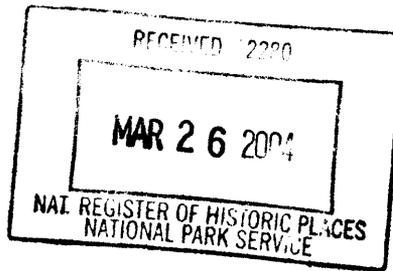


United States Department of the Interior
National Park Service



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 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 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. 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 Hartford Colony

other names/site Hartford Colony Historic District (use for publication)

2. Location

street & number See Item #2. not for publication N/A

city or town Waterford vicinity N/A

state Connecticut code CT county New London code 011 zip code 06385

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.)

 3/25/04
Signature of certifying official Date
J. Paul Loether, Acting Director and Deputy State Historic Preservation Officer
State or 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 commenting or other official Date

State or Federal agency and bureau

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CONTINUATION SHEET**

Hartford Colony Historic District, Waterford, New London County, CT

Section 2 Page 1

Location:

Leonard Court: 3

New Shore Road: 12, 14, 17, 19, 22, 26, 28, 32, 33, 34, 35, 37, 38, 39, 40, 40R, 41, 42, 43.

Shore Road: 60, 62, 64, 66, 68, 68R, 74, 76, 80, 81, 88, 92.

4. National Park Service Certification

I, hereby certify that this 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):

Signature of the Keeper
[Handwritten Signature]

Date of Action
7-1-05

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

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

Contributing	Noncontributing
<u>45</u>	<u>14</u> buildings
<u>1</u>	<u>0</u> sites
<u>46</u>	<u>0</u> structures
	<u>14</u> objects
	<u>14</u> 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/secondary structure.
RECREATION AND CULTURE/arts facility

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling/secondary structure
RECREATION AND CULTURE/arts facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN/Shingle
LATE 19TH AND 20TH CENTURY REVIVALS/Colonial Revival

Materials
(Enter categories from instructions)

foundation stone
walls weatherboard
roof asphalt shingle
other stone/wood shingle

Narrative Description

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

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CONTINUATION SHEET**

Hartford Colony Historic District, Waterford, New London County, CT

Section 7 Page 1

Hartford Colony Historic District is located in Waterford on the coast of Long Island Sound. Occupying nearly 60 acres at the southwest corner of the Great Neck peninsula, the district is laid out along New Shore Road, which runs along the shoreline for part of its length, and Shore Road farther inland. Most houses in the district overlook the Sound, some right on the waterfront and others from elevated sites on Shore Road, which runs along a ridgeline about 50 feet above sea level. Salt marshes in the district extend inland from just behind the shoreline, which consists of rocky promontories interspersed with sand beaches.

The district contains 60 resources, of which 48 (75 percent) contribute to the historic architectural character of this seaside neighborhood. They include 23 residences with their associated outbuildings all built during the period of significance (1891-1941), mainly for seasonal use. Now generally winterized and lived in year-round, they range in size from estate houses on ten or more acres, designed in the Shingle or Colonial Revival styles, to vernacular cottages closely sited on small lots. Although some historic houses and associated outbuildings have been remodeled over time, most of these resources are considered as contributing. Non-contributing resources are limited to three modern houses and a number of garages, all built after 1941.

Two Shingle-style estate houses that overlook the Sound were built for Mary Batterson Beach in 1902 and Henry C. White in 1913. The earlier Beach House, with its shingle-clad walls and gables and asymmetrical massing of the cross-gabled main block and angled service wing on the east, is a conventional interpretation of the style (Inventory #39; Photograph #1). All but one of the outbuildings on this multi-acre property are wood-framed (Inventory #s 40, 41, 42, 43). The exception is the beach cabana, which was constructed of granite. Granite is the principal material for the White estate house, an unusual masonry example of this style, which was designed by architect Wilson Eyre (Inventory #10; Photograph #2). There stone walls (probably locally quarried granite) are accented with round-arched window openings, and a dominant facade gambrel roof. The associated estate outbuildings, also of granite, display similar details (Inventory #11, 12). For instance, the stone boathouse near the shore (a replacement for an earlier wood-frame building lost in the 1938 hurricane) utilizes a round-arch for the doorway, as well as the rather rustic bracketed and shingled shed roofs found over some of the windows of the main house (Photograph #3). An earlier White House, a Colonial Revival cottage originally built on the point (Inventory #9; Photograph #4), was moved to its present site in 1912 to make way for the estate house.

Some of the shorefront properties on New Shore Road are visible from White Point (Photograph #5). Although all face the water, they generally are staggered on their sites to conform to the curve of the beach there. Among them is another White family house, a Shingle-style cottage with a broad gambrel roof, which features three shed dormers on the lower front and rear slopes (Inventory #16; Photograph #6). Typically the facade porch has a shingled skirt and posts, and the eaves of the gambrel peaks are accented with a shingle border. Farther north is a two-story, cross-gable house, a type found in many urban neighborhoods (Inventory #15; Photograph #7). The only apparent concession to its shore site is the wraparound porch.

Almost directly across Shore Road is another White Cottage, a combination of the Colonial Revival and Shingle styles (Inventory #13; Photograph #8). Fully sheathed in shingles, it also displays several colonial features, namely a center-chimney plan and the double overhang in the end gables. The Colonial Revival porch with round columns and a cobblestone foundation faces almost due south. Similar columns detail a recessed porch at the northwest corner. There are some unusual outbuildings on this property, three studios built over a period of 40 years for the artists in the White family (Inventory #19, 20, 21). Long low buildings set well back at the rear of the lot, they are

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Section 7 Page 2

barely visible from the road. They also are hidden by buildings at 17 New Shore Road, which include a barn remodeled as a residence about 1940, the first such conversion in the district (Inventory #6).

