

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

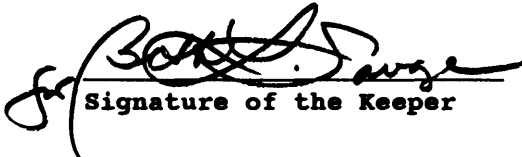
SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 99000406 Date Listed: 04/14/99

Moore Jr., William, House Litchfield CT
Property Name County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

4/14/99
Date of Action

=====

Amended Items in Nomination:

8. Statement of Significance: Area(s), Criteria and Period

Archeology has not been justified as an applicable area of significance; Criterion B applies for the association of Moore as a significant individual in the chair industry; and the applicable period of significance has been clarified as c.1820-1832, which relates to the house's date of construction and Moore occupancy.

This information was confirmed with John Herzan, National Register Coordinator, CTSHPO, by telephone.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without attachment)

PROPERTY NAME William Moore, Jr., House, Barkhamsted, Connecticut

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria

[Signature] 2/25/99
Signature of Certifying Official Date

John W. Shannahan, Director, Connecticut Historical Commission
State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

- Entered in the National Register _____
- Determined eligible for the _____
National Register
- Determined not eligible for the _____
National Register
- Removed from the National Register _____
- Other (explain): _____

[Signature] 4/14/99
Signature of Keeper Date of Action

PROPERTY NAME William Moore, Jr., House, Barkhamsted, Connecticut

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6. FUNCTION OR USE

Historic:	<u>DOMESTIC</u>	Sub:	<u>single dwelling</u>
	<u>INDUSTRY</u>		<u>manufacturing facility</u>
Current:	<u>DOMESTIC</u>	Sub:	<u>single dwelling</u>
	_____		_____
	_____		_____

7. DESCRIPTION

Architectural Classification:	Materials:
<u>EARLY REPUBLIC/Federal</u>	Foundation: <u>STONE</u>
_____	Walls: <u>BRICK; SYNTHETIC/vinyl</u>
_____	Roof: <u>ASPHALT</u>
	Other Description: _____

Describe Present and Historic Physical Appearance.

The residence of William Moore, Jr. (1764-1833), is a ca. 1820 two-story brick Federal house with three-bay gable end toward the street. The site was the location not only of his house but also of Moore's shops, where he made painted chairs similar to those manufactured by his junior contemporary and fellow townsman, Lambert Hitchcock (1795-1852). While visual evidence of the shops no longer remains, the house is in a good state of preservation with many fine interior original components and finishes.

The house consists of a 25' x 36' main block and a 25' x 14' rear section. The foundation of the 25' x 36' main block is made of large granite blocks above which the walls are laid up in common bond, painted white. In the front elevation, which faces northwest close to the street, the door is in the right (west) bay, approached by three risers of schist stone blocks. The door is recessed with two-stage double-beaded surround but no protective hood. Two 6-over-6 windows with dressed stone sills and lintels are evenly spaced to the left at the first floor under three at the second story. A flat molded cornice of original moldings runs across the front of the house above the second-floor windows, and returns on the two side elevations. Raking cornices form a recessed brick pediment with a blind semi-elliptical window in the center of its tympanum. A small brick chimney rises just east of the roof ridge. The corbelled top indicates that it was rebuilt in the late 19th century. A similar chimney at the rear has a similar corbeled top. (Photograph 1)

In the four bays of the southwest side elevation, a door occupies the second bay (Photograph 2). The stone lintel of the doorway is one row of brick below the height of the sills of its neighboring windows (Photograph 3), as is the front door lintel, indicating the side doorway may be original. The side door also has a tooled stone

sill. The iron vertical anchor above the doorway indicates the presence of a tie rod running from one side wall to the other. The side door is approached by modern stone and concrete steps. Windows in this elevation are 6-over-6. A frame section of the house behind the main brick block probably replaces an earlier component of speculative nature (see below). Windows in the rear section are 2-over-2.

On the northeast side elevation there are three bays, with door in the front bay. While this door has no stone lintel, it, too, is one row of brick below the height of neighboring windows. Second-floor windows on this elevation are 2-over-2. A one-story shed-roofed porch protects a door to the rear section. The porch railing spindles and posts are turned (Photograph 4).

The front door opens to a hall with stair rising against the left wall (see first-floor plan, Fig. 2). The stair is a straight run with C-curve cutouts on the step ends. Square balusters and a small round newel support a Federal-style handrail. A bed of moldings runs under the open string of the stair. (Photograph 5) The flat trim around the doorways and the delicate Federal-style moldings of the window surrounds in the hall appear to be original, as do the floor boards.

The next room to the rear, the parlor, is dominated by a Federal mantel which displays a vernacular, countrified attenuated tall entablature. Paneled pilasters flanking the firebox continue up through the frieze in fluted extensions over which the mantel shelf breaks out. The firebox has an iron lintel and the hearthstone looks original. The chair rail encircling the room appears to be original because the wall is plastered above and below it without a wooden wainscot as usually found in 18th-century work. The floor is made of blind-nailed random-width boards and is probably original, as are the window casings. The vertical sheathing and bookcases on the fireplace wall are alterations. (Photograph 6)

The front room of the house, now the dining room, also has a fireplace projecting into the room from the front wall, but most of the wood trim of the mantel has been removed, exposing the brick. The mantel shelf remains; it is bowed and breaks out at the ends. Window casings are original; flooring is an early-20th-century replacement.

