking northeast.
- 29 of 39. Rose Garden Entrance Gate, looking north.
- 30 of 39. Retaining Wall and Service Complex, looking northwest.
- 31 of 39. Ice Pond, looking northeast.
- 32 of 39. Ice Pond Stone Bridge and Channel, looking north.
- 33 of 39. Potting Shed, looking southeast.
- 34 of 39. Power House, looking southeast.
- 35 of 39. Carriage House and *One Man's Music*, looking northeast.
- 36 of 39. Superintendent's House, looking west.
- 37 of 39. Bungalow, looking southwest.
- 38 of 39. Bungalow entrance, looking west.
- 39 of 39. Swimming Pool and Bath House, looking northwest.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Waveny
Name of Property

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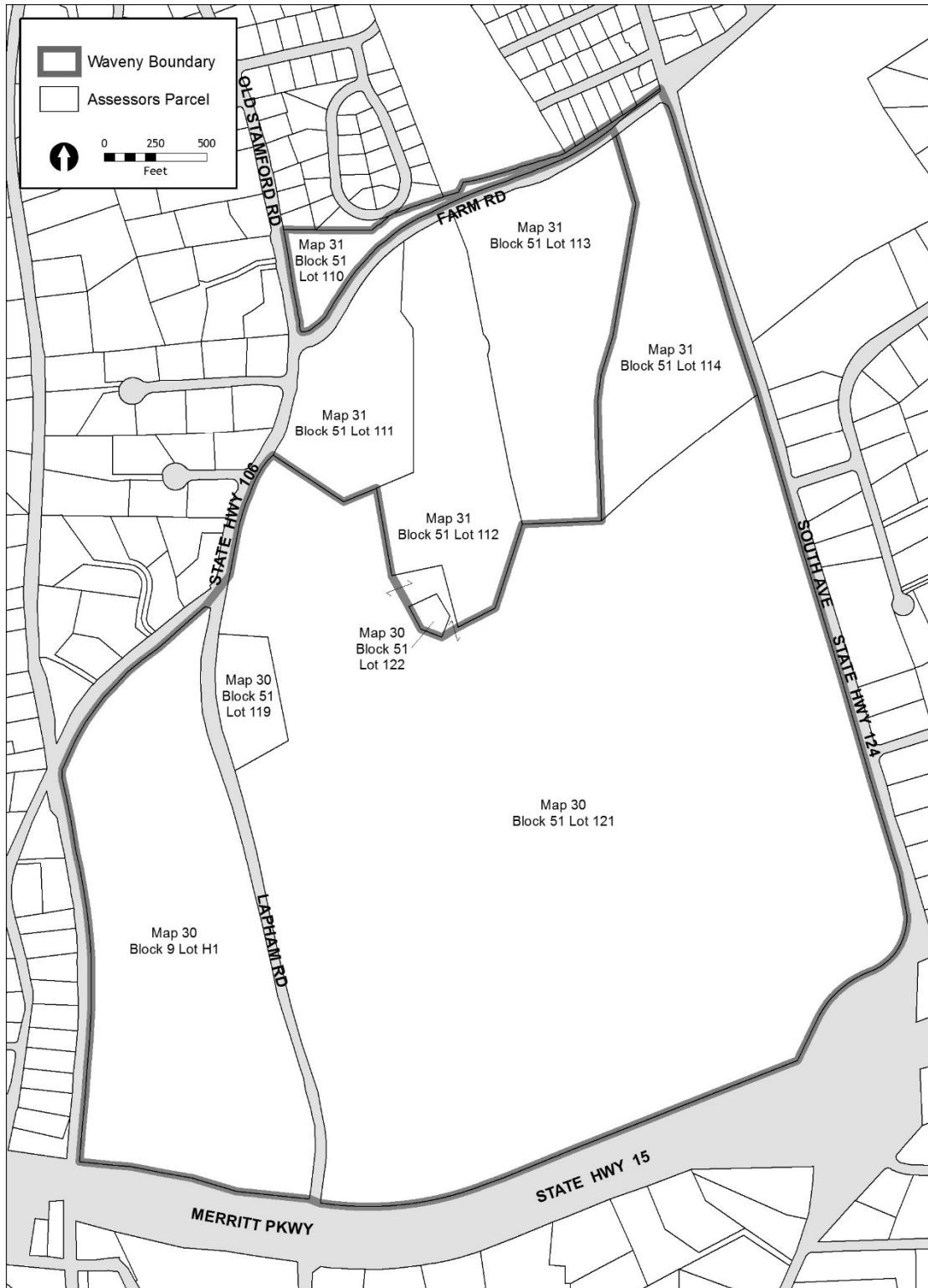


Figure 1. Waveny National Register District Assessor's Map.