Several more houses on the east side of New Shore Road are more closely sited (Inventory #s 24, 26, 29, 32, 37; Photograph #9). The two-story Colonial Revival facade porch was an integral feature of the house at 37 New Shore, while the one at 35 New Shore Road was a later addition to an earlier cross-gable house (Inventory #15). A Craftsman cottage just up the street displays the wide overhangs supported by wood braces that are typical of this style (Inventory #32).

A number of the earlier houses on New Shore Road, part of a summer colony known as Pleasure Beach that also occupies several more blocks north of the district (between New Shore and Shore Roads), were acquired in the late 1930s by William H. Putnam, another member of the Hartford Colony. They include the cross-gable houses at 32 and 35 New Shore Road (Inventory #s 15, 24; Photographs 5, 7, 9) and a c.1920 cottage at #38 that is still owned by a member of the Putnam family (Inventory #28).

Most of the rest of the district development occurred on Shore Road. In this second stage, new houses were built there and existing buildings remodeled and/or enlarged. One of the earliest was the John Holbrook White Estate, the last historic house to the north (Inventory #59; Photograph #10). Built just two years after his father's new house on White Point and attributed to the same architect (Eyre), it is the last example of the Shingle style in the district. Situated on an elevated site with a sweeping, unobstructed view of the Sound, the house faces west (away from the road).

The immediate neighbor to the south, originally a nineteenth-century farmhouse, has a similar orientation. Apparently, the Greek Revival main block there has always faced the Sound (Inventory #53; Photograph #s 11, 12). Although extensively remodeled in the early 1900s as an estate house with large wings to the north and east, much of the older core remains intact, with a largely original interior. A service complex for this estate was built across the road in the 1930s. Some of the buildings there are gone, but sheds, a barn, and a four-bay garage remain (Inventory #54, 55, 56, 57).

The last major buildings in the district are associated with the Enders family. The original house for the Enders estate just south of the intersection with New Shore Road is no longer extant, but the neighboring caretaker's cottage, enlarged and remodeled by architect Briton Martin remains (Inventory #49; Photograph #13). A barn on the property was converted to new residence in 1989 (Inventory #51). Martin, an Enders relative, was commissioned for another family house to the west, a Colonial Revival erected in 1937 on New Shore Road (Inventory #3; Photograph #14). One of four Martin-designed houses in the district, it is composed of simple clapboarded gabled forms. A second-floor porch with a balustrade at the southwest corner was added in 1991. Similar forms are found in the house the architect built for himself in 1941 on Shore Road (Inventory #44). Composed of several shingled two-story sections joined with hyphen connectors, the floor plan was staggered to provide many of the rooms with a view of the water. The neighboring Enders house, a shingled Colonial Revival he designed in 1932, has a simpler H-plan with wall dormers in the connector (Inventory #46; Photograph #15).

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Inventory of Contributing and Non-Contributing Resources

Inv. #	Address	Name/Style/Architect/Date	C/NC	Photo #
LEONARD COURT				
1.	3	Bungalow, c. 1930, remodeled 1991	C	
NEW SHORE ROAD				
2.	12	modern, 1969	NC	
3.	14	JOHN O. ENDERS ESTATE	C	14
4.		Colonial Revival, 1937 (architect: Briton Martin), remodeled 1991	NC	
5.		garage, 1960	C	
6.		shed (early Hodgson prefab), 1937	C	
7.	17	barn, 1906; converted to residence, 1940	C	
8.		garage, 2000	NC	
9.		garage, c. 1940	C	
9.	19	HENRY C. WHITE HOUSE	C	4
		Colonial Revival, 1893 (designer: owner), moved to site, 1912		
10.	22	HENRY C. WHITE ESTATE (2 nd)	C	2
11.		Shingle (stone), 1913 (architect: Wilson Eyre)	C	
12.		garage (stone), 1916	C	
12A.		boathouse/cottage (stone), 1939	C	3
		stone breakwater, 1903- c.1905	C	
	26	vacant lot		
13.	28 (30)	WHITE FAMILY COTTAGE (1 ST)	C	5, 8
14.		Shingle (designer: Henry C. White), 1900	C	
15.		shed/guesthouse, c. 1940	C	
15.	32	vernacular cross-gable, c. 1910	C	5, 7
16.	33	WHITE FAMILY COTTAGE (2 nd)	C	6
17.		Colonial Revival/Shingle (designer: Henry C. White), c. 1920	NC	
18.		garage, c. 1950	C	
19.		shed, c. 1930	C	
20.		artist's studio, c. 1920	C	
21.		artist's studio, c. 1940	C	
		artist's studio, c. 1950-60	NC	
22.	34	vernacular beach house, c. 1910	C	7
23.		garage, c. 1940	C	
24.	35	vernacular beach house, c. 1900, Colonial Revival porch added c. 1920	C	9
25.		garage, c. 1950	NC	