The room to the rear of the dining room on the east side is now a modern kitchen. Only its floor of wide boards, surface-nailed, is probably original. The rear section of the house is laid out with an office in the west corner room and with back hall, closet, and bathroom. The door leading into the bathroom, moved from elsewhere, is an early-19th-century six-panel door with small raised panels at the top which, on the verso, are enriched by small Federal moldings. The back stair leads up from the rear section but the stair is in the main block. It is a straight narrow enclosed run with shallow treads and tall risers, extremely steep.

The front stair rises to a landing one riser below the level of the second floor (Photograph 7). To the east and front is the master bedroom. Its Federal fireplace mantel is similar to the one in the parlor, displaying flanking pilasters, wide frieze, and mantel shelf which breaks out over the pilasters, but there are also several points of difference. Here the chimney breast projects into the room and the mantel shelf returns down the sides of the chimney breast; the lintel is marble; and the fluted pilasters taper from their bases to the tops, a detail characteristic of Federal work in Connecticut. The firebox is built on the Rumford principal of shallow depth and splayed sides, an arrangement designed to throw maximum heat out into the room. The

floor is original face-nailed random-width boards. Trim around the doors and windows and baseboards appears to be original; the chair rail is added. (Photograph 8)

The small space to the east of the landing is enclosed by a continuation of the stair balustrade and has original flooring and window trim. The purpose of this space is obscure; it may have been part of a room that included the front area now partitioned off as a bathroom. The next space to the rear is a small upstairs sitting room, followed by a bedroom over the parlor, which is essentially plain. The bedroom across the hall, over the kitchen, is entered by another early-19th-century door with delicate Federal-style moldings around the panels. The room's plasterwork and wooden surfaces are all original. A small closet has been added.

A brick wall is exposed at the rear of the main block. It is laid up in common bond with wooden sleepers and with pockets for rafters (Photograph 9). The sleepers and pockets indicate that there was a 1 1/2-story structure behind the main block with ridge perpendicular to the main ridge.

(John Obed Curtis walked through the house on May 28, 1998, making observations on architectural features for a video recording as he progressed. The tape has been transcribed and the above description of the interior of the first and second floors is taken from the Curtis video and its transcription.)

In the attic, the common rafters, which are up-and-down sawn, are at an angle characteristic of Federal-era low-pitched slopes. Collar ties of 2" x 4"s have been added below the ridgepole. Roof boards appear to be original. In the front the brick outline of the interior of the fanlight is visible, and the chimney is seen to be corbelled to the east to avoid the fanlight (Photograph 10). The rear chimney is free-standing, about one inch of space existing between it and the rear wall. A six-pane window in the rear gable may be the sole remaining original sash in the house.

The basement walls are stone rubble to the frost line, where they become brick, which is on the interior of the granite veneer blocks visible on the exterior. The front chimney terminates in two piers, rather than a solid chimney base. The lintel connecting the piers at ceiling level is now supported by a Lally column and the wooden structure below the hearth has been replaced. The rear chimney rests on a conventional solid base, in which there is a small door for cleaning out ashes from the firebox above. The basement ceiling continues to show adzed and half-round joists, some sistered with 2" x 8"s (Photograph 11).

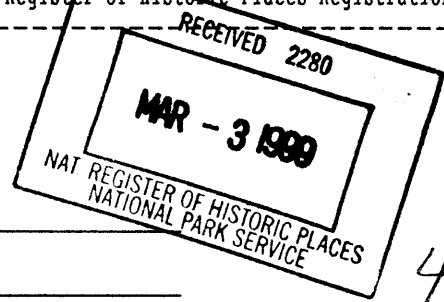
There is no basement under the rear section of the house, only a crawl space, suggesting that whatever structure stood there was not of as much importance as the house itself. The grounds of the property include a ca. 1980s one-car frame garage.

The immediate site of the house is flat, carrying into the side of a hill which continues up to the east and south. A brook flows westward from up the hill following a course running in front of the house, across the street. William Moore, Jr., constructed a frame aqueduct which tapped into the brook up the hill east of the house and brought water to his yard behind the house to turn a power wheel. The water was then discharged back into the brook in front. (Exhibit A and Roberts interview). The Barkhamsted Municipal Historian remembers frame sheds standing in the area behind the house; these were Moore's shops powered by water from the elevated flume.

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1. NAME OF PROPERTY

Historic Name: William Moore, Jr., House

Other Name/Site Number: NA

2. LOCATION

Street & Number: 5 Mountain Road Not for publication: NA

City/Town: Barkhamsted Vicinity: Riverton

State: CT County: Litchfield Code: 005 Zip Code: 06065

3. CLASSIFICATION

Ownership of Property

Private: x

Public-local:

Public-State:

Public-Federal:

Category of Property

Building(s): x

District:

Site:

Structure:

Object:

Number of Resources within Property

Contributing

 1

 1

 2

Noncontributing

 1 buildings

 1 sites

 structures

 objects

 2 Total

Number of Contributing Resources Previously Listed in the National Register: NA

Name of related multiple property listing: NA

History

William Moore, Sr., arrived in Barkhamsted from Southwick, Massachusetts, ca. late 1780s. Presumably William Moore, Jr., then in his late 20s, and other family members came with him. In the record of a purchase of property entered in the Barkhamsted Land Records on September 17, 1789, William Moore, Sr., is said to be of Southwick, Massachusetts, but in a conveyance to William Moore, Jr., May 18, 1791, William Moore, Sr., is of Barkhamsted. The family established themselves in the neighborhood which became known as Riverton, located near the junction of the Still River and the West Branch of the Farmington River. They became builders and brickmakers, and soon owned several houses.

