

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Shambaugh House

other names/site number _____

2. Location

street & number 12 Old Hill Road not for publication

city or town Westport vicinity

state Connecticut code CT county Fairfield code 001 zip code 06880

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

John W. Shanahan 3/1/99
Signature of certifying official/Title Date
John W. Shanahan, Director, Connecticut Historical Commission

State of Federal agency and bureau _____

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

Signature of certifying official/Title Date

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

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

Edson H. Beall
Signature of the Keeper

Date of Action
4.9.99

Shambaugh House
Name of Property

Fairfield, CT
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

20TH CENTURY REVIVALS/Tudor Revival

Materials
(Enter categories from instructions)

foundation stone

walls stone

shake

roof asphalt

other

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

N/A

Significant Dates

1923

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Charles E. Cutler (1881-1962)

Primary location of additional data:

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

Name of repository:

Wotten, Barlow Cutler Archives

Shambaugh House
Name of Property

Fairfield, CT
County and State

10. Geographical Data

Acreeage of Property 1.26

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	63681010	45558110
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By **Reviewed by** John Herzan, National Register Coordinator

name/title Jan Cunningham, National Register Consultant

organization Cunningham Preservation Assoc., LLC date 9/30/98

street & number 37 Orange Road telephone (860) 347 4072

city or town Middletown state CT zip code 06457

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Irwin & Rosalyn Engelman c/o Irwin Engelman

street & number MacAndrews & Forbes, 35 E. 62nd St. telephone (212) 572 5970

city or town New York, NY 10021 state zip code

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**National Register of Historic Places
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Shambaugh House, Westport, Fairfield County, Connecticut

Section number 7 Page 1

The Tudor Revival-style Shambaugh House consists of the original 1923 stone structure and a modern wing that dates from 1994 (Photograph #s 1, 2). An integral part of a suburban neighborhood that evolved on the west side of the Saugatuck River in the early twentieth century, the house is located on the east side of Old Hill Road north of the intersection with Kings Highway North. Most of that street is included in the Kings Highway North Historic District, an area that dates back to the colonial period (listed on the National Register, August 1998).

Set back from the road and facing southwest, the Shambaugh House is accessed from a curved driveway that swings past to the attached garage located in the modern wing (see site plan). Stands of tall white pines along the perimeter of the property and a stone wall along the roadway create a secluded setting. Although the house is visible from the road at the driveway entrance, some of the facade is hidden from view by foundation plantings that feature a massed grouping of mature azaleas. The lot gradually slopes away behind the house, where stone retaining walls define the terraces along the rear elevation, and there is a swimming pool to the southeast.

As built, the Shambaugh House consisted of a two-story main block (65' x 37' overall) and an attached garage (22' x 20), now converted to living space, both constructed with random-coursed field stone walls (see schematic floorplan). Gable-roofed pavilions project on either side from the hipped roof of the main block and frame the recessed entrance bay. The asphalt-shingled roofs roll over along the rakes and the shaped exposed rafter ends at the eaves, which are fitted with copper gutters and downspouts. Wood shakes sheath most of the wood-framed gable peaks and the numerous roof and wall dormers found throughout. Most of the window openings contain original multipaned casements, with groups of single and paired windows set in wide frames. Those that pierce the masonry have exposed wood lintels.

In the entrance bay, stuccoed walls with faux half-timbering frame the off-center doorway, which is sheltered by a bell-cast roof, surmounted by a broad shed dormer (Photograph #2). The door and its glazed upper panel are shaped to conform to the shallow Tudor-arched opening, which is flanked by multipaned windows. To the left of the entryway is an exaggerated chimney mass of stone and brick that culminates in tall twin chimneys set on the diagonal. They rise out of the small hipped terre roof that caps the chimney base and have stepped and projecting brick courses at the top. Similar corbelled caps are found on the other chimneys, which are located at the right end of the main block, behind the ridge of the hipped roof, and above the center gable of the left end elevation (Photograph #3).

The broad sweep of the rear elevation has a more linear massing, with a single gabled pavilion on the left (Photograph #4). The eave line of the main roof is broken by three wall dormers; the larger one in the middle is gabled. Most of the rear gabled peaks are sheathed with horizontal novelty siding. The large first-floor window to the left contains replacement sash. Beyond the pavilion is a one-story sun porch, which replaced a stone terrace there about 1990. At the center of its low hipped roof is a large circular skylight.

