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NATIONAL PARK SERVICE

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

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

1 NAME

HISTORIC N/A

AND/OR COMMON
Alfredo S.G. Taylor Thematic Group

2 LOCATION Norfolk, Connecticut, and vicinity

STREET & NUMBER
See Inventory Forms N/A NOT FOR PUBLICATION

CITY, TOWN Norfolk N/A VICINITY OF 6th CONGRESSIONAL DISTRICT

STATE Connecticut CODE 09 COUNTY Litchfield CODE 005

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME Multiple
See Inventory Forms

STREET & NUMBER

"

CITY, TOWN

" N/A VICINITY OF

STATE

"

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5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. See continuation sheet

STREET & NUMBER

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CITY, TOWN

" " "

STATE

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6 REPRESENTATION IN EXISTING SURVEYS

TITLE
See continuation sheet

DATE

" " " _FEDERAL _STATE _COUNTY _LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

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STATE

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A.S.G. Taylor Thematic Group
Norfolk, CT

Location of

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PAGE 1

Town Clerk's Office
Greenwoods Road West
Norfolk, CT

Town Clerk's Office
Route 183
Colebrook, CT 06021

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PAGE 1

State Register of Historic Places

1979

State

Connecticut Historical Commission
Hartford, CT

Norfolk National Register District

1979

Federal

Keeper of the National Register
Washington, DC

Includes: ✓ 4. Arcanum Building

✓ 5. Hardware Store (*Shelton Bldg*)

✓ 13. Eldridge Garage (*the main Eldridge Garage*)

✓ 35. Eldridge House

✓ 37. White House Stables

✓ 38. Eldridge Barn

The Dennis Pavilion, as [✓]Tamarac Lodge, is individually listed in the National Register of Historic Places.

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The architect Alfredo S. G. Taylor (1872-1947) established a summer home in Norfolk, a northwestern Connecticut town, soon after the turn of the 20th century. He carried out a number of commissions in the town over the ensuing four decades, 39 of which have been identified and incorporated in this thematic group nomination.¹ Most of the work was done in the name of his New York architectural firm, Taylor and Levi. Norfolk was a small community with a substantial summer population. Taylor started by designing luxurious summer residences, but almost at once became caught up in the community and designed business buildings, a church, year round residences, summer cottages, and school buildings in ensuing years. Like a small town physician with a family practice, Taylor practiced architecture in Norfolk as need be to meet the community's varied requirements. His work ranged from a kindergarten addition for a school to alterations for a columbarium.

His first commission in 1903 was a summer home, Moss Hill (1), for his mother-in-law. Located south of the village center, it incorporates a number of elements that were to be repeated in subsequent houses including rugged granite walls, impressive granite lintels and sills with deep reveals, horizontal wood second-floor balconies, complex roof configuration, and the use of red as the roof color, all on a site well up from the road with a magnificent view. On the interior, his Beaux-Arts training asserted itself with design features that also were to be repeated elsewhere, including a two-story balustraded stair well lighted by a two-story window, neo-classic door and window surrounds and archways, and fireplaces of inventive character. The house is carefully related to its site, placed to take maximum advantage of the view, and has paved terrace and broad steps leading to the grounds. The chief characteristic of this house that Taylor did not use again is its vertical thrust. The house is nominally 2½ stories high but the roof rises many feet above the ceilings of the attic rooms. Viewed as approached by the drive, end on, the house is narrow and tall. Only this house is tall. All the others, though they may be two or two-and-one-half stories high, are horizontal in orientation.

Taylor's own home, Rubly (2), built next door the following year, is a case in point, using much the same materials and approach as Moss Hill, but in a horizontal orientation. The paved terrace on the southwest side toward the sun and the view continued the use of terra cotta in the balustrade and decorative urns. In 1908 Hillside (9), on the other (west) side of Litchfield Road, literally built into the side of a hill, continued this series of houses. The final example of the horizontal, field stone, long roof, Swiss chalet effect came in 1922 in the Shepard House (20) in the village proper.

One of Taylor's first commissions in Norfolk was a commercial structure, the Royal Arcanum Building (4) of 1904, a substantial four-story brick structure that combines elements of the Queen Anne, Romanesque and Chateausque, with terra cotta decorations in colors. Two years later

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Taylor essayed an early example of the use of concrete blocks for the walls of the hardware store (5) with a red tile roof in the Spanish Colonial Revival style.