William Moore, Jr., engaged in the manufacture of painted chairs, as did Lambert Hitchcock. *Cabinet Makers of America* suggests that Moore was active as early as 1790; Lambert Hitchcock opened his factory in 1818. Although Moore was 30 years older than Hitchcock, the two dealt with each other in business and in town affairs. Both pledged support to the Protestant Episcopal Society in Hitchcocksville for building Riverton's Union Church in 1828 (Wheeler, p. 22; listed in the National Register of Historic Places on February 21, 1985). Since Moore was older and came to town before Hitchcock, it may be that he made the familiar stenciled wooden chairs first. As one writer puts it, "It is not known just what type of chairs William Moore, Jr., made before Hitchcock completed any, but chairs signed 'William Moore, Jr.' definitely identify his products as replicas of a Hitchcock pattern; or was it vice versa?" (Kenney, p. 106). Specialists sometimes identify differences between Moore and Hitchcock chairs in the number of turnings on the legs, the spread of the legs, and the direction of the arrows on the stiles (Exhibit B). Presumably there was some difference between the machinery in the two shops.

Tradition has it that Moore made chairs for Hitchcock, as well as for sale to customers generally. Since Hitchcock sold chair parts (knocked-down chairs) before he sold completed products, it is possible some of his parts originated with Moore. (The principal of interchangeable parts was in vogue in chairmaking as it was in the clock industry at the time.) Thus the question of what is a Moore chair and what is a Hitchcock chair affords some areas of overlap. Hitchcock signed most of his completed chairs and Moore some of his, on the backs of the seats.

There were also some differences and much similarity in the stenciling. Hitchcock customarily used an arrow pointing down on stiles, Moore an arrow pointing up (Exhibit B). On the other hand, women employed to do the stenciling in their homes could repeat the pattern and colors used on a Hitchcock chair for a Moore chair. A difference in spread of the front legs can also be seen in Exhibit B; the Moore chair shows greater spread. Whether this detail was faithfully followed by either or both makers over time is not known. Both used cane and rush seats. One possibility is that chairs purchased by Hitchcock from Moore were signed by Hitchcock.

Evidence of Moore's financial investment in Hitchcock's affairs is given by Hitchcock's assignment of assets to his creditors in 1829. One of the creditors listed was Moore, to whom Hitchcock owed the amount of \$1,015.09 (Kenney, p. 104). Thus, Moore dealt with Hitchcock not only in community affairs and manufacturing, but also in a financial relationship whereby he provided working capital to the younger man. The unfortunate debt unpaid by Hitchcock no doubt aggravated Moore's own financial problems, which led to an assignment of assets to creditors by Moore the following year.

Some sense of the relative sizes of the Moore and Hitchcock operations is given by comparison of Hitchcock's assignment of his assets for the benefit of creditors in 1829 with the corresponding document for Moore in 1830. Hitchcock listed 3,500 chairs in inventory plus "large quantities" in various markets on consignment for sale (Kenney, p. 112). Moore listed 410 on consignment (Exhibit A).

The quality and appearance of Hitchcock and Moore chairs appear to be similar to the point of being identical or interchangeable. Moore's place as an important participant in the Riverton chair manufacturing industry of the first quarter of the 19th century is clear. Moreover, the activity in Riverton was part of a larger chair manufacturing industry numbering perhaps 200 shops that extended from Baltimore, Maryland, north to the state of Maine. Hosley lists four chair manufacturers in the northern Connecticut area alone in addition to those in Riverton (p. 14).

The chair-manufacturing industry was comparable to clock manufacturing in that production was carried out in factories using interchangeable parts and the products were inexpensive. An example of one of the many clock manufacturing factories was the Gilbert Clock Company in adjacent Winsted, Connecticut. Chair manufacturing and clock manufacturing were early forms of American mass production of inexpensive consumer goods. The William Moore, Jr., House and site are intimately connected with this early-19th-century industrial history.

Little survives in the way of documentation and artifacts related to the once thriving early-19th-century painted-chair manufacturing industry. Since they were inexpensive mass-produced items, the chairs did not become cherished heirlooms and were not collected by connoisseurs. Few large museums collect painted chairs, exceptions being the Metropolitan Museum in New York and the museum of the Connecticut Historical Society, Hartford, each of which has two. The Hitchcock Museum in Riverton has five chairs attributed to William Moore, Jr., and the Metropolitan one. Most museums, such as the Wadsworth Atheneum in Hartford, Connecticut, and the Boston Museum of Fine Arts, do not have early-19th-century painted chairs. In the absence of comparable artifacts elsewhere, the home and factory site of William Moore, Jr., assume outstanding significance as symbols of the industry.