The modern wing consists of several sections (45' x 27" overall; Photograph #5). Next to the house and in the same plane of the facade is a one-story connector, with a hipped roof that extends to shelter the secondary entrance. It is supported by a single cased post at the outside corner. The adjoining recessed two-story section has a garage at grade and a studio above. In the simple bell-cast profile of the gable roof and the gabled wall dormer, this facade repeats features of the original design.

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Shambaugh House, Westport, Fairfield County, Connecticut

Section number 7 Page 2

The multi-level rear elevation has a more complex and intricate massing, with intersecting roof planes and projecting gabled pavilions (Photograph #6). Its gable-on-hip roof extends out over the lower floor of a poolhouse at the southeast corner. A brick interior end chimney, which is similar to the original stacks, projects from the north slope of the roof of the larger pavilion on the right. Its massive glazed gable, which lights the studio, is composed of bands of windows and geometric sections of fixed glass at the outside corners and around the wood truss at the peak. On the right end of the stone wall below is a cutaway entrance corner supported by diagonal wood braces, detailed with a spherical wood drop at the center. The narrower secondary pavilion to the left displays three bands of windows of diminishing heights, with the tallest at the first level.

The interior of the house is simply detailed (see schematic floorplan for layout). Dark timber framing and flooring play against textured plaster walls and ceilings in the living room (Photograph #s 7, 8). The electrified wall scones there and in the dining room are original details. The jambs and sills of the deeply recessed window bays are cased but have exposed timber lintels. An inglenook with a fireplace is framed by chamfered wood timbers, with a Tudor-arched lintel rounded at the inside upper corners (Photograph #9). The fireplace on the back wall, which extends the full length of the stone-floored recess, is capped by a wood mantel and displays a flared lintel of vertical stones.

French doors in the north wall of the living room lead into the billiard room (Photograph #10). The brick fireplace centered in the extended recess in the north wall (3' x 15') possibly was added when this part of the house was remodeled, sometime in the 1930s. Instead of wood timbers, covered steel beams support the floor above. The dining room on the other side of the living room is more formal with smooth plastered walls, now wallpapered. A fireplace in the south wall has a simple Colonial Revival-style surround, with heavy bolection molding.

An arched opening at the right side of the vestibule leads to a stair hall and stairway detailed in the Craftsman manner (Photograph #11). The stairs, which rise from a raised landing, have an open wooden balustrade, a simple geometric construct framed with interlocking square-section material. This pattern is emphasized by the vertical half timbers of the plastered wall below. The trapezoidal openings of the angled balustrade of the stairs give way to the square-patterned railing along the upper hall (Photograph #12). A similar pattern, albeit on a greatly reduced scale, is repeated in the grille of the wood casing of the radiator in the billiard room.

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Shambaugh House, Westport, Fairfield County, Connecticut

Section number 8 Page 1

Statement of Significance

The Shambaugh House is a well-preserved and significant expression of the Tudor Revival style, a significance enhanced by its informally landscaped setting. As created by architect Charles E. Cutler (1881-1962) of Westport, the complex asymmetrical design skillfully employs stone and other natural materials in a picturesque Tudor cottage of exceptional merit and integrity that reflects the English country tradition. Recent architect-designed additions are so well integrated that they complement the original design.

Charles E. Cutler

After graduating from Cornell University School of Architecture in 1906, Charles E. Cutler was first employed at Carrère and Hastings, a renowned architectural firm with offices in New York City and Montreal. During his tenure there, Cutler worked on the firm's plans for the New York City Public Library. After he had established his own practice in Westport in 1914, Cutler was hired as the supervising architect for Yorkship Village in Camden, New Jersey, said to be the largest government wartime housing project of that era. When he resumed his local practice after the war, Cutler specialized in residential design. Many of his Colonial Revival-style houses stand today in the King's Highway North Historic District, including his own home at 79 Kings Highway North, where he had a separate studio. Other Westport commissions included the Georgian Revival house he designed for Colonel James Hayes of Standard Oil in 1931, later owned by J. C. Penney, the well-known retailer. Among other works were the Green Farms School (National Register, April 1991), the Westport Bank and Trust, and the Fairfield Country Club.

Until his death in 1962, Cutler was active in town affairs. Involved in town planning both before and after World War II, in 1930 he helped draft the first zoning regulations in Westport. Later he served as chairman of the Westport Planning and Zoning Commission, which revised and updated zoning in 1953. As a member of the Westport Housing Authority in 1947, he designed two local moderate-income housing projects.