Waveny
 Name of Property

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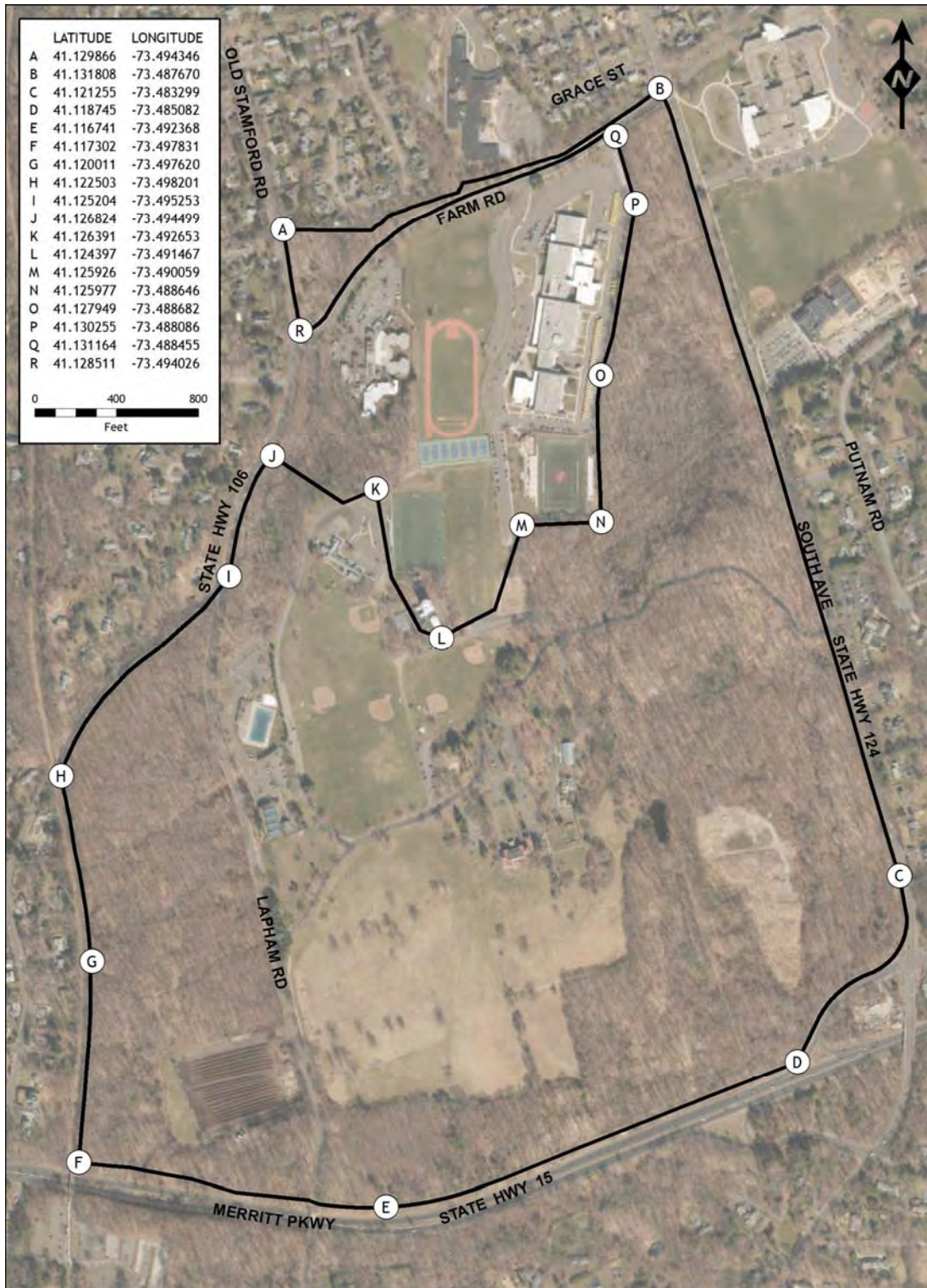


Figure 2. Waveny National Register District Coordinate Map.

Wavy
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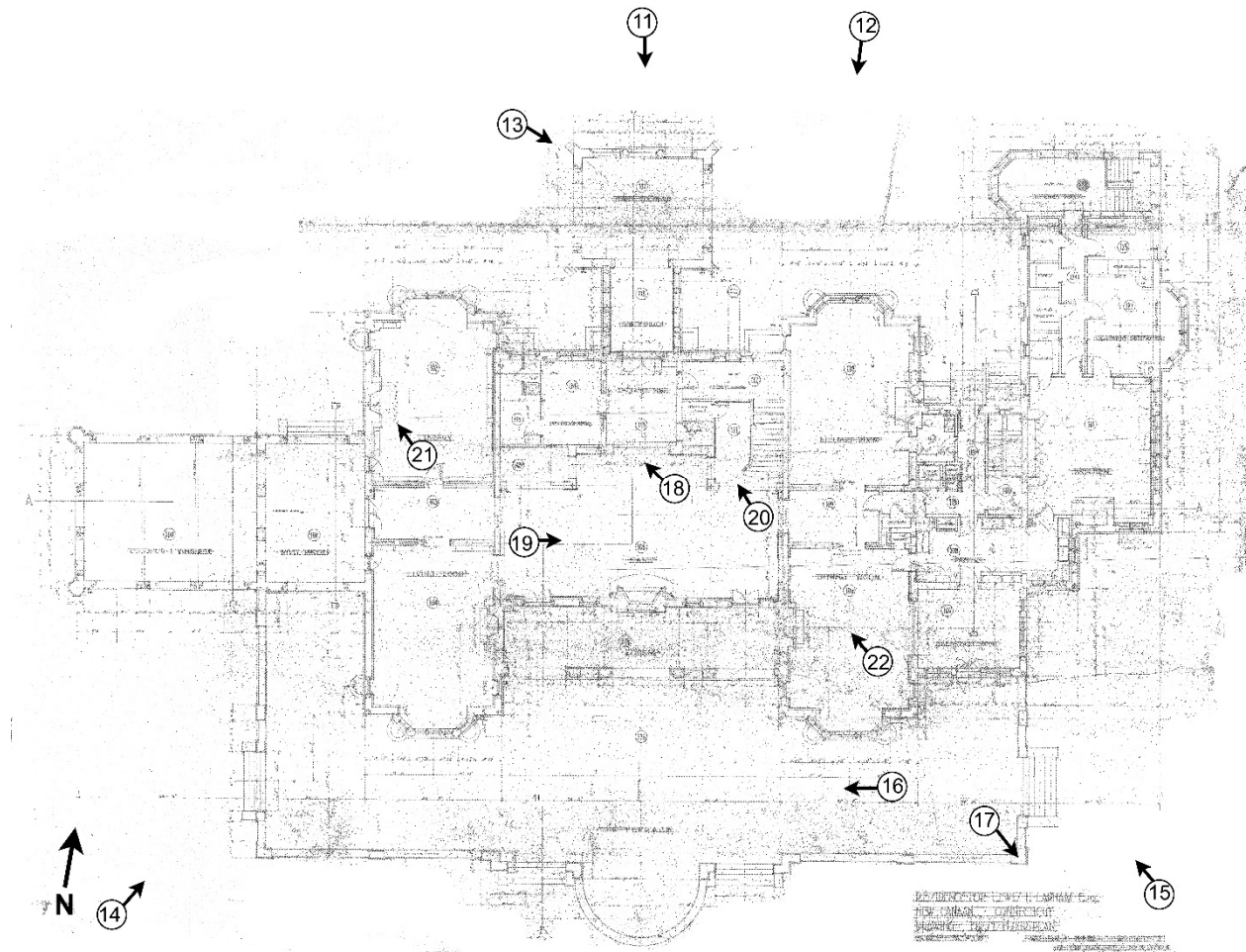


Figure 3. Wavy House Exterior and First Floor Interior Photo Key (Photos 11–22).
(Note: See District Map for Key to location of Photos 1–10 and 23–39).