In 1906, 1907, and 1908 Taylor designed three houses along the west side of Litchfield Road in stucco. One of them (6) continued his interest in the Swiss chalet, another (7) foretells his fascination with the classic revival idiom, and the third (10) bears a close resemblance to the earlier work of the English architect, C. F. A. Voysey.

At about the same time Taylor created two long, low indoor/outdoor structures of stone walls with plastic, enveloping roofs, one (8) as a shelter for a golf course and the other (11) as a hilltop summer house. These two structures are quite outside the normal realm of commercial/residential/civic architecture in which singularity they are matched by two buildings done 20 years later using literal boulders in the walls and slates 2½ inches thick in the roof. One (28) of these later commissions, a cottage, is, again, on a hilltop, while the other (32), much larger, is a Sports Building. Their interiors are done with timbers and boarding from old barns, and the overall effect is impressively medieval.

As the years went by Taylor was more and more attracted by the neo-classic idiom. White, frame houses in the Georgian Revival style constitute the largest single category of his oeuvre, designed over the years 1915 - 1930 (14, 15, 16, 19 and 27). In several commissions he altered older houses to give them a Georgian Revival appearance (17, 23 and 29).

A World War I Memorial (18) was created by Taylor in an unusual triangular plan to fit a small triangular park. The monument is of fieldstone. It is located in front of a Catholic church and rectory (24) that Taylor altered and enlarged using fieldstone and stucco.

Taylor returned to the use of rough fieldstone in dramatic effects in the design of six summer camps (21, 22, 26, 30, 31 and 34), or cottages, during the ten years from about 1925 - 1935 on the edge of Doolittle Lake in Norfolk. There he was able to give free rein to his innovative bent for rough stone masonry, high ceilings and high chimneys, big fireplaces, asymmetric roofs, and rustic effects generally.

Taylor's final work of consequence in Norfolk was on the Stoeckel estate, now used by the Yale Summer School of Music and Art, in the early 1940's. Before the days of the school he had already designed a garage (13) on the estate (1915) and had altered one house to a community center (35).

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For the school he did a major re-modelling of a large stables (7) making it the school's principal building with lecture, exhibit, and practice rooms, and he added a dining room to the administration building (35). In both cases he contributed to the existing buildings distinctive Taylor touches such as eyebrow dormers, Palladian windows, and diamond pane glazing.

A quantity of Taylor correspondence, some of his drawings, a number of blueprints of his drawings, and related materials exist in Norfolk in the *collections* of Joan Candler and the Norfolk Historical Society. These materials are collectively referred to here as the Taylor Collection. The Taylor Collection includes evidence that the architect did work on some additional Norfolk buildings for which inventory sheets have not been prepared, for various reasons. For instance, there is a drawing by Taylor with a New York address indicating he did it before 1907 for addition to the kindergarten for the Norfolk Public School. It is uncertain whether this design was executed, and in any event the school has been demolished.

In other cases, the buildings remain but the work by Taylor ^{consisted} of alterations of insufficient impact to justify primary association of the structures with Taylor. One of these is a garage for Mrs. Braman, for which an original Taylor drawing exists (undated). Essentially, he added Palladian windows to a Queen Anne carriage house. Another is the Norfolk Town Hall for which an extensive group of blueprints, Taylor and Levi commission 346, November, 1931, shows much renovation work including new heating and lighting and re-arrangement of floor plans. The building remains essentially the work of Alfred Rutgers Marshall, as noted in the Norfolk National Register District nomination.

The collection includes blueprints of construction drawings for a house for Mrs. C. C. Shiras, Taylor and Levi commission 256, 1922. The H-shaped house was constructed, but has been destroyed by fire. There are original drawings by Taylor, 1944, for a World War II Honor Roll, to be executed in wood painted white with an eagle at the top, the whole in a rustic enframement with a seat at each side. A World War II Honor Roll does indeed exist on the Village Green but it is a single slab of stone, resembling the Taylor drawing only in the presence of a carved stone eagle at the top. Possibly it is all that is left of the fully executed design.

The Taylor Collection also includes original drawings for Proposed Student Quarters in the "Old Cone House, formerly occupied by Mr. Brown" for the Yale Summer School. This is the house at the intersection of West-side Road and Greenwoods Road West. Whether this work was carried out is not known. Finally, in the Taylor Collection are plans, Taylor and Levi,

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June 5, 1939, for alterations to the Stoeckel columbarium which does continue in place in the side of a rock cliff on the Stoeckel estate. The alterations presumably were occasioned by the death of Mrs. Stoeckel in 1939. While it is possible that Taylor may have been responsible for the original design, presumably at the time of Mr. Stoeckel's earlier death in 1925, there is no evidence.