The causes of the demise of the painted-chair manufacturing industry at the conclusion of the first quarter of the 19th century were several in number. In terms of fashion, the chairs had been in vogue for several decades, based on, or derived from, the seminal 1782 pattern book of Thomas Sheraton (1751-1806). There were too many manufacturers competing for a shrinking market. Hosley reports that chairs were supplied in Hartford from other sources at a cost of 35 cents each, far below Riverton's prices (p. 15). Duncan Phyfe (1768-1854) began to bring out heavy scroll furniture ca. 1820, anticipating the Victorian era's demand for intricately detailed over-stuffed chairs in the Empire style. Also, chairmaking was moving westward, eventually culminating in the establishment of Grand Rapids, Michigan, as a center for mass production of popularly priced goods. These various forces were articulated in Riverton in 1829 and 1830 with the business difficulties of the town's leading chairmakers.

Presumably, the land now known as 5 Mountain Road was included in the 1791 sale of property by William Moore, Sr., to William Moore, Jr., for a consideration of 50 pounds. It appears that after operating the elevated flume and accompanying shops successfully for a period of years, William Moore, Jr., built the Federal-style house. The rear section of the new house may have been an already-standing shed, or perhaps

the kitchen, as no early-19th-century kitchen facilities are now present. The specific mention of the chair shops and aqueduct in the 1829 assignment for benefit of creditors indicates that the manufacturing facilities were in use at that time or at close to that time. The value of \$1,250 assigned to the property in the assignment is evidence of substantial improvements to the property made during the ownership of William Moore, Jr. The combined evidence of transactions set forth in the land records, the citation of "Brick House with 2 acres land & Chair Shops, including aqueduct" in the assignment to creditors, and the recollections of the Municipal Historian establish 5 Mountain Road as the house William Moore, Jr., built and lived in. He and the house and the site all were significant in the history of the chair-manufacturing industry.

Introduction of the aqueduct was an ingenious scheme for providing power to the site. While the elevated frame structure is gone, the stone-lined brook continues to run from up the hill down in front of the house where it functioned as the spillway. Douglas Roberts, life-long resident of Riverton, Barkhamsted Municipal Historian, and chair restorer artisan by trade, remembers from his youth sheds standing behind the house which were Moore's shops. Roberts' recollections build on the evidence of the assignment to creditors, entries in the land records, and the artifacts themselves to strengthen the identity of the property as the home and chair-manufacturing site of William Moore, Jr.

In accordance with the bankruptcy procedure of the times, assignment of assets to trustees representing creditors, under supervision of the probate court, put the assets in trust but did not transfer title. After the assignment of the assets of William Moore, Jr., he moved to Saugerties, New York, from which location he transferred title of his holdings in 1832 (BLR 12/70). Moore died in Saugerties in 1833.

Architecture

The design, proportions, and decorative details of the William Moore, Jr., House accurately display the character-defining features of a Federal-style house. The three-bay front elevation under pediment has the distinctive spacing of door and windows associated with the style, while the fanlight in the tympanum is a quintessential Federal detail. The tooled stone window and door sills and the wooden cornice moldings which encircle the roofline exhibit good craftsmanship. Original windows presumably were 12-over-12.

The three doorways are different from one another. The front door is set in the deepest recess and has the most elaborate wood casing, consisting of two steps with the outer step embellished by two beads. The west door is recessed a medium depth in a single-step wood enframingent which carries one bead. This door does have stone sill and lintel. The east doorway recess is the shallowest, is plain, and has no stone lintel. It may not be an original doorway. Another out-of-the-ordinary circumstance is the presence of four bays on the west elevation and three on the east, for which circumstance no explanation is known.

The floor plans, beginning with the entrance hall and its straight-run stairway along one wall, is in the traditional Federal mode. The carved step ends and restrained treatment of the stair balustrade are original features. The fireplace mantels of the parlor, front room, and master bedroom all show the Federal characteristics of flanking pilasters, wide frieze, and mantel shelf that breaks out at the ends. The window and door trim in most instances is original, as well as the

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally:___ Statewide:___ Locally: x

Applicable National Register Criteria: A x B___ C x D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G___

Areas of Significance:	Period(s) of Significance	Significant Dates
<u>ARCHITECTURE</u>	<u>ca.1820 1948</u>	_____
<u>ARCHEOLOGY</u>	<u>ca.1800 1832</u>	_____
<u>INDUSTRY</u>	_____	_____
_____	_____	_____

Significant Person(s): William Moore, Jr. (1764-1833)

Cultural Affiliation: NA

Architect/Builder: William Moore, Jr. (1764-1833)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

The William Moore, Jr., House is significant architecturally because it is a good example of a brick Federal building now maintained in an exemplary state of preservation, especially the fine interior details. The site is significant in the history of painted chair manufacturing because here William Moore, Jr. (1764-1833), predecessor, supplier, and financier to Lambert Hitchcock, manufactured inexpensive painted chairs which have an important but little-recognized place in American artistic and industrial history. The site offers the opportunity for developing information about historic early-19th-century industrial technology through excavation and study of an aqueduct and the buildings to which it conveyed water to power the manufacture of chairs.

floors of several rooms, which are made of random-width boards. The presence of hand-planed six-panel doors embellished with delicate Federal moldings is to be noted.