Waveny
Name of Property

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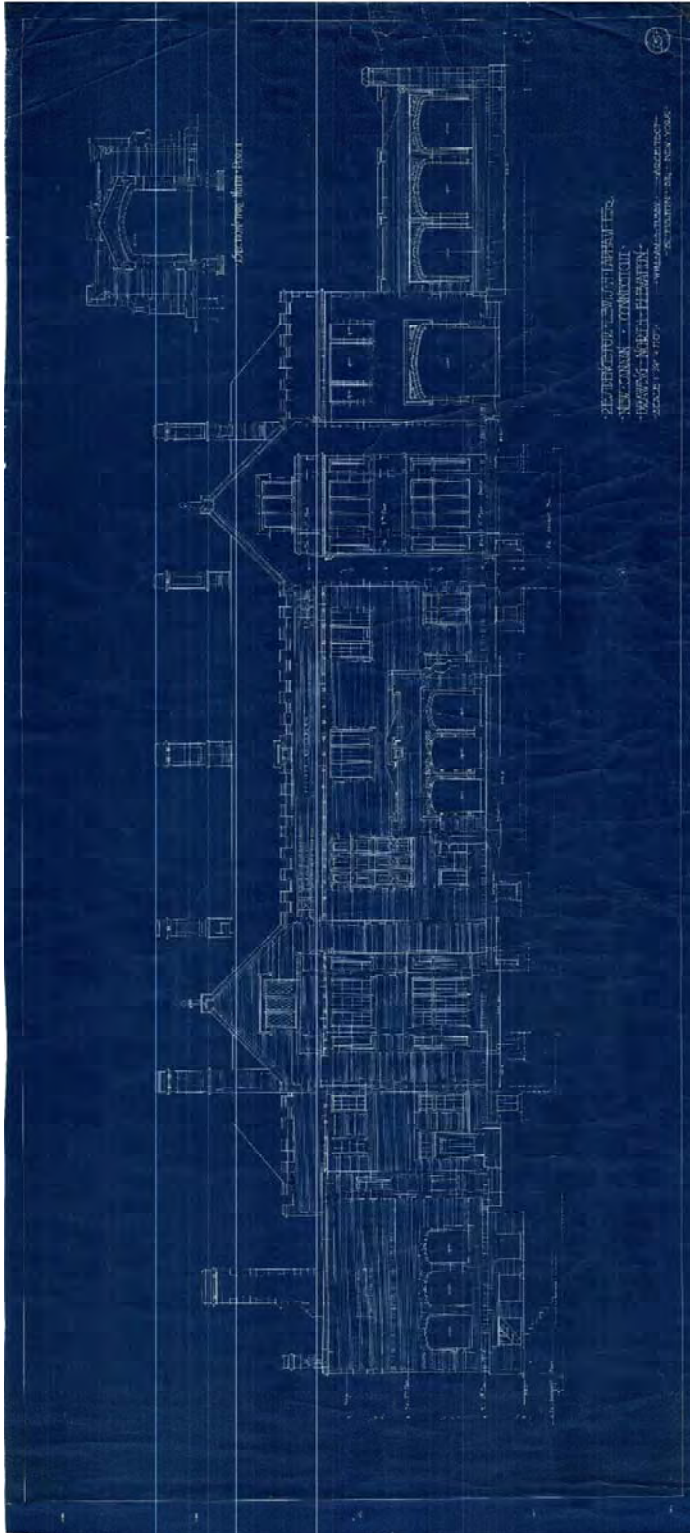


Figure 4. North Elevation drawing of Waveny House by William Tubby (ca. 1912) (On file, New Canaan Department of Public Works, New Canaan, CT).

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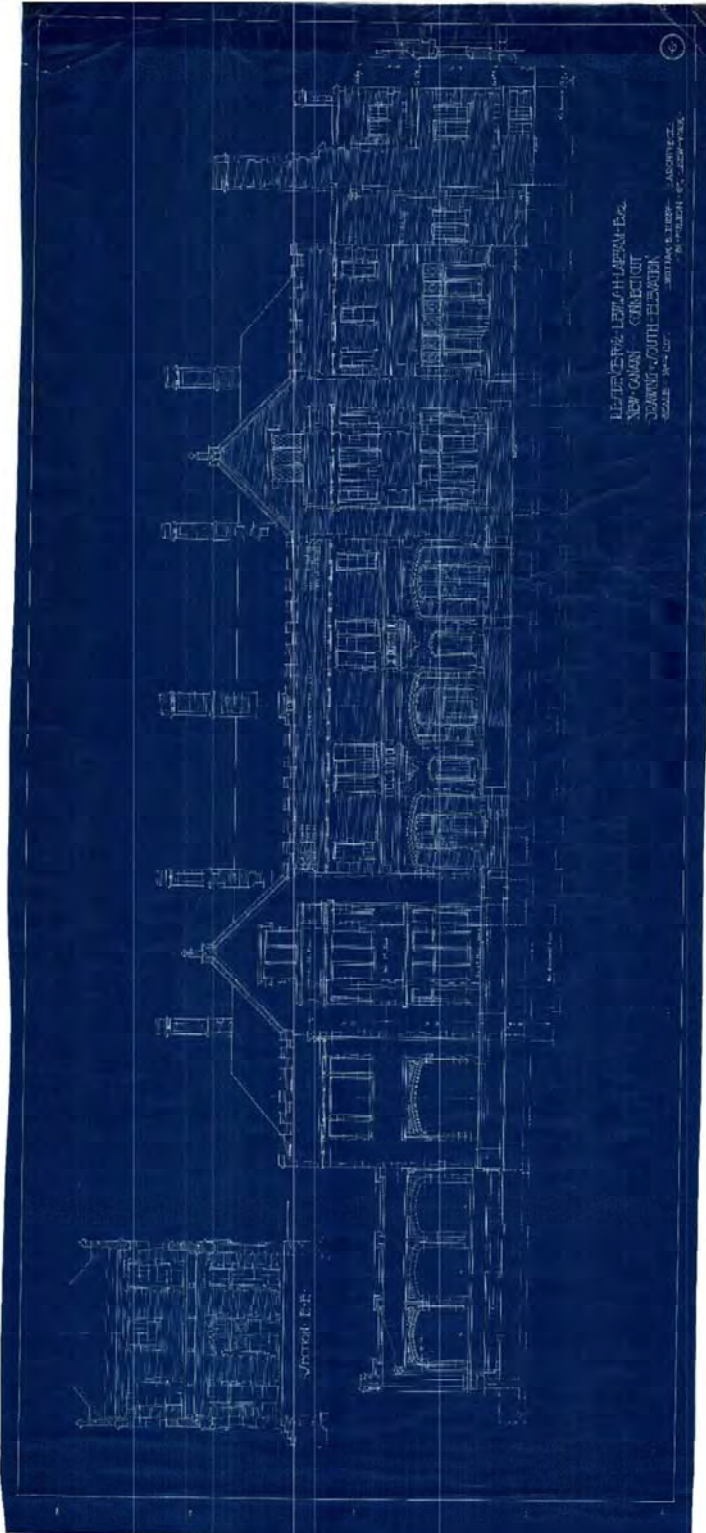
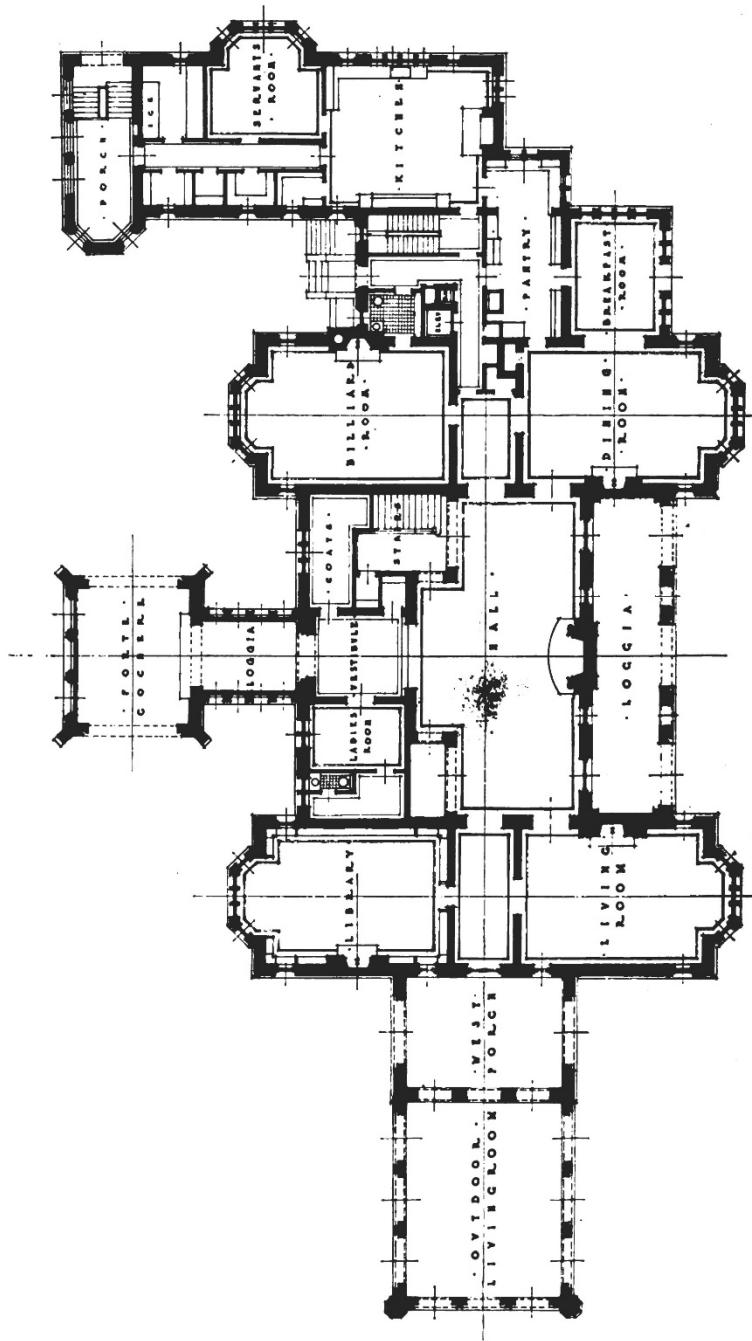