Three other possible Taylor designed structures are known. One of these is the Church of the Transfiguration, credited to Taylor in Waldecker.²

The difficulty is that the church was consecrated in 1895, before Taylor's arrival in Norfolk. The chancel and choir, however, were added in 1904, which makes them eligible, but real evidence is not at hand for the attribution to Taylor. Then there is the house now owned by A. B. Ayers, a stucco house in the line of stucco houses on the west side of Litchfield Road. The land records, 55/537, indicate that the land (land only, without buildings) was conveyed in 1905. Thus the date, location, mass, scale, and building material all indicate Taylor, but confirming documentation and/or a strong family tradition thus far are not at hand.

The house now known as the Mountain View Inn on the east side of Litchfield Road stylistically qualifies as Taylor's work, as it has a typical wide gable with Palladian window, and porte-cochère with its length parallel to the house. While the house probably pre-dates Taylor, perhaps alterations were planned by him, but no documentary evidence is at hand.

The survey on which this nomination is based was initiated by Joan Candler of Norfolk in connection with writing an academic paper that is included in the bibliography. The survey has been assisted by the Norfolk Historical Society, and has been carried forward by the author of this nomination with the help of owners of Taylor-designed structures and other interested citizens in Norfolk.

1. So far as is known, Taylor's work in Connecticut was restricted to the Norfolk area; thus, this nomination encompasses all of Taylor's Connecticut commissions.

2. Waldecker, p. 160.

8 SIGNIFICANCE

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

SPECIFIC DATES See inventory forms BUILDER/ARCHITECT A.S.G. Taylor

STATEMENT OF SIGNIFICANCE

The work of Alfredo S. G. Taylor in Norfolk shows the development of this talented architect over a period of four decades. His early innovative, rugged, fieldstone country houses were followed by other commercial and private commissions in which he displayed originality if not eccentricity, and later by smooth and fashionable work in the Georgian Revival style. The defined clarity and cohesiveness of Taylor's work in a small geographic area make it especially useful in the study of trends and development in early 20th-century American architecture. (Criterion C.)

Taylor's background and training fitted him superbly for his distinguished architectural career. His background was cosmopolitan. He was born in Florence, Italy of an English father and a Vermont mother. His undergraduate education was at Harvard College, Class of 1894. The year 1895 found Taylor back in Italy, sketching. His sketch book, in the Taylor Collection, shows that from February through May he was in San Remo, Sienna, Venice, Bologna, Florence, and Ravenna, although only 18 pages in the book are filled. There is one small water color; the balance of the work is pencil sketches. Masonry buildings and details of masonry buildings are the most frequent subjects -- towers, corners, slopes, fenestration. There are some landscapes and streetscapes. One broad, low structure on a hilltop is a forerunner of his later houses on Litchfield Road. The drawing technique in the sketch book is meticulous, like fine penmanship.

Next he attended the Columbia University School of Architecture, then still under the direction of its founder, Professor William R. Ware. Following Columbia, Taylor enrolled at the École Nationale des Beaux-Arts in Paris from 1898 to 1902. There he was a student in the atelier of M. Scellier de Gisors. Thirteen ink-on-paper student drawings from this period survive at the Avery Library, Columbia University. In poor physical condition, dry and brittle, the drawings are of interest for their components and elements that later found expression in Taylor's executed commissions. In general the drawings are typical Beaux-Arts neo-classic confections on the grand scale, but specific characteristics of later work are indeed present, including red roofs, second-floor balconies, paved terraces with balustrades, and the general horizontal emphasis.

Drawing No. 5 is of interest for a different reason. A grey and red wash, it shows a two-story, red brick building with slate mansard roof and high, central hipped-roof tower. The tower roof has a gable in its front slope and has cresting on its ridge. There are oculus windows in the

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mansard and in the tower, and the doorway and windows have Gibbs surrounds. The quality of the drawing that is important is its sense of exuberance. While Taylor in his later practice never designed a building of this description, the zest that went into the drawing clearly went into many of his buildings.

Drawing No. 10, a wash of several colors mounted on cloth, shows the long facade of a house attached by a high wall to stables. It has a long, low, hipped roof of red tiles, with the roof overhang supported by brackets. There are loggias at the second floor and terraces at first-floor level, with balustrades. This drawing is a forerunner of Rübly (2) and Hillside (9).