The overall proportions and appearance of the house and many of its details are original and well-maintained, providing a fine example of a brick Federal building in a good state of preservation.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Barkhamsted Assessor's Records.

Barkhamsted Land Records. 12/70, July 7, 1832

Volume 1, page 491, September 17, 1789. Allyn to William Moore, Sr., of Southwick.

Volume 3, page 67, May 18, 1791. William Moore, Sr., of Barkhamsted, to William Moore, Jr. Land only.

Volume 11, page 280, June 11, 1830. William Moore, Jr., to Lancelot Phelps, Rosswell Moore, and William E. Williams. 100 acres, three dwellings, store, in trust for benefit of creditors.

Volume 11, page 325, March 9, 1831. William Moore, Jr., for \$273 to Ezra Dolittle, 13 1/2 acres north of Mountain Road.

Volume 12, page 70, July 7, 1832. William Moore, Jr., of Saugerties, New York, to Rosswell Moore for \$5,000 two parcels, three dwellings, and other buildings standing thereon (presumably shops).

Barkhamsted Probate Records.

Volume 1, page 162, September 14, 1829. Assignment of assets to trustees of creditors of Lambert Hitchcock.

Volume 1, page 166, June 11, 1830. Assignment of assets to trustees of creditors of William Moore, Jr.

Cabinet Makers of America. Exton, Pennsylvania: Schiffler, Ltd., 1957.

Curtis, John Obed. Video tape of walk through of William Moore, Jr., House, May 28, 1998.

Fraser, Esther Stevens. "Random Notes on Hitchcock and his Competitors." *Antiques Magazine*, August 1936, pp. 63-67

Gropz, George. *The Furniture Doctor.* New York: Garden City Publishing Company, 1962.

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- Hosley, William N., Jr. "Wright, Robbins & Winship and the Industrialization of the Furniture Industry in Hartford, Connecticut," *The Connecticut Antiquarian* 35(December 1983)2, 12-19.
- Kenney, John Tarrant. *The Hitchcock Chair*. New York: Clarkson N. Potter, Inc., 1971.
- Malley, Richard C., Curator, Connecticut Historical Society Museum. Interview, September 9, 1998.
- Newell, Robert L., Jr., appraiser of American decorative arts. Conversation, September 9, 1998.
- Ransom, Catherine A. "Research on the William Moore, Jr. (Rosen) House." 1998.
- Roberts, Douglas, Barkhamsted Municipal Historian. Audio tape on William Moore, Jr., recorded at Hitchcock Museum, June 17, 1998.
- _____ Interview, August 28, 1998.
- Sheraton, Thomas. *The Cabinet-Maker and Upholsterer's Drawing Book*, with a new introduction by Joseph Aronson. New York: Dover Publications, 1972, reprinted from 1793 edition (of 1782).
- Wheeler, Richard G., and Hilton, George, eds. *Barkhamsted Heritage, Culture and Industry in a Rural Connecticut Town*. Barkhamsted: Barkhamsted Historical Society, Inc., 1975.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: # _____
- Recorded by Historic American Engineering Record: # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other: Specify Repository: _____

10. GEOGRAPHICAL DATA

Acreage of Property: .37

UTM References: Zone Northing Easting Zone Northing Easting

A 18 4647350 664380 B

Verbal Boundary Description:

The boundary is shown by the dashed line on the civil engineer's survey, Figure 1.

Boundary Justification:

The boundary encompasses the land that goes with the house at present and for at least most of the 20th century.

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II. FORM PREPARED BY

Name/Title: David F. Ransom, Consultant, reviewed by John F.A. Herzan, National Register Coordinator

Org.: Architectural Historian

Date: August 1998

Street/#: 83 Avery Heights

City/Town: Hartford

State: CT

ZIP: 06106

Telephone: 860 953-8626

List of Photographs

Photographs were taken by David F. Ransom in July 1998. Negative are on file at the Connecticut Historical Commission. Photographs are keyed on Figures 2 and 3.

- Photograph 1
View east
- Photograph 2
View north
- Photograph 3
Detail
Northwest side elevation
View northeast
- Photograph 4
Northeast side elevation
View south
- Photograph 5
First floor, front hall
View southeast
- Photograph 6
First floor, parlor
Fireplace wall
View south

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Photograph 7
Second floor
Stair to first floor
View northwest

Photograph 8
Second floor
Master bedroom fireplace
View north

Photograph 9
Second floor
Rear wall
View north

Photograph 10
Attic
View northwest

Photograph 11
Basement
View northwest

List of Figures

- Figure 1. 1984 Engineer's Survey
- Figure 2. First floor plan, photo key
- Figure 3. Second floor plan, photo key.

List of Exhibits

- Exhibit A. Assignment of assets of William Moore, Jr., for benefit of creditors.
- Exhibit B. Hitchcock and Moore chairs.

SANDERSON & WASHBURN

SIMSBURY, CONN.

BY J. J. E. DATE 3-30-84 PROJECT SURVEY - ARCHER & WEBSTER

SCALE 1" = 100'

CHG. BY JJE DATE 3-21-84 MOUNTAIN ROAD
BARKHAMSTED, CONN.