Figure 5. South Elevation drawing of Waveny House by William Tubby (ca. 1912) (On file, New Canaan Department of Public Works, New Canaan, CT).

Waveny
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FIRST FLOOR PLAN—RESIDENCE OF LEWIS H. LAPHAM, ESQ.,
NEW CANAAN, CONN. WILLIAM B. TUBBY, ARCHITECT.

Figure 6. First floor plan of Waveny House (*Architectural Record* 1917).

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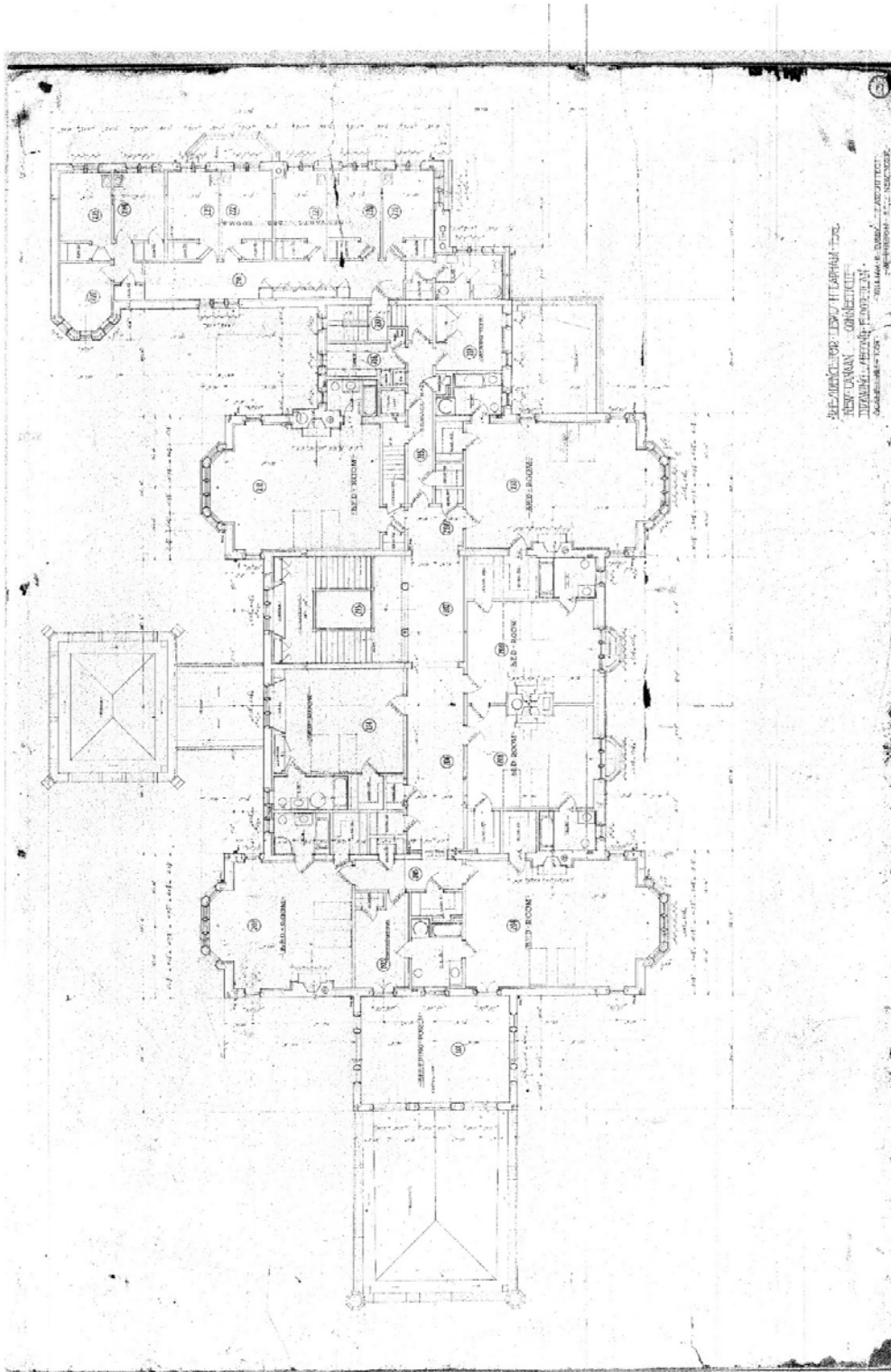