Drawing No. 13, a wash in various colors mounted on cloth, depicts the end elevation of a house, but is mostly devoted to sunken gardens at various levels connected by curved flights of stone steps. There is a square gazebo with a red tile hipped roof. The square gazebo with red tile hipped roof re-appeared in real life as the Rübly (2) pool pump house.

Upon returning to the United States Taylor designed Moss Hill (1) (1903) for his mother-in-law, who is thought to have selected Norfolk for a home because of friendships there. Taylor and his wife followed her with their own Norfolk house the following year. Several years later, in 1907, Taylor established an office in New York for the practice of architecture with another graduate of Columbia and the Beaux-Arts, Julian C. Levi. The partnership continued until Taylor's death. The firm is said to have represented the Gould railroad interest and other real estate groups, although in what capacity and for what work is not known. The firm designed the New York Pavilion at the 1937 Paris fair, and were consultants to the 1939 New York World's Fair; again, details of the consulting work are not known.

In the Taylor Collection there is a copy of the Catalog of the Thirteenth Exhibition of Architecture and the Allied Arts, 1906-1907, Philadelphia: The Pennsylvania Academy of the Fine Arts and the T Square Club, that shows a gate, lodge and stables of a house at Cornwall-on-Hudson, A. S. G. Taylor, Architect. Stucco is used for the walls; gables in the shingled roof flare out at the overhang, and there is a round arch over the stable door. This work, like Moss Hill and Rübly, pre-dates the partnership.

An undated photo of an elevation of a residence for Isaac M. Spiegelberg, Briarcliffe, Taylor and Levi, Architects, is judged to be an early work of the partnership because the address given is 23rd Street. The office was moved to 40th Street in the mid-teens. The house is ell

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shaped with entrance in the angle, has molded square chimneys, an eyebrow dormer, stick work porch, and rafters extending under a projecting, horizontal row of attic windows. Taylor's early Norfolk work thus carried over into the work of the partnership. Prints of Taylor and Levi commission 345 of 1931 show a house for Alfred A. Cook, Mt. Kisco. There is reference to "old" work, indicating that this commission was for alterations and improvements. Fluted pilasters and Doric freize give a Georgian Revival effect. Taylor had designed similar alterations at Blackberry River Farm (17) ten years earlier. Floor plans for a Thomas A. Edison Memorial Library by Taylor and Levi, 1940, show an impressive neo-classic approach. The library was not built, for lack of funds.

The largest group of blue prints in the Taylor Collection is for the North Shore Country Club, Glen Head, Long Island, Taylor and Levi commission No. 99, 1916, Alfred Freeman, Associated Architect. The drawings show two long, 2½ story wings of stucco meeting at an angle. Much of the wall space is devoted to windows. There are long verandahs. The shingled roofs have brick and stucco molded chimneys. In Norfolk the Farnham House has similar elements.

The trade press reported on the firm's work from time to time. The Architectural Review, shows an elaborate interior remodelling for Edwin S. Bayer at 32 East 70th Street, New York, typified by a coffered barrel vault in the entrance vestibule. Another remodelling shown on page 102, for Bernard E. Pollak, 53 East 77th Street, is said to be inspired by 17th-century English interiors. The dark woodwork and diamond-paned glazing seen in Norfolk are there, as well as the high fireplace used in the Moseley Farm (17).

The American Architect and Building News,² shows a house for Walter Rothschild at White Plains, New York. It has a broad central gable, service ell at an angle, fieldstone walls, heavy stone lintels and sills, high chimneys, second-story loggias supported by brackets, and an eyebrow dormer -- all familiar elements in the Norfolk scene. The same magazine June 30, 1920, no pagination, illustrates a dining room for a house on East 68th Street in the Adamesque manner and on April 12, 1922, page 304, prints six interior photos of a house for Dudley D. Sisher of New York City showing arched doorways, diamond-paned windows, dentil courses, and an Adamesque fireplace surround (probably a re-modelling). The Rockwell House (27) (1928) is a tour de force in the Adamesque mode.