JOB

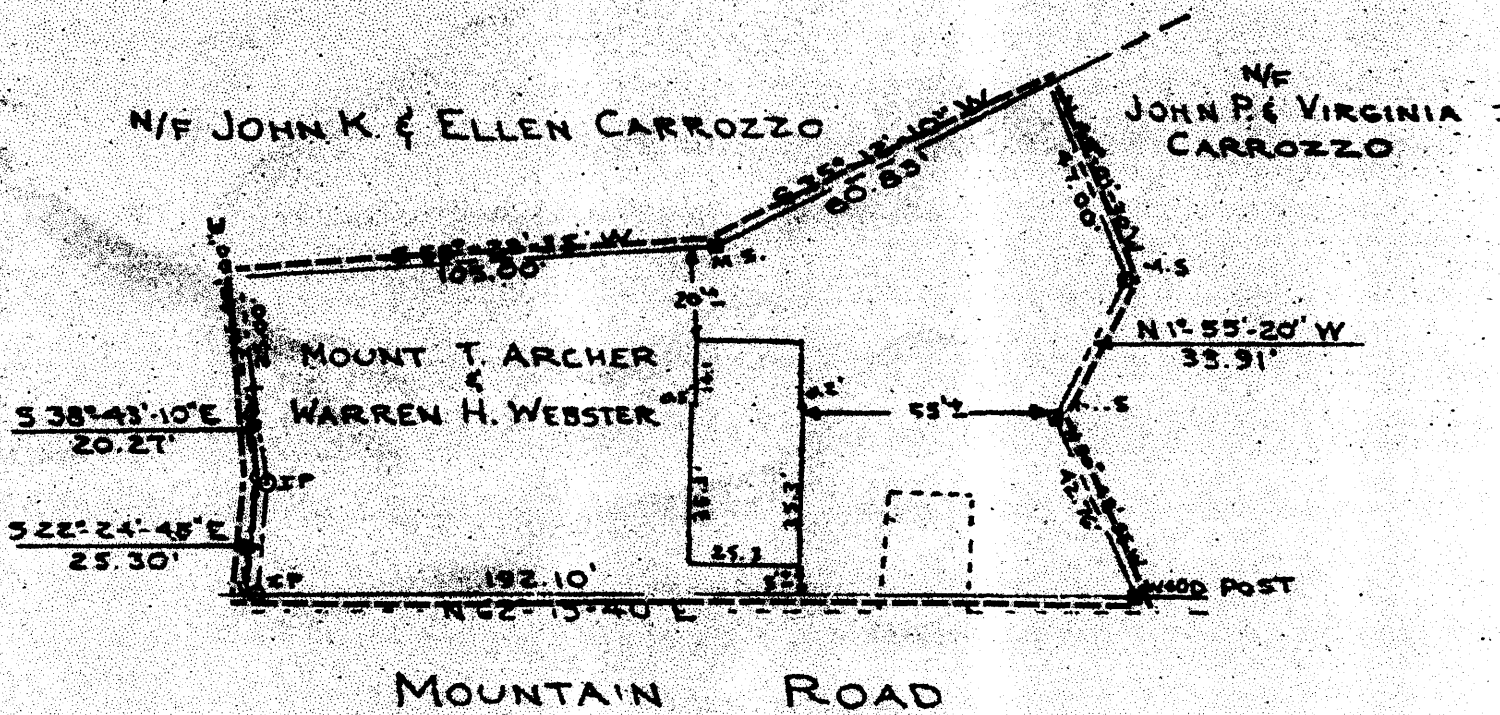


Figure 1
 William Moore, Jr., House
 Barkhamsted, Connecticut
 1984 Engineer's Survey
 Boundary -----