Figure 7. Second floor plan of Waveny House by William Tubby (ca. 1912) (On file, New Canaan Department of Public Works, New Canaan, CT).

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Figure 8. Detail of Blodgett 1792 map of Connecticut, showing location of Perambulation Line between Norwalk and Stamford (Blodgett 1792).

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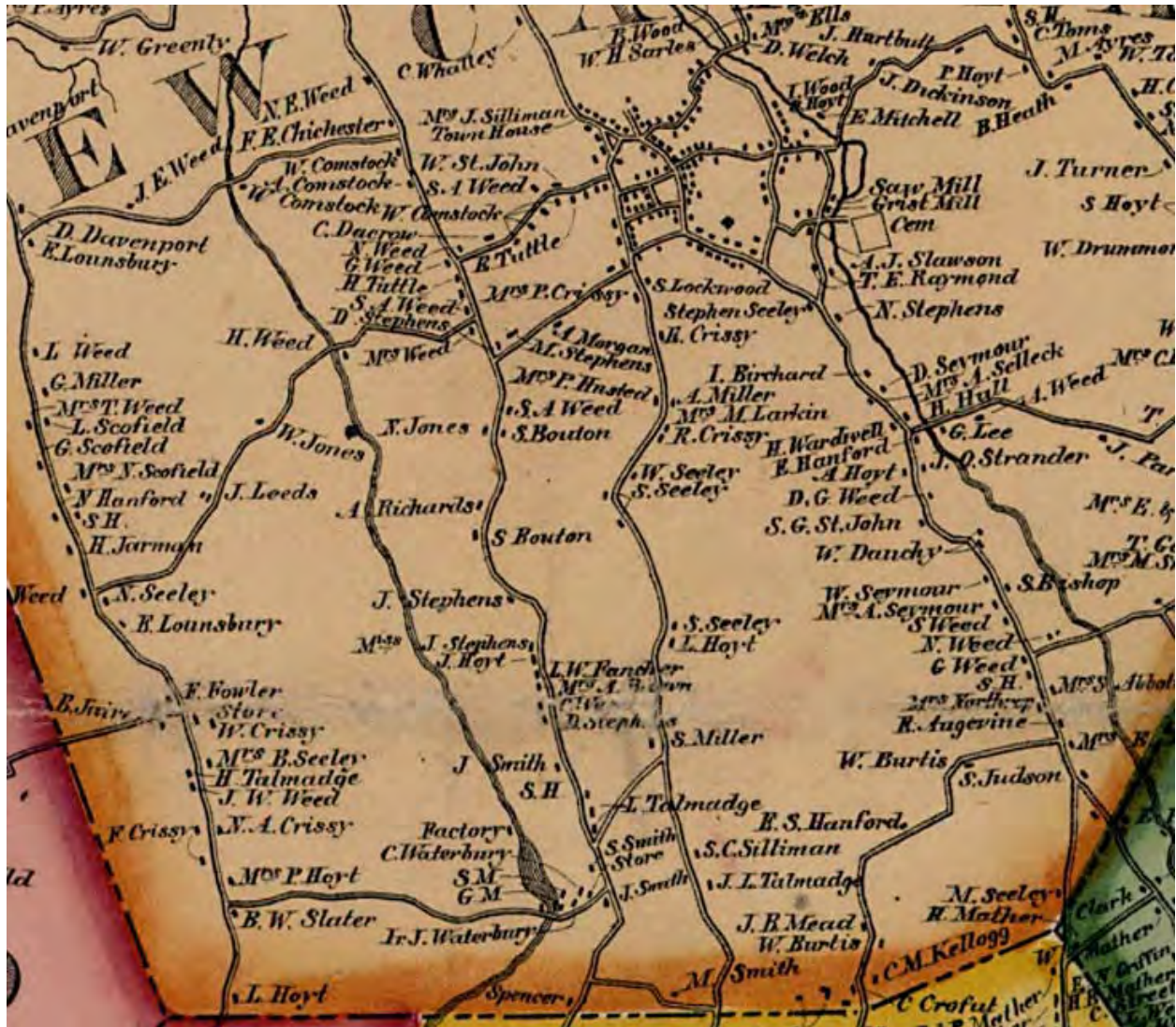


Figure 9. Detail of Chace 1856 map of Fairfield County, showing area of Waveny in New Canaan (Chace 1856).

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Figure 10. Detail of Beers 1867 map, showing approximate location of Waveny (Beers 1867).

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Figure 11. Waveny existing conditions drawing detail, Olmsted Brothers, Landscape Associates, 1908 (US Department of the Interior, National Park Service, Frederick Law Olmsted NHS, Brookline, MA).

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Figure 12. Hall House, south elevation, ca. 1904 (New Canaan Historical Society, New Canaan, CT).



Figure 13. Hall House, ca. 1904 (New Canaan Historical Society, New Canaan, CT).

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Figure 14. Potting Shed and greenhouse (not extant), Power House, and Carriage Barn, ca. 1904 (New Canaan Historical Society, New Canaan, CT).

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Figure 15. Power House and Windmill, ca. 1904 (New Canaan Historical Society, New Canaan, CT).



Figure 16. Carriage Barn, ca. 1904 (New Canaan Historical Society, New Canaan, CT).

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Figure 17. Colored plan showing layout of Hall Estate (Prospect Farm) as of 1908, prior to Lewis H. Lapham modifications. New Canaan, CT; Gordon H. Taylor, 1908 (US Department of the Interior, National Park Service, Frederick Law Olmsted NHS, Brookline, MA).