Architectural Significance

The American Tudor Revival style, like its contemporary English stylistic counterpart, was influenced by 16th-century English architecture and often exhibits a wide range of late Medieval features. Constructed in the United States from about 1890 to 1940, it was first expressed in large masonry estate houses in the Jacobethan tradition, which were often symmetrical in plan and form. In the renewed popularity of the style that occurred in the 1920s, which was fostered by periodicals such as *Country Life* and architectural texts published here and in England (see Item #9), endless variations and subtypes emerged in both urban and suburban areas. Some inspired by the cottages of the English Cotswold employed the organic design and natural materials of the Shambaugh House. Among the stylistic indicators were a variety of wall claddings, decorative half-timbering, front-facing gables, bands of casement windows, and an emphasis on unusually tall facade chimneys, often featuring multiple shafts. Although the presence of these elements clearly establishes the style and time period, how they are combined in the house that Cutler designed for Dr. D. Allen Shambaugh reflects the architect's skill and creativity.

The Shambaugh design is a masterful interpretation of this style. In a casual but controlled manner, Cutler balanced and integrated dissimilar forms in a facade that culminates in the massive chimney stack. The eye is drawn to this focal point by the extreme verticality of its twin stacks, here deliberately set on a diagonal to further focus attention. This design element is a counterpoint to the broad horizontal massing

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Shambaugh House, Westport, Fairfield County, Connecticut

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of the rest of the house, which is sustained by the sheltering mass of the hipped roof, just one of the devices used to reduce the building's apparent scale and maintain the illusion of a country cottage. Although some second-floor space was sacrificed, such a roof required multiple dormers to light the interior, which adds to the cottage atmosphere. The use of rolled eaves and rakes, which simulate the thatched roofs of Medieval folk housing, is another example. It is notable that the full impact of the scale of the house is reserved for the less public rear elevation, which also suggests a conscious attempt to relate the house to the streetscape.

The importance of the main entrance, a major design feature in more conventional houses, is understated here. Even though its location is articulated by various details, such as the half-timbering and stucco, the doorway itself is quite simple, with only a minimal stylistic reference to the Tudor Revival. Such a restrained rendering was unusual for an architect who specialized in relatively simple Colonial Revival designs, in which doorways were elaborated as the major design element in a balanced rectangular facades.

The interior of the house is also well-preserved, a tribute to the stewardship of the Engelmans, the present owners, who have lived here since 1978. It is highlighted by several significant architectural features, particularly the living room inglenook and the Craftsman detailing of the balustrades. The Craftsman style was at the height of its popularity when the Shambaugh House was designed, and its influence is also expressed on the exterior by the exposed shaped rafter ends. Original finishes and materials are found throughout the first floor. There has been little change to the floor plan, even on the second floor. Although a few bedroom walls there were moved, most of the original layout is intact, and the arched and timbered openings off the main hallway were retained.

Designing in the Tudor Revival genre was a departure for Cutler. In addition to the Shambaugh House, probably his first commission in this style, there are only two other known examples in Westport: the George Tompkins House (200 Long Lots Road) and the A. D. Whiteside House (50 Sylvan Road), both designed in the late 1920s.¹ It is not surprising, given the loose parameters of this style, that these houses are quite different. In fact, although the Tompkins House is the same size, it was executed in brick, with brick infill in the half-timbering. Designed with matching two-story gabled pavilions, it harkens back to the more formal, balanced Tudor Revivals built at the turn of the century. Interior features were primarily derived from the Colonial Revival, and only one detail, the wooden grille for a radiator, was used in the Shambaugh House. The Whiteside House, a stone structure, was designed for one of the founding partners of Dun and Bradstreet (Cutler also designed its offices in New York City). Less is known about this building because of its secluded setting, but it features a round facade tower, or turret, with battlements. Among the visible similarities to the Shambaugh House are the rolled rakes and eaves.