Moore (Rosen) House

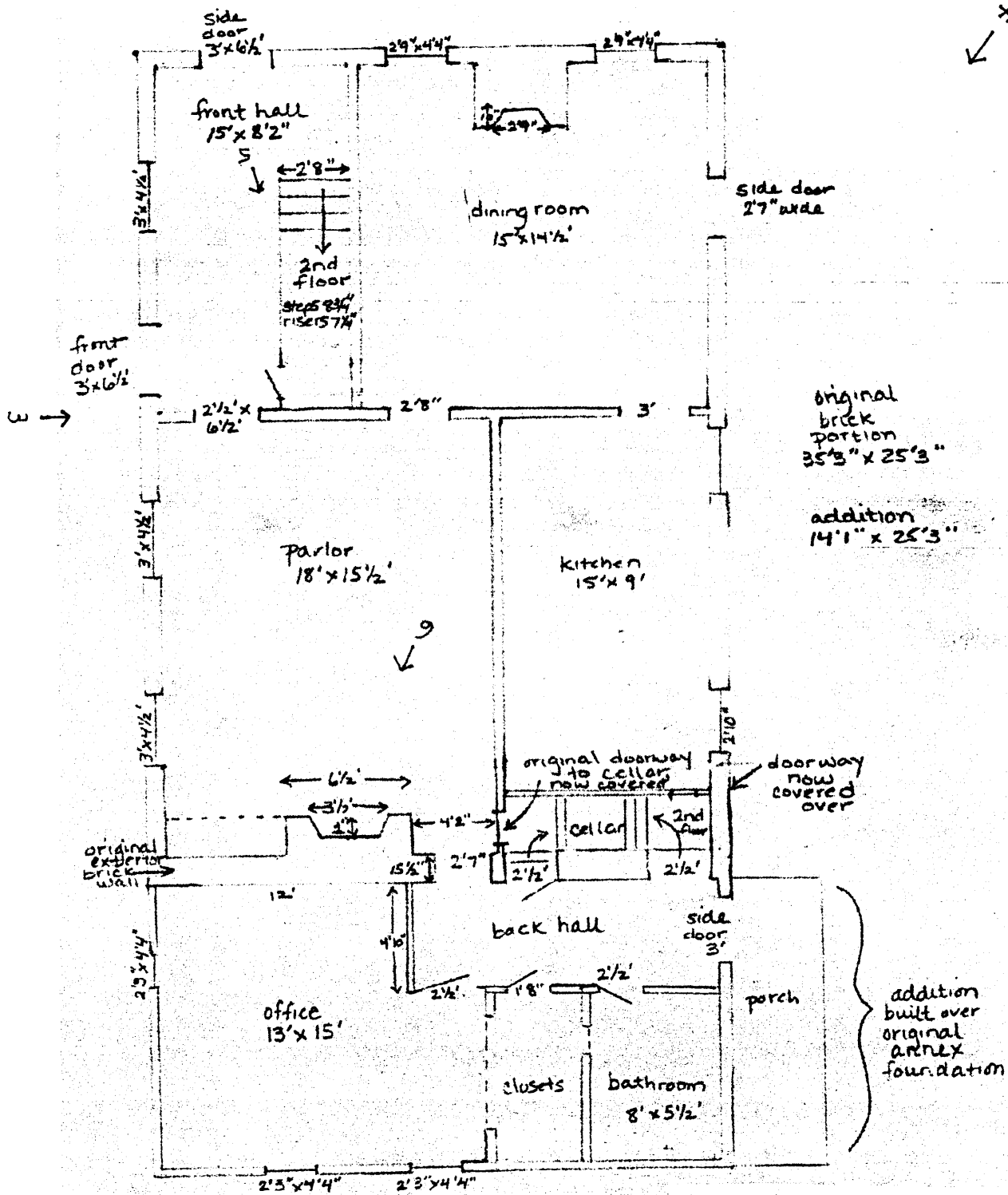


Figure 2

William Moore, Jr., House

Barkhamsted, Connecticut

Floor plans drawn by
Catherine Ransom

Photo key

First Floor

35'3" x
25'3"
original,
brick portion

14'1" x
25'3"
addition

addition
built over
original
annex
foundation

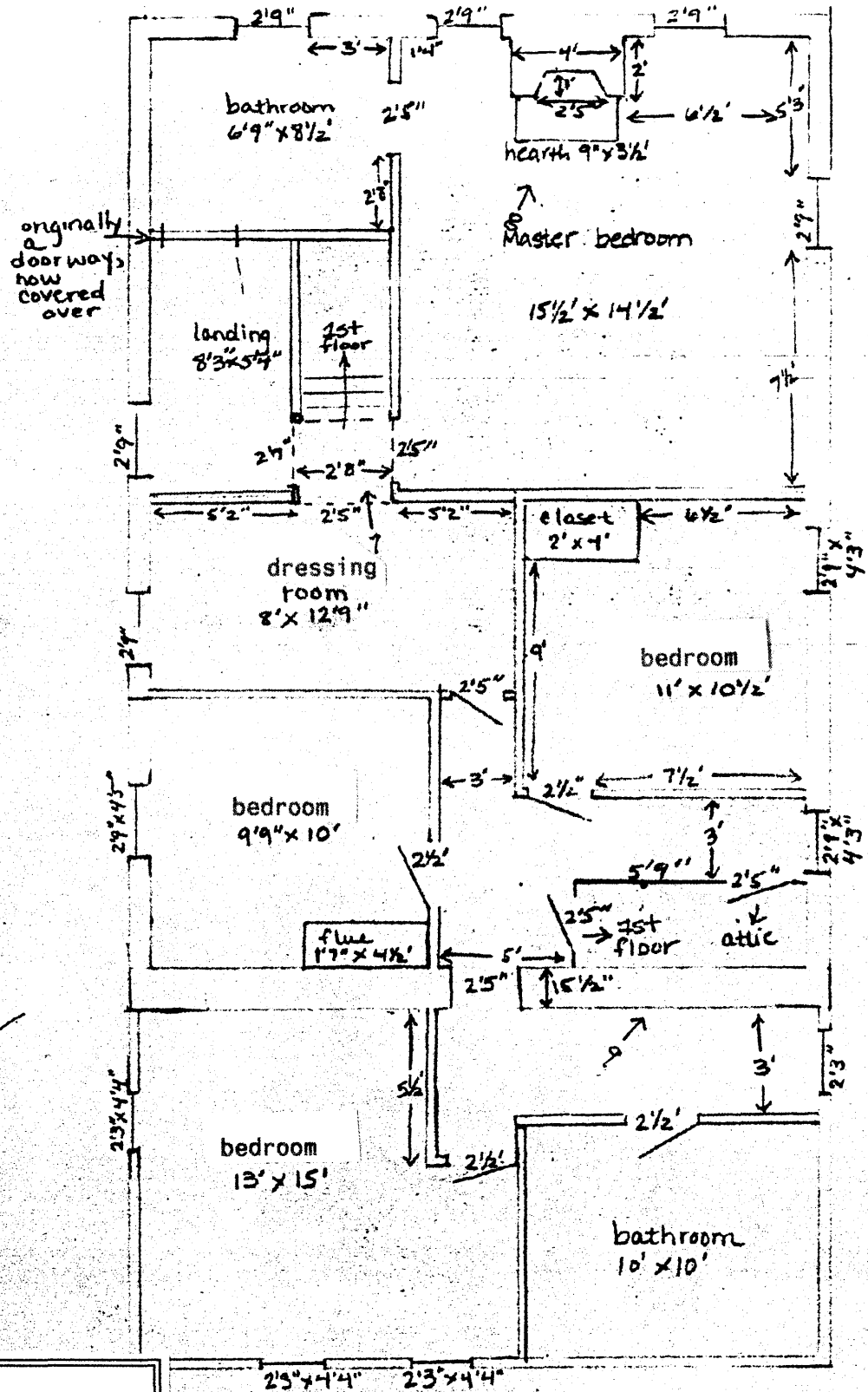


Figure 3

William Moore, Jr., House

Barkhamsted, Connecticut

Floor plans drawn by
Catherine Ransom

Photo key

Second Floor

There is little doubt that the debt shown in Lambert Hitchcock's assignment was a contributing factor to the financial difficulties that beset William Moore, Jr., a year later. In any event, we find that on June 11, 1830, William Moore, Jr., also executed a deed of assignment for the benefit of his own creditors. The inventory of his assets included nearly five hundred chairs, and the distribution of them is interesting as an indication of his widespread sales at that time. A partial list of Moore's accounting follows:

Tavern Stand & 2½ acres land inc. barn & Shed	\$1,750.00