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Figure 18. 1934 aerial image of Waveny with estate boundary overlay (Fairchild Aerial Survey Co., Connecticut Air National Guard. Connecticut State Library, Hartford, CT).

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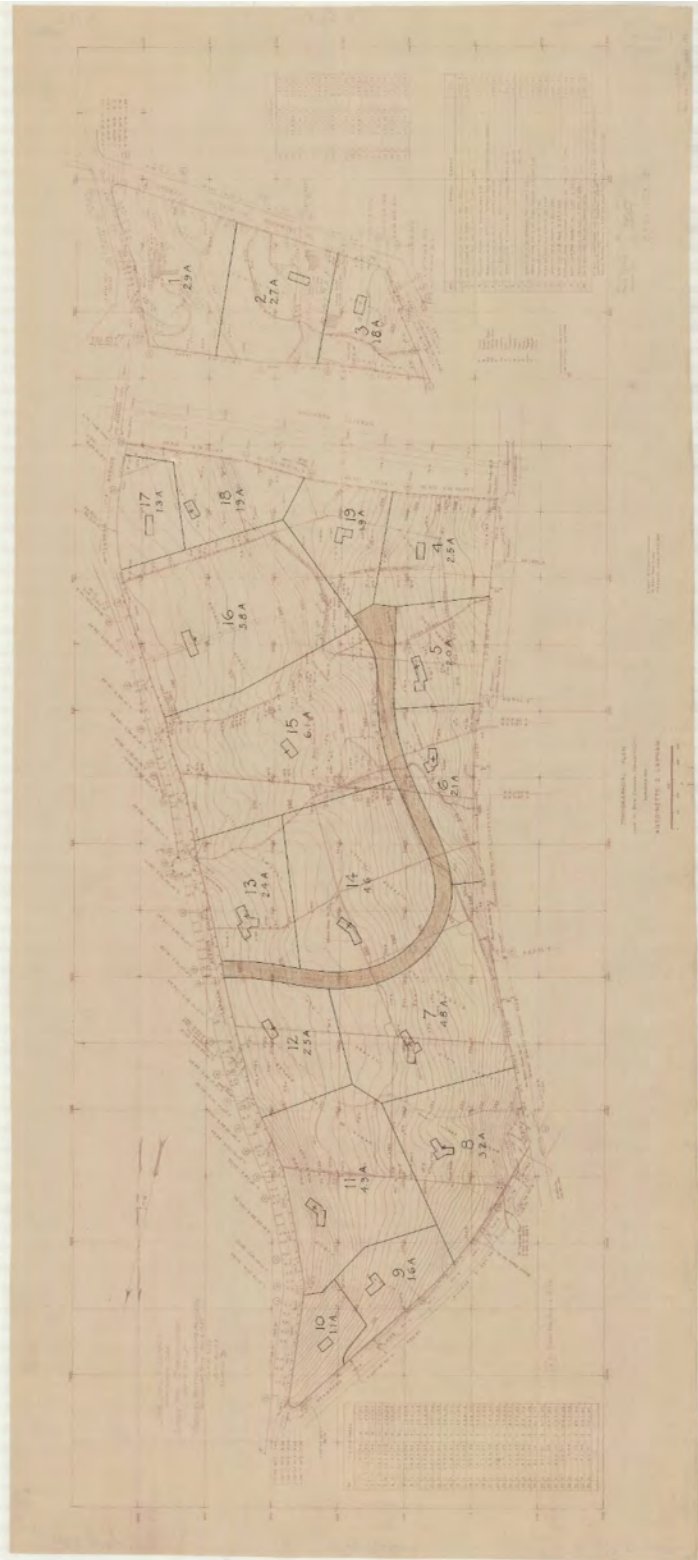


Figure 19. Topographical Survey of land on west side of Lapham Road, Albert B. Tracy, 1938 (US Department of the Interior, National Park Service, Frederick Law Olmsted NHS, Brookline, MA).

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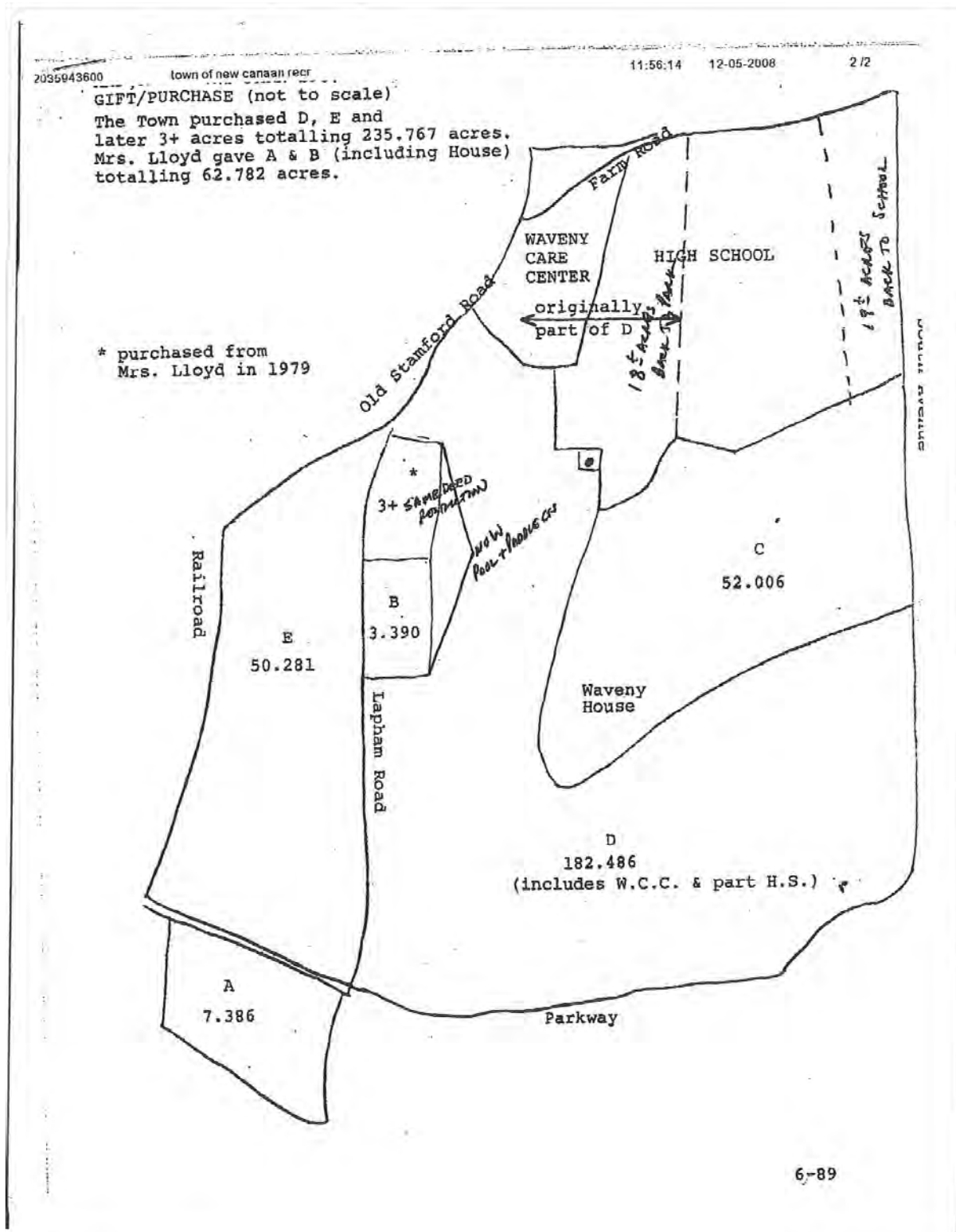