Several factors make it difficult to assess the comparative significance of the Shambaugh House within the wider local context. Since the Colonial Revival was the predominate style of the early twentieth century in Westport, there are relatively few Tudor Revivals. As expected, although these other local examples have features in common with the nominated property, they exhibit considerable stylistic variation, which, coupled with a wide range of size, generally preclude much useful comparison. Like the Shambaugh House, each house is such an individual expression of the Tudor Revival style that it only can be judged on its own merits. In general, textured stucco, in combination with brick or stone, were favored materials. Among the local stuccoed examples are two small suburban cottages in the summer colony at Compo Beach, developed after World War I (88 Compo Road and 39 Soundview Drive). The latter house, which was built as a seasonal residence in 1927, has rolled eaves to suggest the

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Shambaugh House, Westport, Fairfield County, Connecticut

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thatched English country cottage. In the stuccoed Fuller House, erected in 1923 (1 Cacombo Road), the cottage atmosphere is projected by an L-shaped design that features an offset stone pavilion. Other than the Shambaugh House, only a few Tudor Revivals, such as the Uhler Estate of 1929 (25 Dogwood Road), were constructed with stone masonry. Although it too was designed in the Cotswold cottage manner, with pavilions flanking a central tower, this house is at least twice as large as the Shambaugh House. Of the several Tudor Revivals in the Old Hill Road neighborhood, one which has the appearance of stone masonry reputedly was erected with pre-cast stone and concrete panels, a method developed by Frazier Peters, a local builder.

To design a modern wing that almost doubled the living space without overpowering the original building or affecting its architectural integrity was a considerable challenge. In the main the design was successful because David Martin, the architect, was sympathetic in his rendering, taking his cues from the original design without actually reproducing its features. Of critical importance was the placement of the wing in a manner consistent with Cutler's original intent to downplay the scale of the building facade. Indeed, the wing is virtually concealed by its location and setback and its facade is designed to minimize its size.

As shown in Photograph #6, the full impact of the wing is only apparent from the rear. Although interesting for its rather atypical Post Modern approach, such an exuberant, complex mass would overwhelm the house, were it not for several important factors. The staggered gabled pavilions, a feature of many historic Tudor Revival houses, while typically outscale in the Post Modern manner, provide a counterweight to the mass of the house itself and repeat the form of its rear pavilion. The overall design is unified by the use of similar materials, particularly the well-matched stone veneer. Furthermore, much of the wing is set apart from the house by the stone-walled connector: its placement and setback still differentiate the historic from the modern and essentially establishes the extent of the remodeling. Finally, the little embellishments, such as the cutaway braced corner and the truss in the main gable, while not Tudor, are charming historical touches derived from other Medieval English precedents.

The impact of the wing on the historic architectural integrity of the house was quite minimal. As shown on the schematic floorplan, most of the interior remodeling was of the original garage. The transition to the wing was accomplished with minimal disturbance; only short lengths of stone wall were demolished. These sections were not original fabric but extensions to garage walls added by the Shambaughs in order to accommodate the length of postwar automobiles.

The landscaping of the Shambaugh House, the work of Rosalyn Engelman, reflects her professional background as an artist. Informal plantings are skillfully composed to conceal, as well as reveal, architectural features and relate the house to its site. Such an approach is especially effective along the rear elevation, where the modern wing is partially screened by a flowering tree and massed plantings (Photograph #4). While not the original historic landscape, older specimen trees have been retained and integrated with newer plant materials. The total effect, that of a country estate in miniature, complements and balances the overall asymmetrical plan and design of the house.

End Note:

1. Unfortunately Cutler's studio burned and most of his plan files were destroyed. The known examples of his work discussed here were documented by his daughter Barlow Cutler-Wotten, who still lives in the family home in Westport.

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Shambaugh House, Westport, Fairfield County, Connecticut

Section number 9/10 Page 1

9. Major Bibliographic References

Country Life. 1890-c. 1940.

Country Life in America. 1900-1937.

McAlester, Virginia & Lee. *A Field Guide to American Houses*. New York: Alfred A Knopf, 1985, pp. 355-371.

McCahon, Mary E. Historical and Architectural Survey of Westport. Connecticut Historical Commission and Westport Historic District Commission, 1988.

Lutyens, E. L. *Houses and Gardens*. London, England, 1914 (2nd printing).

Wotten, Barlow Cutler. Personal communications, June - August, 1998.

10. Geographical Data

Verbal Boundary Description:

The boundaries of the nominated property as shown on the attached site map are described in the Westport Land Records, Volume 491, Page 266, being the same property shown on the Westport Tax Assessor's Map 5301 as Lot 201.

Boundary Justification:

The boundaries encompass the entire historic property associated with the date of significance. There has been no change to property lines since 1923.