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Section 7 Page 4

Inventory of Contributing and Non-Contributing Resources

Inv. #	Address	Name/Style/Architect/Date	C/NC	Photo #
NEW SHORE ROAD				
26.	37	Colonial Revival, 1918	C	9
27.		garage, c. 1955	NC	
28.	38	Colonial Revival cottage, c. 1920	C	
29.	39	vernacular cottage, c. 1910	C	
30.	40	vernacular cross-gable, c. 1910	C	
31.	40R	vernacular cottage, c. 1900	C	
32.	41	Craftsman cottage, c. 1900	C	9
33.		garage/shed, c. 1920	C	
34.	42	vernacular beach house, c. 1910	C	5
35.		garage, c. 1910	C	
36.		shed, c. 1910	C	
37.	43	vernacular cross-gable, c. 1905	C	
38.		garage, c. 1960	NC	
SHORE ROAD				
39.	60	MARY BATTEY BEACH ESTATE Shingle, 1902	C	1
40.		carriage house/garage, c. 1920	C	
41.		greenhouse/potting shed, c. 1920	C	
42.		shed, c. 1920	C	
43.		beach cabana, c. 1920	C	
44.	62	BRITON MARTIN HOUSE Colonial Revival, 1941 (architect: Briton Martin)	C	
45.		shed, 1971	NC	
46.	64	JOHN O. ENDERS HOUSE Colonial Revival, 1932 (architect: Briton Martin)	C	15
47.	66	post-modern, 1992	NC	
	68	vacant lot		
48.	68R	outbuilding (beach house), c. 1960	NC	
49.	74	ENDERS CARETAKER'S COTTAGE vernacular, c.1889; addition, 1936 (architect: Briton Martin)	C	13
50.		shed, c. 1900	C	

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Inventory of Contributing and Non-Contributing Resources

Inv. #	Address	Name/Style/Architect/Date	C/NC	Photo #
SHORE ROAD				
51.	76	barn, c.1900; converted to residence 1989 (architect: John Ames Steffian)	NC	
52.		root cellar, c. 1900; converted to studio, 1998	NC	
53.	80	NICHOLS FARMHOUSE/ WILLIAM H. PUTNAM HOUSE Greek Revival, c. 1850; remodeled and enlarged 1900, 1931-1933, 2000	C C	11, 12
54.	81	garage, c. 1930 (formerly associated with #53)	C	
55.		"New Barn," 1935 (formerly associated with #53)	C	
56.		shed, c. 1930 (formerly associated with #53)	C	
57.		shed, 1937 (formerly associated with #53)	C	
58.	88	modern, 1999	NC	
59.	92	JOHN HOLBROOK WHITE ESTATE Shingle, c. 1915 (architect: Wilson Eyre), remodeled 1987	C	10

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.)

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)

ART

ARCHITECTURE

SOCIAL HISTORY

Period of Significance

1891 - 1941

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

Henry C. White (1861-1962)

Nelson C. White (1900-1989)

Cultural Affiliation

N/A

Architect/Builder

Wilson Eyre (1858-1954)

Briton Martin (1899-1983)

Primary Location of Additional Data:

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

Name of repository: Municipal Historian, Waterford

See also Item #8 for location of art collections.

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Hartford Colony Historic District, Waterford, New London County, CT

Section 8 Page 1

Statement of Significance

The Hartford Colony Historic District, a seasonal coastal retreat for some of the capitol city's leading families, is highly significant for its association with the White family. Renowned as marine and landscape painters in Connecticut for more than a century, they are one of the few family dynasties in American painting. The district architecture, a fine well-preserved collection of waterfront estates and cottages mainly in the Shingle and Colonial Revival styles, is distinguished by the contributions of two noted Philadelphia architects, Wilson Eyre (1858-1944) and Briton Martin (1899-1983), and enhanced by the integrity of its historic seaside setting.

Historical Background

Waterford was established as the West Farms of the New London Colony, founded by John Winthrop, Jr., in the 1640s. Historic land use patterns in the district can be interpreted from early land records, maps, and a land survey. The First Division of the common land in West Farms, which included most of the Great (or General) Neck, was divided and set to New London patentees (proprietors) in 1651. Lots were located in eight tiers laid out north to south, with the eighth tier along the west shore of the Neck; land below the tiers was reserved as commons. Great Neck Road, which ran between the 6th and 7th tiers of the division and provided access to the salt marshes along the shore, followed much the same path as it does today. Except for a grant of land at the southwest corner previously awarded to Andrew Lester, believed to be the first European to live on the Neck, most farmers there lived in New London until the early 1700s, when settlement really began. The present district encompasses most of the Lester Farm, which later was owned by James Rogers, a leader of the Rogerenes, a dissenting religious sect, who became one of the major landholders on the Neck. By the late nineteenth century much of the Rogers family land was bought up by Edward Nichols, a local farmer, who, along with a partner, Abraham Darrow, planned to develop the area as a summer resort.

On a survey map of Rogers' property on the west side of the Neck, drawn by his grandson in 1784, fields, pastures, ponds, and buildings are named.¹ Superimposing present-day district roads on the map shows that "Dry pondfield," "Hogpasture" and "Lower field Before the Barn" were located south of lower section of present-day New Shore Road. The area between New Shore and Shore roads contained the "Rocked pasture" and "The open field Before the Barn." On the Rogers' farmstead just beyond (apparently the location of the later c. 1850 Nichols Farmhouse (Inventory #53), five buildings are depicted and labeled, a house, a large barn, two smaller barns or sheds, and a corn crib, with a "Little Orchard" in the northeast corner. Rogers' farm also extended across Shore Road where a field was labeled "Back pasture," a wetlands area still largely undeveloped today. Natural features identified in 1784 appear on the present-day topographical map: "Sand point," the north side of the present-day White Point in the district (a nearby salt pond is silted in); "Clam pond," a tidal salt pond just above the district; and "Clam pond Rocks," the point farther north next to the public boat launch.