Figure 20. Sketch plan showing lot division created during Ruth Lapham Lloyd's transfer of Waveny to the Town of New Canaan (New Canaan Preservation Alliance, New Canaan, CT).

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Figure 21. 1915 Olmsted Brothers Plan for Waveny Farm including additional acres purchased by Lapham prior to 1914. (US Department of the Interior, National Park Service, Frederick Law Olmsted NHS, Brookline, MA).

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Figure 22. Waveny House and Forecourt (New Canaan Historical Society, New Canaan, CT).



Figure 23. Formality of Forecourt softened by naturalistic plantings, ca 1925, Francis Benjamin Johnson, (New Canaan Historical Society, New Canaan, CT).

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Figure 24. Garden Walk looking north towards the fountain, Frances Benjamin Johnston, ca. 1913 (Library of Congress, Prints and Photographs Division, LC-J717-X108-50).



Figure 25. Axial Walk and Parterre Gardens, looking east. Mattie Edwards Hewitt, 1926 (New Canaan Historical Society, New Canaan, CT).

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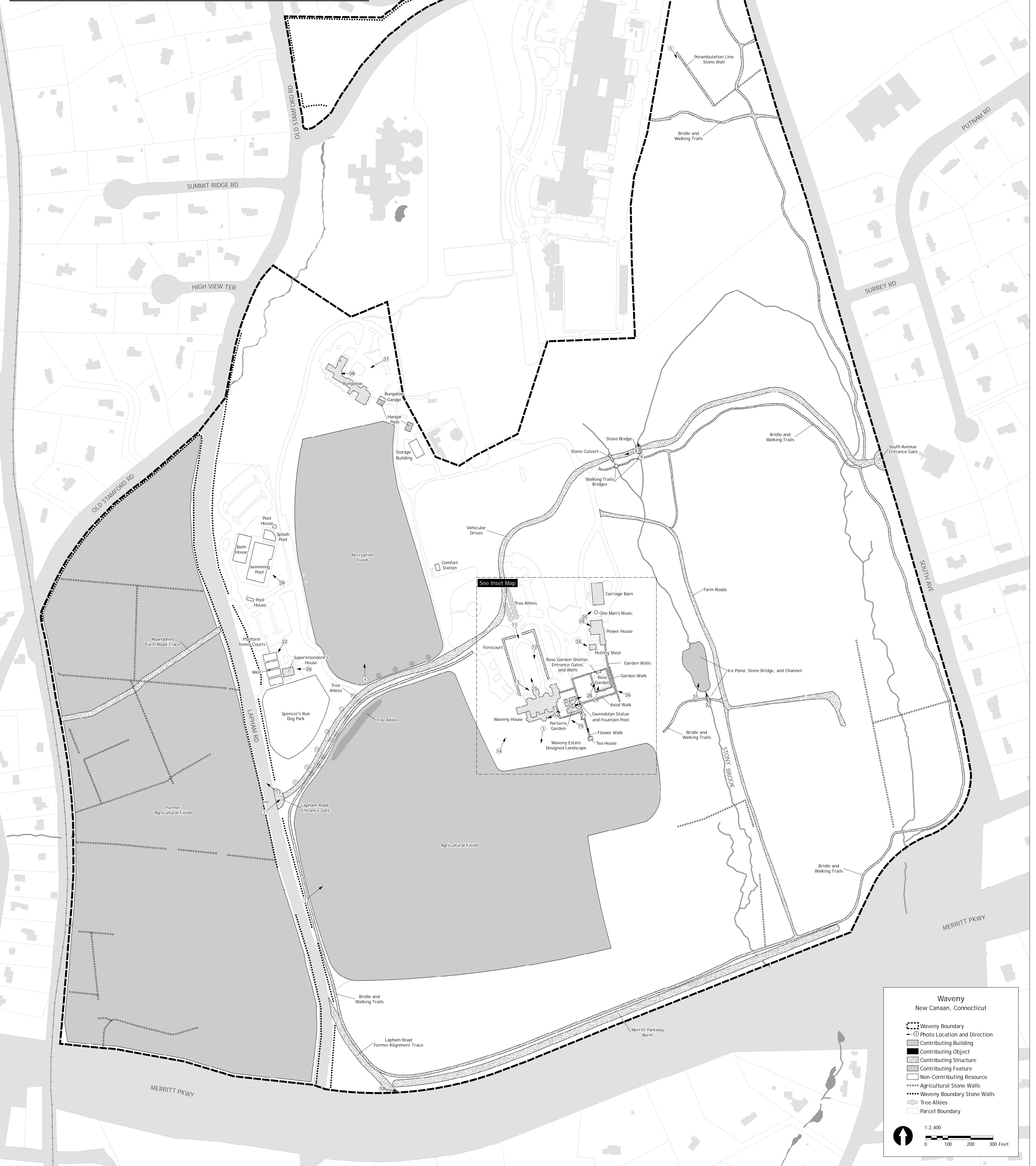
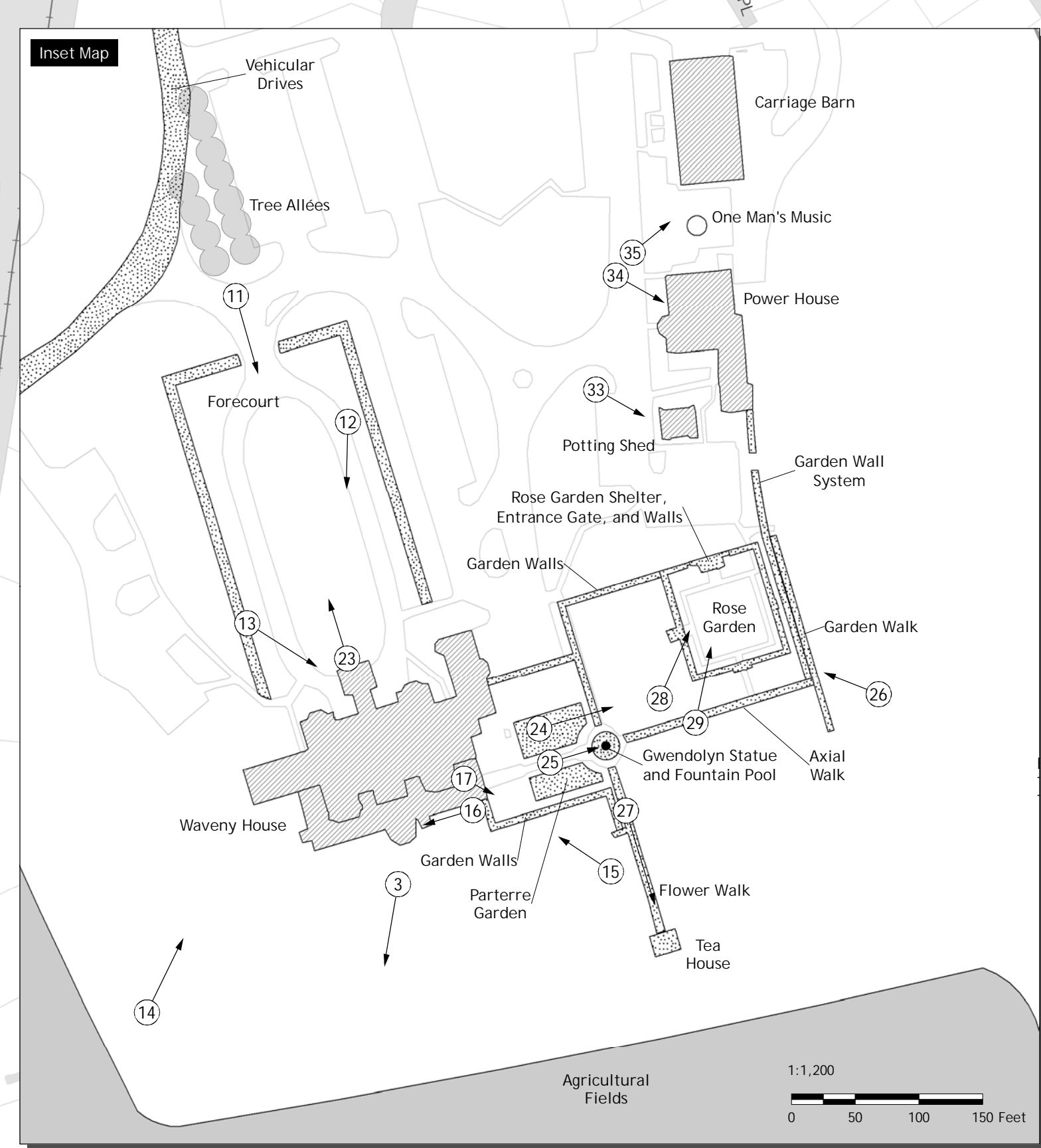
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Figure 26. Axial Walk, Parterre Gardens, and Garden Wall System from Waveny House second story (Pamela Hartford, 2018).