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Shambaugh House, Westport, Fairfield County, Connecticut

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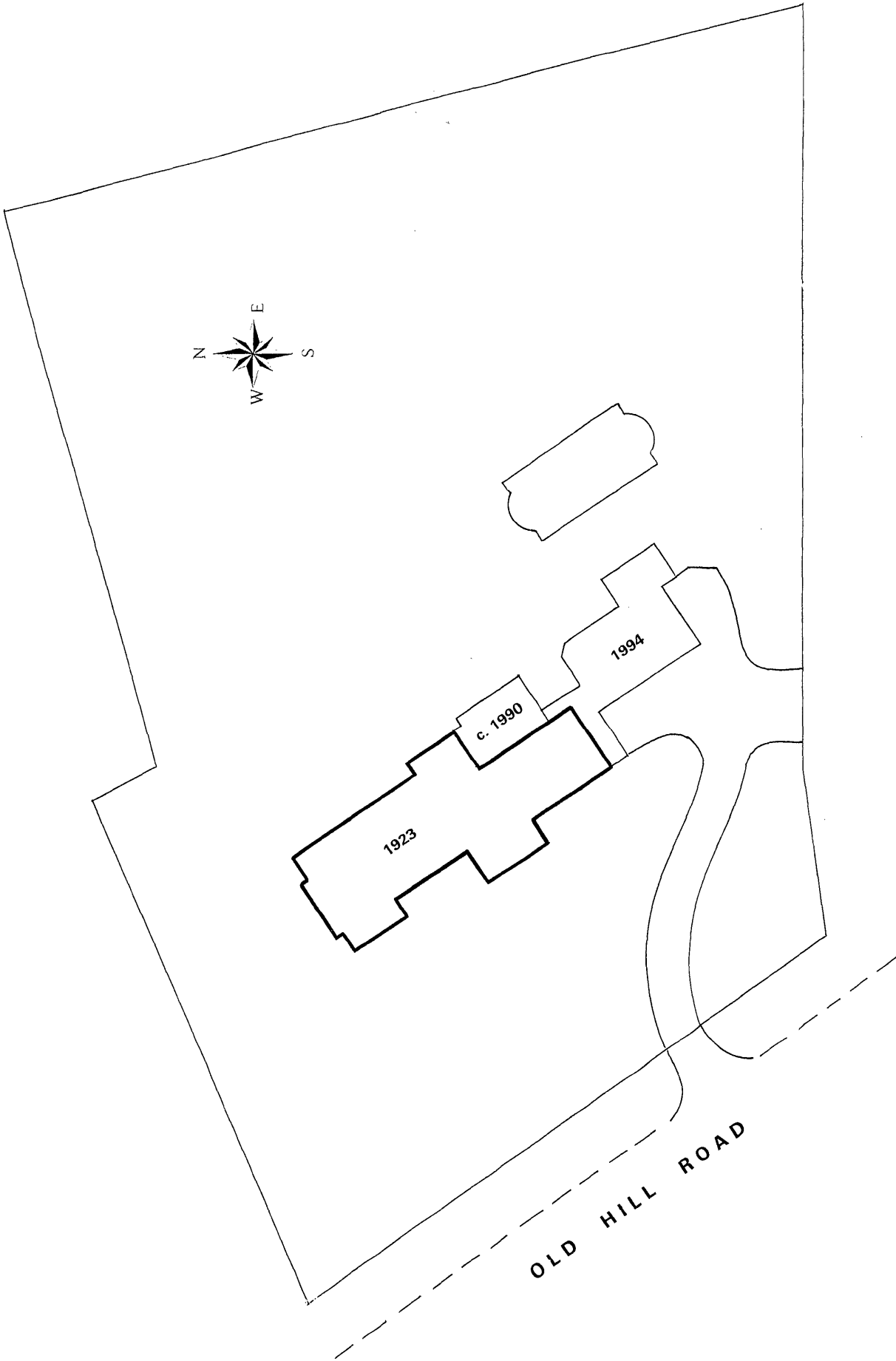
List of Photographs

Photographer: Cunningham Preservation Associates

Date: 7/98

Negatives on file: Connecticut Historical Commission

1. Facade, facing NE
2. Facade, facing SE
3. North elevation, facing SE
4. Rear elevation, facing SW
5. Facade - 1994 wing, facing E
6. Rear elevation - 1994 wing, facing NW
7. Living room, facing S
8. Living room, facing N
9. Living room inglenook, facing SW
10. Billiard room, facing N
11. Stairhall and main stairs, facing S
12. Stairs and upper hall, facing N