The known work of the firm outside of Norfolk has been cited here at some length to demonstrate the similarity of commissions handled by Taylor in Norfolk with the general thrust of the firm's work. The highest com-

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mission number of the firm that is known is 370 for the Carr House (36) in 1938, at which time Taylor was 66 years old. With approximately 40 commissions known in Norfolk, several of them dating from before the partnership, the arithmetic deduction is that about 10% of the firm's work was in Norfolk. It therefore is relevant to inquire whether the Norfolk work was typical of the firm's work, or was a separate avenue of activity followed by Taylor. Moreover, the question arises of how much Taylor dominated Levi or vice versa, or whether associates in the firm may have originated some of the designs. Testimony to the fact that the Norfolk work was indeed put through the New York office is given by the experience of the Catholic Church where Taylor donated his services, but the church nonetheless was obliged to pay \$1,000 to cover the cost of construction drawings, blueprints and so on turned out by the New York office. Comparison of, first, the Norfolk work and other work of Taylor before formation of the firm, second, the Norfolk work done in the firm's name, and third, the firm's published work done elsewhere shows all components to be of the same thrust. It is worthy of note, however, that Moss Hill (1), Rübly (2), and the Cornwall-on-Hudson gate lodge all pre-date the formation of the partnership, suggesting that the massive stone work, horizontal balconies, and terra cotta trim that were evident in his Beaux-Arts drawings were brought to the partnership by Taylor.

In Norfolk the materials and workmanship associated with Taylor's work seem to have been uniformly good. There are granite quarries in the area. Contractors such as James T. Levi (no relation to Julian, so far as is known) and M. E. Snow who worked on Rübly (2) and Gerald Mulville for whom Taylor designed the brick house (33) carried on long and stable businesses in Norfolk. Their work appears to have stood up well over the years.

So far as concerns Taylor's own development, a case can be made that his early work was more interesting than his later bent for the neo-classic, Georgian Revival, and Adamesque. The desires of his clients may have had something to do with the change in emphasis. Fashion called for the work that he did, and he certainly did it well. When opportunity offered, as with the Tom Thurb House (28) and Sports Building (32) and with the Doolittle Lake Camps (21, 22, 26, 30, 31, 34) he returned to the mixture of rough materials, medieval influence, heavy masonry, horizontal orientation, and high chimneys that he handled with expertise. That he did not work in a vacuum but rather was well in touch with current trends is shown by the similarity of the Shelter (8) and Pavilion (11) to the work being done by the Prairies School, and the similarity of horizontal balconies and overhanging roof supported by rafters to the Pasadena work of Greene and Greene.

~~Seventy years later it is a thrilling experience to find one's way up off the Litchfield Road through the woodland to the harsh granite, sharp~~

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

A.S.G. Taylor Thematic Group, Norfolk, CT

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Nonetheless, the style of architecture in greatest fashion during the years of Taylor's maximum productivity was the Georgian Revival, or Colonial Revival as it is sometimes known. Taylor adapted his talents to this style with great skill. In Norfolk, Taylor, as the town's leading, if not only, well-known professional architect, was the leading practitioner in the Georgian Revival mode. His designs are dominant in the town's houses of this style.

Most of Taylor's Georgian Revival houses are of frame construction, such as the Low House, Noble House and the Childs House Wing. Less harsh in texture than the rock-faced ashlar construction of earlier houses, and painted the familiar white of the Georgian Revival, these houses are less imposing and more domestic in quality, as compared with the stone and red-tile-roof structures such as Moss Hill, Rubly and Hillside. On the interior, ceilings are lower and rooms are better lighted from the greater proportion of window to wall space. The Rockwell House is perhaps the best of Taylor's Georgian Revival work, with the most pleasing proportions and the most careful attention to classical detailing, in the Adamesque manner.

In the several alterations to existing houses designed by Taylor the Georgian Revival predominates. Introduction of a Palladian window in a gable end was a frequent feature of a Taylor alteration, as in the Bigelow and Prentice renovations.

The cumulative effect of Taylor's Georgian Revival designs in Norfolk is substantial, of good quality and comprises far more examples of the style than work by any other architect in the mode. The Georgian Revival was a facet of Taylor's architecture to which he devoted considerable time and effort with due regard for archeological precedent. The results were well-proportioned, properly detailed, comfortable, fashionable homes. They have been well maintained and continue to be prominent in the community today.

Seventy years later it is a thrilling experience to find one's way up off the Litchfield Road through the woodland to the harsh granite, rugged

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mass, horizontal orientation, and red roof of Moss Hill (1) Rübly (2) or Hillside (9). Whether one likes Taylor's Norfolk architecture is a matter of opinion, but on one point there is prima facie agreement: he left his mark on the town. He is remembered not only for his architecture but also for his person. He wore a Van Dyke when beards were not in fashion, drove around town in an open car with his hair flying, and played tennis in the rain with wire strung racquettes. The eccentricity that added zest to his buildings was an expression of his way of life.