Historical Significance (Criteria A and B)

The development of the Hartford Colony began when Henry Cooke White (1861-1952), the patriarch of this artistic family, discovered the area in 1891. He built a summer cottage on White Point the following year, and by 1913, an

¹ Reproduced in Robert L. Bachman, *An Illustrated History of Waterford*, pp. 56, 57.

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estate house, which became a permanent home for the White family. Among the children and grandchildren raised there were the noted artists Nelson Cooke White (1900-1989) and Nelson Holbrooke White (b. 1932). New cottages were added to the White family compound in the 1920s and, as Henry gathered his Hartford friends around him, the colony that stands today was created.

Henry C. White was born in Hartford to John Hurlburt and Jennie (Cooke) White. His father, a lawyer and probate judge, was a director of the Farmers & Mechanics National Bank there. Henry began his formal art training at age 14, taking private lessons with Dwight W. Tryon (1849-1925), also a Hartford native. His artistic mentor and lifelong friend, Tryon was a member of the art faculty (later head of the department) at Smith College (1883-1923) and the National Academy of Design (1891).² After a two-year stint clerking in his father's office, White was drawn more than ever to the art world. While continuing to study with Tryon, Henry also attended the Art Students League in New York for two years. Returning home in 1886, he set up his own studio, taught drawing and painting at Hartford High School, and married Grace Holbrook in 1889. The Holbrooks were a distinguished Hartford family. Grace's father, Caleb Holbrook (1822-1896), who came there in 1844, owned Hunt & Holbrook, a shoe factory in Hartford, and was a director of Travelers Insurance for 25 years.

Henry White paid his first visit to the Waterford coast in May of 1891. After travelling down to Saybrook on the Connecticut Valley Railroad, he took an "accommodation" train to the Waterford station. On his three-mile walk to the coast down Great Neck Road, White was impressed with the beauty of the countryside. Upon reaching a vantage point overlooking the water, he was overwhelmed by the panoramic view of Long Island Sound, writing in his memoirs, "...I was convinced that this was my Promised land."³ Before returning to Hartford, White made arrangements to board for the summer at the only house in the vicinity, the Nichol's place on Shore Road (Inventory #53). Since Nichol's plans for a summer resort (later called Pleasure Beach) had not yet materialized, the area was still untouched by development.

Exploring and sketching that first summer, accompanied by his wife and John, their first-born son, the artist described the area around the Nichols farm:

... the house stood about forty or fifty feet above [the] water. The fields below were marked by old stone walls and the undergrowth [grass, huckleberry and bayberry] kept down by grazing cattle. There were no roads or paths to the shore. Soon after our arrival we discovered a point of land a quarter mile South-west of the Nichols farm, projecting into the Sound, with two beautiful beaches, one on either side. It rose slightly above the low marsh back of it about fifteen feet above highwater mark.... Two or three large glacial boulders, together with a considerable expanse of bare granite ledge gave it [the point] a distinctive and primeval characterIn less than a week the beauty of the Point ...its complete remoteness and seclusion had their effect upon us. Here was the realization of our dreams. The apex of the Point cried out for a house.⁴

² Tryon chose White as his authorized biographer (publication listed in item #9).

³ "Memoirs of Henry C. White," p. 105.

⁴ "Memoirs...", pp. 106-107.

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Hartford Colony Historic District, Waterford, New London County, CT

Section 8 Page 3

Before the end of that summer, White had purchased the property, still known today as White Point. The family stayed with the Nichols for another summer, before building their first house, a seasonal cottage, there (Inventory #9). Completed in 1892, it was ready for occupancy the following year. Like many urbanites escaping to the shore or country to enjoy the rustic life, the young couple reveled in the "primitive" character of their new home, indoor plumbing was limited to a kitchen hand pump, and they only had oil (kerosene) lamps or candles for light. Containing a studio with a north light for painting, it was designed by the artist, as were later family cottages in the district (Inventory #s 13, 16).

Except for travel in Europe in 1896-97, the Whites summered in Waterford, where Henry indulged his love of sailing. Until he began building the extant breakwater at White Point in 1903 from stone quarried on Mason's Island (Inventory #12A), Henry kept his boats moored in a small sheltered harbor at Millstone Point, a three-mile walk from home around the head of the bay. The Whites had a horse for riding, a mare brought down from Hartford every summer, but sailing was the preferred mode of transportation until Henry acquired a 1903 Knox, the first automobile in Waterford. The car also caused quite a stir in Old Lyme, where White was one of the original members of the famous art colony. He painted there every fall and spring until 1907. Like several others in the group, he and his wife first stayed at the home of Florence Griswold (now a museum and home of the Old Lyme Historical Society). He later rented the Brick Store just up the street and kept his car in a nearby barn. The Whites wintered with his parents in Hartford until they built a year-round home in Waterford in 1913, designed by Wilson Eyre, a Philadelphia architect (Inventory #10). Before selecting the architect, White took a trip out to Detroit, Michigan, to see an Eyre house that Tryon had recommended as ideal for White Point. It was designed for Charles Freer, the owner of the Freer Gallery in Washington, D.C., a patron of Tryon's and a major collector of his work, along with that of Thayer and Whistler.