Figure 27. Bungalow, west elevation and lawn looking east, ca 1925. Mattie Edwards Hewitt (New Canaan Historical Society. New Canaan, CT).



Wavery
New Canaan, Connecticut

- Wavery Boundary
- Photo Location and Direction
- Contributing Building
- Contributing Structure
- Contributing Feature
- Non-Contributing Resource
- Agricultural Stone Walls
- Wavery Boundary Stone Walls
- Tree Allees
- Parcel Boundary

1:2,400
0 100 200 300 Feet





































































POWERHOUSE
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POWERHOUSE
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POWERHOUSE
POWERHOUSE
POWERHOUSE



The Carriage Barn
at the Arts Center









Evaluation/Return Sheet For Single/Multi Nomination

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Waveny

Multiple Name: _____

State & County: CONNECTICUT, Fairfield

Date Received: 9/11/2019 Date of Pending List: 9/30/2019 Date of 16th Day: 10/15/2019 Date of 45th Day: 10/28/2019 Date of Weekly List: _____

Reference number: SG100004543

Nominator: SHPO

Reason For Review: _____

Accept Return Reject Date

Abstract/Summary Comments: _____

Recommendation/ Criteria: Criteria A and C as an outstanding example of a turn-of-the-nineteenth century estate of the country place era. The property is owned by the Town of New Cannen and includes and extensive colletion of buildings representing a "gentlemen's farm" of that era. Equally important are the extensive landscape features, all well documented.

Reviewer Roger Reed  Discipline Historian

Telephone (202)354-2278 Date 10/16/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Back

August 30, 2019

Mr. Roger Reed
National Park Service
National Register and National Historic Landmarks Programs
1849 C St., NW
Mail Stop 7228
Washington, D.C. 20240



Subject: Waveny, Fairfield County, Connecticut, National Register Nomination

Dear Mr. Reed:

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

- Printed cover sheet
- CD of National Register text. The enclosed disk contains the true and correct copy of the nomination for Waveny to the National Register of Historic Places. The disk also contains a large-format version of the district map and GIS files.
- 1 CD of Digital Photographs

The Connecticut State Historic Preservation Review Board (SRB) approved this National Register nomination on March 22, 2019. The nomination is for the historic Waveny Estate, which is now a public park owned by the Town of New Canaan and is nominated as a district. The New Canaan Preservation Alliance (NCPA) initiated the nomination and coordinated with the Town to hire a consultant to prepare the form. The NCPA and Town held multiple community meetings regarding the nomination during the process. Notice of the SRB meeting was sent to the NCPA, New Canaan first selectman, New Canaan Recreation Director, Waveny Park Conservancy, and New Canaan Historical Society, 30 days before the meeting. The town is not a Certified Local Government (CLG). No letters of support or objection were received. Four members of the NCPA attended the meeting in support of the nomination.

If you have any questions, or if this office can be of assistance, please call Jenny Scofield at 860-500-2343.

Sincerely,

Jenny F. Scofield,
National Register Coordinator

Enclosures