It remains to assess the importance of Taylor as an architect. Where did he stand in the hierarchy? While the question is difficult to answer, it is safe to say that the firm of Taylor and Levi had a long and successful practice in the most competitive of all markets, New York City. The firm had prestigious commissions and prominent clients, including the Paris fair pavilion, the Goulds, the Glen Head Country Club, and the Rothschild house. They were influenced by the classic revival, as were most prominent firms of the times, including McKim, Mead, and White. The firm's element of individuality, the slightly medieval, masonry, horizontal structures, apparently originated with Taylor. In a sense this work is comparable to that portion of the practice of Bruce Price, a well-known contemporary American architect, that was devoted to Canadian hotel chateaux, starting with the Chateau Fronenac, Quebec City. In both cases sharply defined masonry designs mixed in with fashionable practices in the classic revival mode.

In Taylor's case the opportunity for such buildings derived in part from the affluence of his clientele in Norfolk. The community had permanent residents and summer residents of substantial financial resources. When Taylor's mother-in-law decided to locate in Norfolk, in effect bringing Taylor and his wife with her, she brought Taylor into touch with a desirable group of potential clients. The Doolittle Lake camps, the Tom Thumb House, and the Sports House gave Taylor rare opportunities to design in the idiosyncratic manner he did so well. Moreover, the variety of his work in Norfolk is a function of his response to the range of needs of the small community. He did all kinds of work, whatever the community needed, one of his last commissions being a quite modest home, the Carr House (36) (1938). Whatever may be the importance of Taylor in American architectural history in general, it is safe to say that he was very important in Norfolk.

1. Architectural Review, V. 8 (1919) No. 5, plates 74-80.
2. American Architect and Building News, May 20, 1928, p. 661.

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

A. S. G. Taylor Thematic Group
Norfolk, CT

CONTINUATION SHEET Bibliography ITEM NUMBER 9 PAGE 1

Joan Candler, "Alfredo S. G. Taylor," (typescript at Connecticut Historical Commission).

Frederick S. Dennis, Norfolk Village Green, 1918 (at Norfolk Historical Society).

New York Herald-Tribune, October 23, 1947, Taylor obituary.

Taylor Beaux-Arts student drawings (at Avery Library, Columbia University).

Taylor Collection (Norfolk).

Waldecker, Alice V., ed., Norfolk, Connecticut, 1900-1975, Norfolk; Norfolk Bicentennial Commission, 1976.

Winsted (Connecticut) Evening Citizen, October 22, 1947, Taylor obituary.

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

A.S.G. Taylor Thematic Group
Norfolk, CT

CONTINUATION SHEET Geograph Data ITEM NUMBER 10 PAGE 1

<u>No.</u>	<u>Name</u>	<u>Quadrangle</u>	<u>UTM Reference</u>
1.	Moss Hill	Norfolk	18/649200/4648660
2.	Rüby	"	18/649420/4648430
3.	Rüby Carriage House	"	18/649400/4648180
4.	Arcanum Building	"	18/649100/4648070
5.	Hardware Store	"	18/649110/4650040
6.	Haddock House	"	18/648970/4649100
7.	Robbins Stoeckel House	"	18/649020/4649580
8.	Norfolk Downs Shelter	"	18/647780/4649000
9.	Hillside	"	18/649880/4647620
10.	Farnham House	"	18/648980/4649240
11.	Dennis Pavilion	"	18/648230/4645440
12.	Gould House	"	18/647810/4649490
13.	Eldridge Garage	"	18/648880/4649810
14.	Country Club	"	18/649770/4649240
15.	Noble House	"	18/650340/4649580
16.	Low House	"	18/650300/4649480
17.	Moseley House	South Sandisfield	18/645640/4651770
18.	World War I Memorial	Norfolk	18/648850/4650500
19.	Childs House Wing	"	18/647510/4648020
20.	Shepard House	"	18/649400/4650550
21.	Childs Camp	South Sandisfield	18/652660/4652440
22.	Holbrook Camp	"	18/652680/4652500
23.	Bigelow House	Norfolk	18/650040/5650070
24.	Catholic Church	"	18/648920/4650520
25.	Ludlow Cottage	"	18/649580/4650630
26.	Braman Camp	South Sandisfield	18/652760/4652830
27.	Rockwell House	Norfolk	18/649720/4650410
28.	Tom Thumb House	"	18/647540/4647820
29.	Prentice House	Winsted	18/657550/4650280
30.	Mead Camp	South Sandisfield	18/652140/4652550
31.	Knox Camp	"	18/651790/4653840
32.	Sports House	Norfolk	18/647460/4648070
33.	Mulville House	"	18/648370/4649720
34.	Converse Camp	South Sandisfield	18/652300/4653430
35.	Eldredge House	Norfolk	18/649050/4649770
36.	Carr House	"	18/649980/4650080
37.	Whitehouse Stables	"	18/648920/4650100
38.	Eldredge Barn	"	18/648870/4649790
39.	Hubbell and Hegeman Garage"	"	18/649100/4648500