Henry C. White is usually classified as a Connecticut Impressionist, a term rather generally applied to the turn-of-the-century painters of the state's natural landscape. Actually Connecticut or American Impressionism covered a wide range of technique and style, loosely linked by the desire to capture the immediacy of nature in situ, the *plein-air* manner of painting that also characterized much of French Impressionism, as well as the earlier Barbizon School that flourished outside Paris in the mid-eighteenth century.⁵ Although White remained close friends with the Impressionists in Old Lyme, Noank, Mystic, and Greenwich, he did not acknowledge that they influenced his work. Stylistically, although White employed a more vibrant palette, his early work was closer to Dwight Tryon and others of the first generation of tonalists, who modulated light to create form and mood. As described by his artist son, Nelson C. White, "fleeting evanescent effects were what moved his father...castles in the air, if you will,...[but they were] overlaid on strong foundations..."⁶ referring to the artist's sure sense of line and form, graphic skills perfected over a lifetime.

A founder of the Connecticut Academy of Fine Arts and included in all the standard biographical listings, such as the *Davenport Art Reference* and *Who was Who in American Art*, Henry C. White is also featured in several art publications and exhibition catalogs, including Elizabeth Kornhauser's *American Painting before 1945 at the Wadsworth Atheneum*. Today he is represented in permanent collections in Connecticut at the Wadsworth Atheneum and the Hartford Steam Boiler Collection, now located in Old Lyme at the Florence Griswold Museum,

⁵ In fact it was the Barbizon method and style that was first promoted by Henry Ward Granger and other founders of the Old Lyme Art Colony. The barn mentioned above and the "Barbizon Oak" that stood nearby were painted many times by Granger and White, among others.

⁶ *Connecticut Masters*..... (Hartford Steam Boiler Inspection and Insurance Company, 1991), p. 193.

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and the Mattatuck Museum in Waterbury, as well as the Carlos Museum at Emory University in Atlanta, and the Phillips Collection in Washington, D.C. A memorial retrospective honoring White was held in 1954, two years after his death, at the Lyman Allyn Museum in New London.

Nelson Cooke White (1900-1989), who was born at White Point, inherited his father's love of the sea and became a noted marine and landscape painter. First taught by his father, he was also influenced by Dwight Tyron and other artists of the day who visited the Whites, such as Dewing, Thayer, and Hassam; many of their paintings hung on the grass cloth covered walls of the White Point home. He studied at the National Academy of Design (1920-1924), followed by a year at Yale. Like his father, Nelson was a biographer of other painters, namely Abbot Thayer and J. Frank Currier, and a member of the Connecticut Academy of Fine Arts. He married a Waterford girl, Aida Rovetti (1897-2002), an Italian-American daughter of a master stone cutter at the Waterford quarries. She had come to Nelson's attention when she applied for the position of second maid in his father's household. After their marriage, Aida White easily took her place alongside Mary Harkness and Mary Hammond, the other doyennes of Waterford's estate society.⁷ The Whites often summered near Cremona, her father's birthplace, where their children became fluent in the language and Nelson C. developed his lifelong interest in Italian culture. A fellow at the Cesare Barberi Center at Trinity College, he also was a board member of Casa Italiana at Columbia and a honorary trustee of the Wadsworth Atheneum. He exhibited at Old Lyme from 1950 to 1985, and his work is also found with his father's in major museums in Connecticut and major galleries in New York and Sag Harbor.

Nelson Holbrook White was born in Waterford in 1932. Although not eligible for consideration under Criterion B, his career underscores the scope and importance of the family dynasty.⁸ Nelson H. began his formal art training in Florence, Italy, in the studios of Pietro Anningoni, a renowned portrait painter (1955-1980), and Nerina Simi after 1970, and since 1999 has continued his studies at the Florence Academy of Art. He has painted in a number of countries, including France, Switzerland and Russia, as well as many East Coast locales, and presently divides his time between Waterford and Florence. Largely due to his cosmopolitan art education and life style, his painting today is strongly influenced both by his native artistic heritage and Italian landscape tradition. His land- and seascapes have been exhibited in group and solos shows at the Lyme Art Association, the Grenning galleries in New York and Sag Harbor, and more recently in a one-man show. "Nelson H. White: Connecticut Impressionism Revisited," held at the Hammer Galleries in New York City in 1990.

Several group shows of the White family have been held in recent years. Celebrating the longevity of their association with the region, these exhibits record how Connecticut's natural world was interpreted by the individual artistic sensibilities of father, son, and grandson. One held in 1985 at the Florence Griswold Museum was entitled, "The Whites of Waterford: An American Landscape Tradition." In 1992 this exhibition traveled to the Museum of Kolomenskoye, in Moscow. More recently, "The Whites: Three Generations of Connecticut Impressionists and their Mentors" was held at the Flinn Gallery in Greenwich in 2001.

The roster of seasonal residents in the district included other members of Hartford society, especially those with connections to the banking and insurance business. In 1902, Mary Batterson Beach, widow of Dr. Charles Beach, built a monumental Shingle-style house overlooking the Sound (Inventory #39; Photograph #1). Mary was the daughter of James G. Batterson, one of the most influential men in Hartford. The owner of the Batterson Block in Hartford, he is best known as the founder and first president of Travelers Insurance Company in 1863. The Beach

⁷ Aida's 100th birthday was celebrated at the Eugene O'Neill Theater, which was founded by her son, George, on the Hammond estate. The Harkness estate is now a state park.