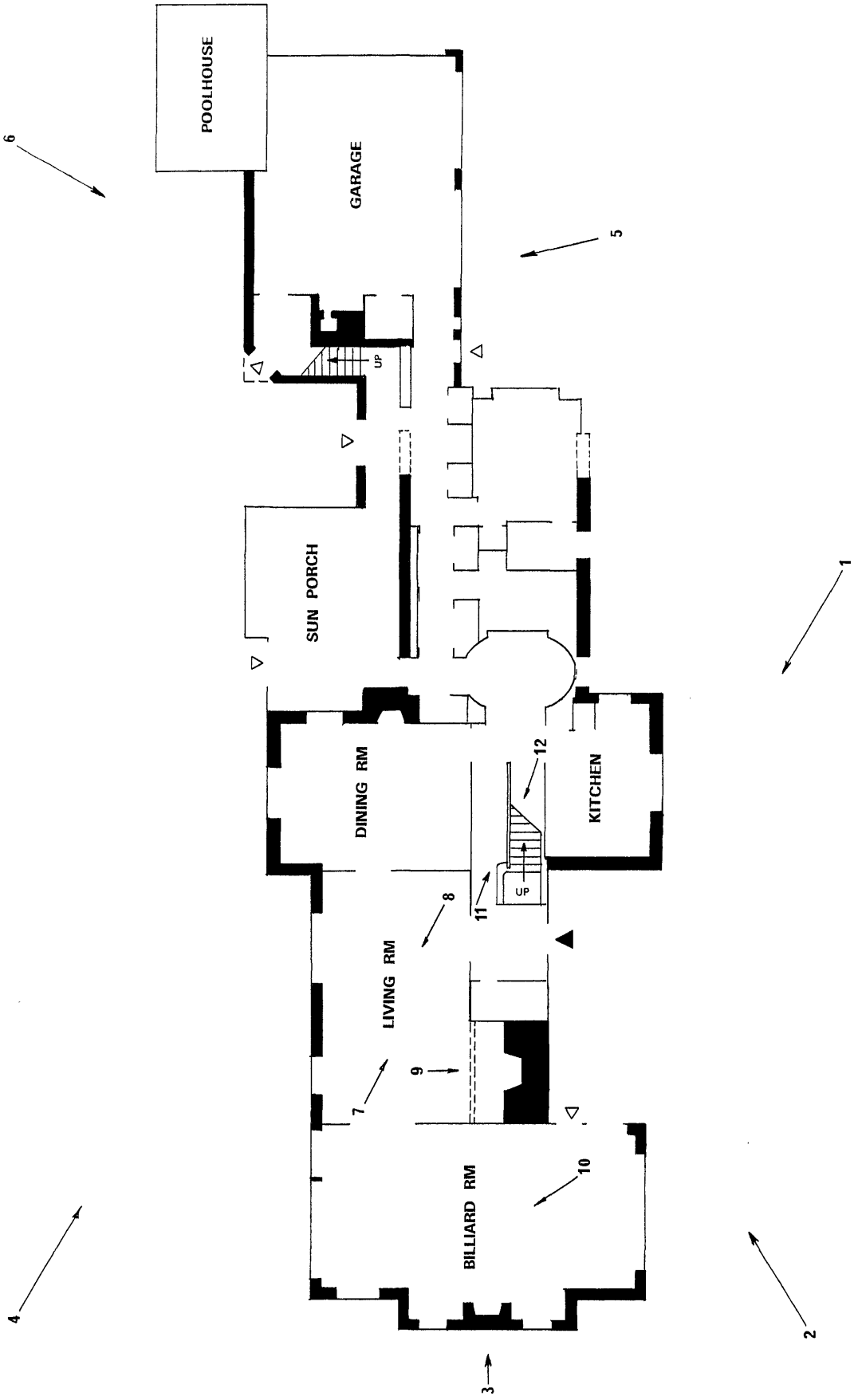


SITE PLAN - SHAMBAUGH HOUSE

Westport, Fairfield County, CT

Scale: 1" = 40'

Original footprint shown by bold line



SCHEMATIC FLOOR PLAN - SHAMBAUGH HOUSE

Westport, Fairfield County, CT

Nos. with arrows: photograph views

Approximate Scale: 1/16" = 1'