See pages 2 and 3 for discussion of the properties larger than 10 acres.

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A.S.G. Taylor Thematic Group
Norfolk, CT

CONTINUATION SHEET Geograph. Data ITEM NUMBER 10 PAGE 2

Acreage

For purpose of calculation of acreage, the 39 properties are divided into four categories, as follows:

First, those properties that are approximately one acre or less whose boundaries are described in the land records referenced by the inventory forms. There are 15 such properties. They are 3, 4, 5, 12, 18, 20, 21, 22, 23, 26, 30, 31, 34, 36, 39. They are counted at one acre each for a total of 15 acres.

Second, are the properties where the land of more than one acre has gone with the structure from its construction, and the land and the building are properly considered a unit. They are:

1. Moss Hill	5 acres
2. Rubly	40 "
6. Haddock House	7 "
7. Robbins Stoeckel House	3 "
9. Hillside	45 "
10. Farnam House	2 "
15. Noble House	3 "
16. Low House	22 "
17. Blackberry River Inn	9 "
24. Rectory and Church of the Immaculate Conception	2 "
25. Ludlow Cottage	1.5 "
27. Rockwell House	5 "
33. Mulville House	6 "

Total 151 acres

Nos. 2, 9 and 16 have more than 10 acres but the boundaries of these properties with UTM references are not shown on the 1:24000 scale map because the boundaries are not easily determined. There are no assessor's maps, no aerial photos showing property lines, in Norfolk. The only way to determine the boundary lines would be to consult the land records and attempt to sketch a map from the description given in the deed, which has not been done.

Third, are structures located on large tracts of land that as a whole are not directly related to the buildings. Therefore, one acre or less, immediately surrounding the structure, is included in the nomination, and counted here as one acre each. These are:

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A.S.G. Taylor Thematic Group
Norfolk, CT

CONTINUATION SHEET Geograph. Data ITEM NUMBER 10 PAGE 3

8. Norfolk Down Shelter, on a former golf course
11. Dennis Pavilion, in a state park
14. Norfolk Country Club, on a golf course
19. Childs House Wing, on a large, privately owned tract of land
28. Tom Thumb House, on a large, privately owned tract of land
29. Prentice House, on a large privately owned tract of land
32. Sports Building, on a large privately owned tract of land

7 acres.

Fourth, are the structures on the Stoeckel Estate. The estate's borders happen to be roads. Therefore, it was possible to draw the boundaries, with UTM references on the map with the Norfolk National Register District, to which reference is made. These buildings are:

13. Eldridge Garage
35. Eldridge House
37. Whitehouse Stables
38. Eldridge Barn

The size of the Stoeckel Estate is 78 acres.

In sum, the four categories total 245 acres.