⁸ Since his lifework is yet to be completed, under National Register policy, Criterion B does not apply.

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The roster of seasonal residents in the district included other members of Hartford society, especially those with connections to the banking and insurance business. In 1902, Mary Batterson Beach, widow of Dr. Charles Beach, built a monumental Shingle-style house overlooking the Sound (Inventory #39; Photograph #1). Mary was the daughter of James G. Batterson, one of the most influential men in Hartford. The owner of the Batterson Block in Hartford, he is best known as the founder and first president of Travelers Insurance Company in 1863. The Beach family were merchants, with a dry goods business in the city founded in 1832 by George Beach (1788-1860), who also was president of the Phoenix Bank. His son, J. Watson Beach (1823-1887), Mary's father-in-law, took over the family company, which was reorganized as an importing house in 1849. President of the Mercantile Bank and Weed Sewing Machine Company, and a director of several other Hartford companies, J. Watson Beach was one of the first East Coast entrepreneurs to participate in the mining boom in Michigan's Upper Peninsula in the 1860s.⁹

Four properties in the district are associated with the Enders family of Hartford and West Hartford, friends of the Whites. Although the original main house is no longer extant, former outbuildings have been converted to family residences (Inventory #51). The Enders caretaker's cottage, with additions by Briton Martin (a relative of the Enders) still stands (Inventory #49), as does a Colonial Revival designed by Martin for John O. Enders in 1937 (Inventory #3). John was the son of Thomas Ostrom Enders (1832-1894), who came to Hartford to clerk at Aetna Insurance. He rose rapidly in the company, becoming secretary in 1858 and president in 1872. Like his father before him, John O. Enders was on the board of directors at Aetna and the U. S. Bank of Hartford, and represented West Hartford in the General Assembly.

One the last Hartfordites historically associated with the district was William H. Putnam, a member of the Hartford Stock Exchange and another friend of Henry C. White. In 1912 Putnam joined Richter & Co., an investment firm in Hartford, later Putnam & Co, which merged with Coffin & Burr of Boston in 1964, to become the foundation of today's Advest Group, Inc. Putnam first came Waterford in 1917 and rented the Nichols house (then owned by John H. White; Inventory #53). In 1930 he bought the property and added two major wings to the original Greek Revival building; his daughter, Marcella Putnam, landscaped the grounds. It was one of three lots he purchased from White at this time. One located across Shore Road to the east contained the associated outbuildings (Inventory #s 54, 55, 56, 57); and another ran from behind his house all the way west to include the house 35 New Shore Road (Inventory #24). Putnam continued to acquire property in the district for his family or for investment between 1929 and 1941. It included all the houses from Leonard Court south to the White Family Cottage (Inventory #16) on the east side of New Shore Road (Inventory #s 1, 24, 26, 29, 30, 40, 31, 32, 37), all still part of Putnam's estate in 1984. Putnam also purchased two beachfront houses on the west side of New Shore Road that overlook Long Island Sound (Inventory #s 15, 28). The Colonial Revival-style cottage (Inventory #28) is still owned by a descendant.

⁹ With his brother, George, and an outside director, he formed Consolidated Silver Lead Company, which was incorporated in Hartford in 1864.

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Architectural Significance

The Hartford Colony Historic District is an exceptionally fine collection of early twentieth-century resort architecture, which derives considerable significance from its well-preserved historic setting on the coast of Long Island Sound. Many of the natural features of the landscape that attracted Henry C. White, the founder of the colony--extensive salt marches, sand beaches, granite outcroppings and promontories--still contribute to the special waterfront character of the district. Architecturally, while exhibiting a typically limited stylistic range, the district illustrates how the Shingle and Colonial Revival styles were adapted and interpreted for a coastal environment. Ranging from architectural historicism to proto-modernism in a relatively brief period, district development, initiated by the horizontal massing and complexity of the Shingle style as expressed by Wilson Eyre, moved on to the simple shingled gambrel forms of the 1920s, and was completed with the verticality of the late Colonial Revival designs of Briton Martin in the 1930s. With their greater simplicity of form and a de-emphasis on detail, Briton's designs reflect the initial influence of the international avant garde on American architecture.

Wilson Eyre (1858-1944) was a successful architect in Philadelphia for 60 years, specializing in residential design. He was born in Florence to an American couple, expatriates from Philadelphia. The family returned to the States when Eyre was 11 and settled in Newport, Rhode Island. After a brief enrollment at MIT, Eyre continued his architectural training as an apprentice in the architectural office of James Peacock Sims, becoming the head of the firm after Sims died in 1882. In the next 30 years, Eyre built up a local following as a suburban residential designer in Philadelphia, and established a national reputation. In 1911 he formed a partnership with John Gilbert MacIlvaine (1880-1939). The firm's designs for country and shore estates received the Gold Medal from Philadelphia chapter of the AIA in 1917.

Eyre's work came to the attention of the general public through the pages of the *Ladies Home Journal*, which featured house plans for the middle class in the first decades of the twentieth century. Published in Philadelphia, the magazine first recruited promising local architects, but by first decade of the century, the work of other distinguished architects, such as Frank Lloyd Wright and Ralph Adams Cram, was also featured. Although architectural plans appeared in other journals, such as the *American Craftsman*, with a circulation of 1,600,000 by 1915, LHM reached a much wider audience in North America and even Australia.