✓ Brick House with 2 acres land & Chair Shops, including aqueduct	1,250.00 ✓
Old Red House and Garden	450.00
90 Acres of land including barn	1,395.00
Store and land on West side of Turnpike Road	600.00
100 Chairs on way to Philadelphia	62.00
46 " in Northampton, Mass. with G. & I. Wills	28.52
46 " at Chester Village with Lewis Collins & Son	28.52
30 " with Laflin & Barnes, Blanford, Mass.	18.60
21 " with Lyman & Cowles, East Granville, Mass.	13.02
50 " with Charles Ely, West Springfield, Mass.	31.00
87 " with Francis Carlton, Springfield, Mass.	53.94
30 " with Lewis Nailey, New York	18.60

Exhkbit A

William Moore, Jr., House

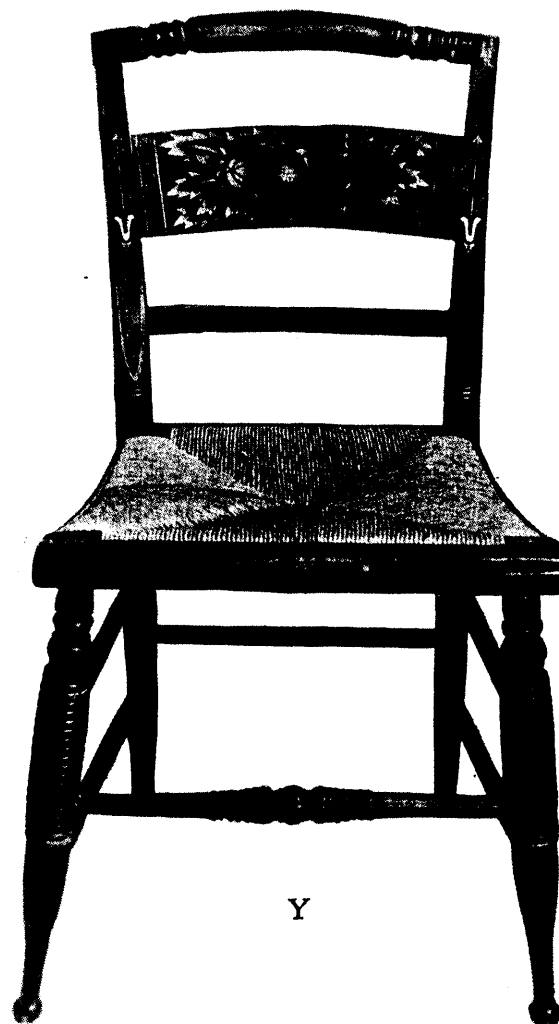
Barkhamsted, Connecticut

Assignment for benefit of
Moore's creditors

Kenny, John Tarrant. *The
Hitchcock Chair*. New York:
Clarkson N. Potter, Inc., 1971,
page 108.



X



Y

Exhibit B

William Moore, Jr., House

Barkhamsted, Connecticut

Chair X signed by Lambert
Hitchcock, Chair Y by
William Moore, Jr.

Kenney, John Tarrant. *The
Hitchcock Chair*. New York:
Clarkson N. Potter, Inc., 1971,
page 106.