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National Park Service

National Register of Historic Places
Inventory—Nomination Form

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date entered

Continuation sheet

Item number

Page 1 of 4

Multiple Resource Area
Thematic Group

dnr-11

Name Taylor, Alfredo, S. G., Thematic Resources
State CT

Cover

Nomination/Type of Review

Date/Signature

1. Moseley House/Farm

Substantive Review

Keeper

Alfredo Mac Dougal 2/12/84

Attest

2. Hubbell and Hegeman Garage

-50

Substantive Review

Keeper

ret S

Attest

3. Prentice House

NRD

Substantive Review

Keeper

ret S

Attest

4. World War I Memorial

OK

P

Substantive Review

Keeper

Alfredo Mac Dougal 2/12/84

Attest

5. Braman Camp

NRD

Substantive Review

Keeper

Alfredo Mac Dougal 8-2-82

Attest

Patrick Andrus 8/2/82

6. Converse Camp

-50

Substantive Review

Keeper

ret S

Attest

7. Starling Childs Camp

NRD

Substantive Review

Keeper

Alfredo Mac Dougal 8-2-82

Attest

Patrick Andrus 8-2-82

8. Knox Camp

Substantive Review

Keeper

ret S

Attest

9. Norfolk Downs Shelter

P

Substantive Review

Keeper

Alfredo Mac Dougal 2/22/84

Attest

10. Rectory and Church of the
Immaculate Conception

Substantive Review

Keeper

Alfredo Mac Dougal 8-2-82

Attest

Patrick Andrus 8/2/82

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

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Continuation sheet

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Page 2 of 7

Multiple Resource Area
Thematic Group

Name Taylor, Alfredo, S. G., Thematic Resources
State CT

Nomination/Type of Review

Substantive Review

Date/Signature

11. Mulville House
NRD

Keeper

Alfredo S. G. Taylor 2/17/84 ✓

Attest

12. Norfolk Country Club House
NRD

Substantive Review

Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

13. Stoeckel, Robbins, House

Substantive Review

Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

14. Sports Building

Substantive Review

Keeper

Alfredo S. G. Taylor 2/17/84 ✓

Attest

15. Rockwell House

Substantive Review

Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

16. Low House

Substantive Review

Keeper

Alfredo S. G. Taylor 2/17/84 ✓

Attest

17. Rubly

DOE/OWNER OBJECTION

determined eligible

Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

18. Moss Hill

Substantive Review

Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

19. Carr House
- 5-0

Substantive Review

Keeper

Alfredo S. G. Taylor 5

Attest

20. Gould House

Substantive Review

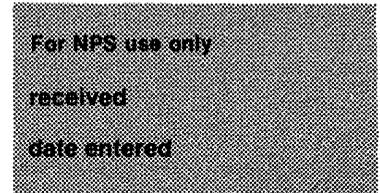
Keeper

Alfredo S. G. Taylor 8-2-82

Attest

Patrick Andrus 8/2/82

United States Department of the Interior National Park Service National Register of Historic Places Inventory—Nomination Form



Continuation sheet

Item number

Page 3 of 4

Multiple Resource Area
Thematic Group

Name Taylor, Alfredo, S. G., Thematic Resources
State CT

Nomination/Type of Review

Date/Signature

21. Shepard, John, House

Substantive Review

Keeper

Bruce Van Dyke 8-2-82

Attest

Patrick Andrews 8/2/82

22. Hillside
NRD

Substantive Review

Keeper

Bruce Van Dyke 8-2-82

Attest

Patrick Andrews 8/2/82

23. Mead Camp
NRD

Substantive Review

Keeper

Bruce Van Dyke 8-2-82

Attest

Patrick Andrews 8/2/82

24. Thumb, Tom, House

Substantive Review

Keeper

Bruce Van Dyke 2/22/84

Attest

25. Noble House

Substantive Review

Keeper

Bruce Van Dyke 2/27/84

Attest

26. Farnam House

Substantive Review

Keeper

Bruce Van Dyke 8-2-82

Attest

Patrick Andrews 8/2/82

27. Ludlow Cottage

Keeper

Ret T

Attest

28. Holbrook Camp

Keeper

Ret T

Attest

29. Childs House Wing

Substantive Review

Keeper

Ret T

Attest

30. Bigelow House

Substantive Review

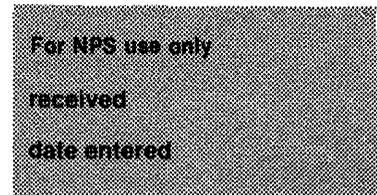
Keeper

Ret S

Attest

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet

Item number

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4 of 4

Multiple Resource Area
Thematic Group

Name Taylor, Alfredo, S. G., Thematic Resources
State CT

Nomination/Type of Review

Date/Signature

- | | | | | |
|---|--------------------|--------|------------|----------|
| 31. Haddock House | Substantive Review | Keeper | <u>ret</u> | <u>S</u> |
| | | Attest | _____ | _____ |
| 32. Rubly Carriage House
<i>NRD</i> | Substantive Review | Keeper | <u>ret</u> | <u>S</u> |
| | | Attest | _____ | _____ |
| 33. Royal Arcanum Building
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 34. Shepard Building
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 35. Tamarac Lodge
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 36. The Misses Eldridge Garage
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 37. Eldridge House
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 38. White House Stables
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 39. Eldridge Barn
(Previously listed) | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |
| 40. | | Keeper | _____ | _____ |
| | | Attest | _____ | _____ |