During his tenure as a member of the architecture school faculty at the University of Pennsylvania in the 1890s, Eyre executed several of his rare institutional commissions, most notably the University Museum, a Lombardian Renaissance building (in association with Cope & Richardson), and Women's Homeopathic Hospital also in Philadelphia. The latter building fully demonstrates Eyre's penchant for casting monumental buildings in domestic disguises. In fact, with its shingled projecting gables and brick masonry walls, the hospital was simply an exceptionally large Shingle-style house, one that had much in common with Eyre's only two known residential commissions in Connecticut, Topsmead, a country estate in Litchfield (NR 1993), and the White house in the district.

Eyre was one of the few architects working in the Shingle style, a genre fully compatible with his demonstrated preference for picturesque informality and calculated asymmetries. Besides Eyre, this group included John Calvin Stevens (Portland, Maine), McKim, Mead, and White (New York), and Willis Polk (San Francisco), and Henry

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Hobson Richardson and Peabody & Stearns (Boston).¹⁰ Free form and highly variable, this fashionable architect's style, which was largely confined to the Northeast, borrowed heavily from other contemporary styles. Weathered shingled forms, arranged in a massing taken from the Queen Anne, were ideally suited to New England's rugged coastline. As was the case with the White commission, some coastal estate designs utilized the gambrel roof of the Colonial Revival, an element never present in the Queen Anne, as well as the arches of the Romanesque Revival style.

Eyre experimented with the Shingle style as early as 1885 in the Richard Ashurst House, which is located on a hilltop site in Overbrook, Pennsylvania. While its randomly sequenced plan of one-room-deep spaces reflects the ego-driven eccentricity of his early career that Eyre freely acknowledged, the Ashurst house also contained some of the design precursors for the much later White commission. Among them were the use of masonry (there brick and stucco) contrasted with shingled gables, and an informal asymmetrical massing dominated by a cross-gambrel form. Although the foundation of the Overbrook house was contoured to the ridgeline, the wedding of house to site was much more successful in the White estate. As designed, the walls of the latter house seem to grow out of the granite ledge at White Point, an organic quality enhanced by the use of local rough-quarried stone and the lower massing of the building.

Briton Martin (1899-1983) was a member of the next generation of architects. All but a few were academically trained, either here or abroad, and many were concerned with the professionalism of the field. Unlike Eyre and other late nineteenth-century architects, this group began to look to the future, rather than the past for inspiration, the first step towards modernism. Born in Brooklyn, New York, Martin attended the Hill School in Potsdam, Pennsylvania. In 1922 he earned his first undergraduate degree at Yale, where he majored in fine arts, followed by a B. Arch. at the University of Pennsylvania in 1925, and a master's degree there the following year. Martin studied under Paul Phillippe Cret, a Beaux-Arts trained French architect, then head of the architecture school. Known for Neo-Classicism at its most elemental, sometimes called "stripped-down" classicism, Cret was a strong influence on his students.¹¹ It is evident from his Waterford commissions that Martin followed the same principles in his modern interpretations of the Colonial Revival. As was the case with many architects, Martin's career was interrupted by World War II. Shortly after his own house was completed in Waterford, he joined the Army Corps of Engineers, and later served as an intelligence officer in the Pacific. His partners after the war included Earl Bolton, Jr., Theo B. White, and James S. Hatfield, a boyhood friend. Martin was active in the AIA, serving as director and second vice-president of the Philadelphia chapter, and as chair of the professional practice committee.

¹⁰ For this and the following analysis of the Shingle style, see Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Knopf, 1985), pp 289-299.

¹¹ Perhaps the most famous student who followed Cret's approach to design was Louis Kahn (see his Art Gallery at Yale University).

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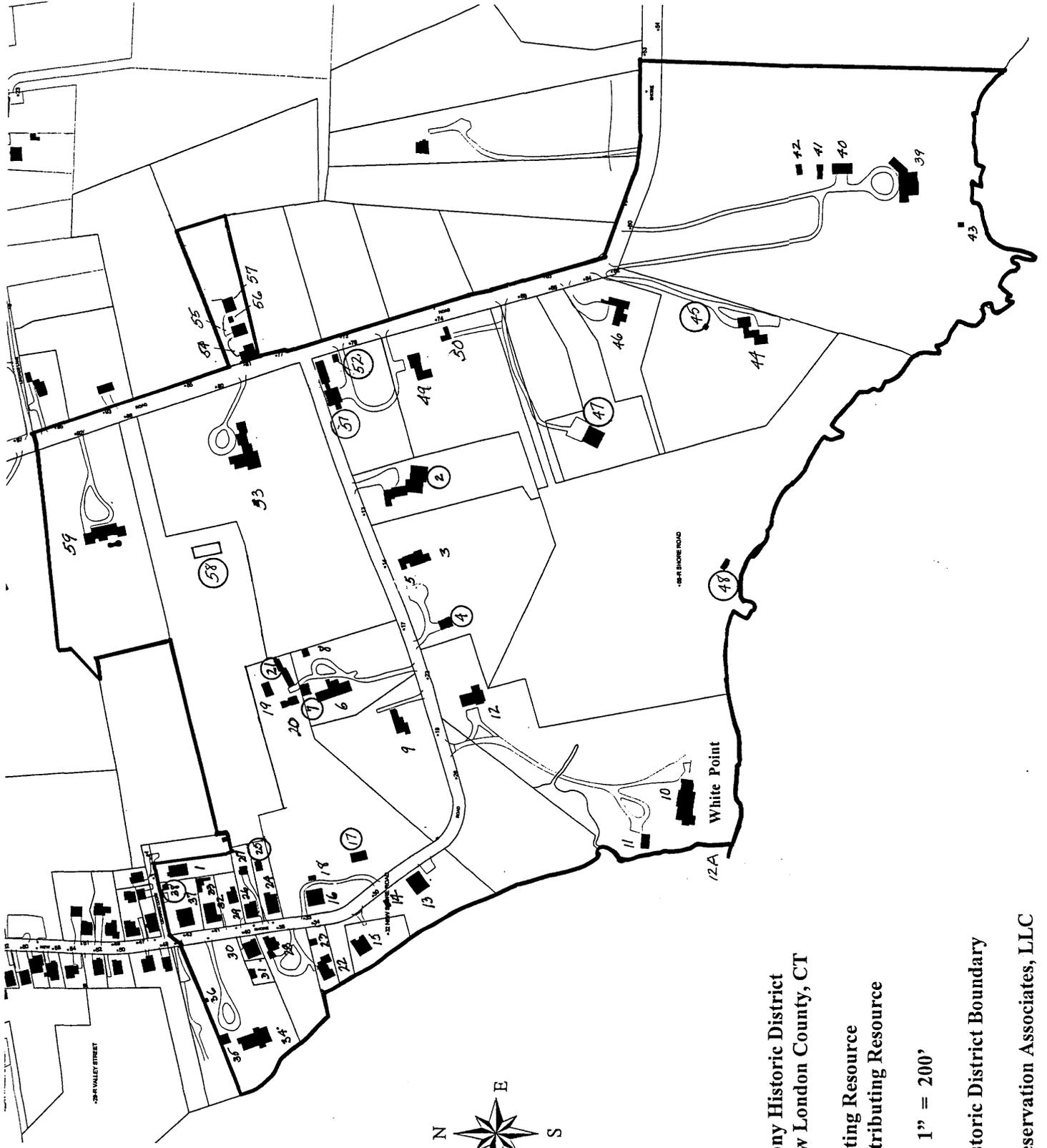
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Section Photo Page 1

List of Photographs

Photographer: Cunningham Preservation Associates, LLC and Gay Wagner
Dates: 4/03 and 7/96 Negatives on file: Connecticut Historical Commission

1. Mary Batterson Beach Estate, 60 Shore Road, facade and west elevation, camera facing NE
2. Henry C. White Estate, 22 Shore Road, façade, camera facing N
3. White Estate Boathouse, camera facing NW
4. Henry C. White House, 19 New Shore Road, camera facing NW
5. View from White Point: 42, 32, 28 New Shore Road (L-R), camera facing NW
6. White Family Cottage (2nd), 28 New Shore Road, camera facing SW
7. 32 & 34 New Shore Road, camera facing NW
8. White Family Cottage (1st), 33 New Shore Road, camera facing NE
9. Streetscape: 35, 37, 41 New Shore Road (R-L) camera facing NE
10. John Holbrook White Estate, 92 Shore Road, camera facing W
11. Nichols-Putnam House, 80 Shore Road, façade with new wing, camera facing W
12. Nichols-Putnam House, 80 Shore Road, rear wing, camera facing SE
13. Enders' Caretaker's Cottage, 74 Shore Road, camera facing NW
14. John O. Enders Estate, 14 New Shore Road. camera facing SE
15. John O. Enders House, 64 Shore Road, camera facing SW



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- # Contributing Resource
- Ⓝ Non-Contributing Resource

Scale: 1" = 200'

Bold Line is Historic District Boundary

Cunningham Preservation Associates, LLC

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9. Major Bibliographic References

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Internet Sites

www.artnet.com.

www.askart.com/Biography. See also/image gallery and /museums.

www.flinngallery.com/Whitefamily.

www.grenninggallery.com/White.

www.upenn.edu/GSFA/Eyre.

10. Geographical Data

Verbal Boundary Description: The boundaries shown on the attached district map are delineated on a scaled Waterford Tax Assessor's Map supplied by Town of Waterford.

Boundary Justification: Long Island Sound forms a natural boundary on the west and south sides of the district. The north and east boundaries are drawn to encompass all contributing resources associated with the development of the Hartford Colony during its period of significance, and to exclude a public boat launch on the northwest and modern residential development and/or vacant lots on the periphery. Shore Road forms the east boundary, except for some related outbuildings on the east side of this street. This boundary turns west at the north property line of 92 Shore Road, the last associated historic property on this street. As it returns across New Shore Road to the shoreline of Long Island Sound, this boundary is drawn to include some of the better preserved earlier historic cottages at Pleasure Beach, 75 percent of which were acquired between 1929 and 1941 by William H. Putnam, one of the later members of the Hartford Colony (see 8:5).

Hartford Colony Historic District

Name of Property

New London, CT

County and State

10. Geographical Data

Acreage of Property 60

UTM References

(Place additional UTM references on a continuation sheet)

1	18	738860	4576850	3	18	739720	4576160
	Zone	Easting	Northing		Zone	Easting	Northing
2	18	739410	4576630	4	18	739710	4575850

___ 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 Associates, LLC date 4/10/03

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

city or town Middletown state CT zip code 06457

Property Owner

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

name _____
street & number _____ telephone _____
city or town _____ 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.).