

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

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

1. Name of PropertyHistoric name: Ezekial Beardsley-David Hare House and StudioOther names/site number: David Hare & Jacqueline Lamba House & Studio

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 148 Good Hill RoadCity or town: Roxbury State: CT County: LitchfieldNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

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

I hereby certify that this 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. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide X local

Applicable National Register Criteria:

X A B X C D

Deputy SHPO

7/28/25

Signature of certifying official/Title:

Date

Connecticut State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>2</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single dwelling

OTHER/Artists' Studio

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single dwelling

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19th CENTURY/Greek Revival

OTHER: Art Studio

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood clapboard, cut stone, asphalt roof

Narrative Description

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

Summary Paragraph

The Beardsley-Hare House is a two-and-one-half-story, post-and-beam frame Greek Revival-style house, built ca. 1835 for Ezekial Beardsley (1786-1864) and used by artists beginning in 1941. It sits on an 8.47-acre parcel on the east side of Good Hill Road (SR 317), in Roxbury, Litchfield County, Connecticut. The house has a side-hall plan with a one-and-one-half-story wing extending from the south elevation. The wing was originally built contemporary to the house, but has been enlarged and extended to the east through several separate constructions. Many of the character-defining features remain intact on both the exterior and interior such as early windows, original doors and trim, floors, plaster walls, fireplace surrounds, built-in cabinetry and door hardware. A ca.1941 art studio (contributing building) is located north of the house. Two barns dating from 2019 (both non-contributing) are located northwest of the house near the road. They replaced two deteriorated barns which shared the same footprints. A non-contributing swimming pool (ca. 2019) is also found at the rear of the house. The stone walls and open lawns enveloped by trees recall the property's agricultural past and it retains many of the spaces that were important to the property's 20th century history as an artists' retreat.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

Narrative Description

Setting

The Beardsley-Hare House is located on the east side of Good Hill Road (SR 317), in Roxbury, Litchfield County, Connecticut. It is set approximately 100 feet north of Wheaton Road on an 8.47-acre parcel bounded on the southwest by Good Hill Road, the east by land owned by the Roxbury Land Trust known as the Lilly Preserve, the southwest by a neighboring residence at 134 Good Hill Road, and the northwest by the property line of the neighboring house at 140 Good Hill Road. The property lies just over 1,775 feet southeast of the intersection of Good Hill Road with Dorothy Diebold Lane; 2,400 feet northeast of the intersection of Good Hill Road with Bacon Road; and 1.2 miles east of the center of Roxbury (*Figures 1-3*).

The house is placed on a slight rise with a low stone retaining wall running parallel to the road in front of the house that includes a set of narrow steps rising to the stone path which leads to the front entrance. A paved driveway leads from the road along the northwest side of the house and curves west toward the barns. Both barns are arranged with the gable ends facing the street on original stone foundations northwest of the house. A stone wall topped by a low fence continues along the road and west of the driveway (*Photographs 1, 20*).

At the rear of the house there is an open lawn that is interrupted by a rail fence surrounding an in-ground pool. A purpose-built painting studio is located near the northeastern edge of the open lawn area (*Photograph 2*). Mature trees line the sides and rear of the property. The north and west sides of the property contain a partially wooded area that is protected by a local land trust.

House (ca. 1835, Contributing Building)

The Beardsley-Hare House is two-and-one-half-story, gable-front-and-wing, Greek Revival style house built ca. 1835. The main section of the house measures 24' x 30' and has a side-hall entry. The gabled façade fronts onto Good Hill Road.¹ A one-and-a-half-story wing (22' x 21') with a lean-to roof extends from the south side of the main block and is part of the original ca. 1835 building. A ca. 1955 shed-roofed extension off the rear of the main block (24' x 14'), creates an enlarged modern kitchen. A single-story ell of various constructions extends from the east elevation of the wing lean-to: a small hyphen connector to a late 19th century outbuilding (14' x 21'), and at the easternmost end a former agricultural outbuilding or shed (10' x 14'). The overall first floor footprint is approximately 1,576 sq. ft., including all additions but excluding the porch; the footprint of the of the second floor is approximately 1,037 sq. ft. The roof throughout is clad in asphalt shingles, the walls are sheathed in narrow clapboard, and the entire ca. 1835 house rests on an ashlar cut stone foundation. The house has three chimneys: one on the ridge of the main block, one on the rear ell, and one exterior chimney on the south elevation of the wing. All three chimneys have bright white mortar, and what appears to be modern brick, which indicates

¹ Note: as the house faces southwest, for simplicity in this description, the front elevation is identified as west, with all other elevations following the appropriate cardinal direction.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

that they were rebuilt at some point during the early 20th century. See the **Photo Key** for a sketch of the first and second stories floor plan evolution.

Façade (west elevation)

The façade (west elevation) has clapboard siding and a full, gabled pediment surrounded by a deep entablature composed of a wide frieze and molded cornice (**Photograph 1**). The closed bed of the pediment sits atop prominent corner pilasters composed of flush, vertical boards topped with Doric capitals supporting a wide entablature consisting of a wide, flat frieze. A horizontally set, rectangular window with crossed linear tracery is found in the gable end and is embellished by a flat lintel and narrow sill. The windows are flanked by louvered shutters throughout.

The openings on the first and second stories of the façade are arranged unevenly with the two western openings set more closely together than the eastern one, which is aligned with the entrance on the first story. A cut granite stoop leads to the entrance, which is set within a recessed integral porch defined by a classical surround featuring a tall entablature with a projecting cornice supported by wide Doric pilasters. The door is flanked by partial, four-light sidelights set above vertical panels, and behind a wooden storm which has eight lights in the upper two-thirds of the door and a horizontal panel below (**Photograph 3**). The door itself is approximately two inches thick with two inset vertical panels with one horizontal panel above and one below. It retains the early hardware including a box lock and enamel doorknob set (**Photograph 4**).

The one-and-one-half-story gabled wing (former kitchen original to the house) extends from the south elevation of this main section of the house. It has a side-gable roof with a lean-to roof over the rear/east pantry/storage area and an open porch supported by slim, chamfered and cushioned posts set on wooden piers most likely added after the house was built. A set of wooden steps leads to the porch. A pair of six-over-six, double-hung sash windows are shielded beneath the two bays of the porch. Above the porch roof, there is a pair of six-light double-hung sash windows tucked beneath the eaves to provide light to the second, attic story.

North elevation

This elevation displays the simplicity of the form of the original house. The wide frieze band and molded cornice is carried along to the northern elevation, as are the corner pilasters. It features two, widely set six-over-six double-hung sash windows on the second story of the main section and a single window in the western bay and a door, accessed by a set of stone steps, in the eastern bay of the first-floor level. The north elevation of the ell off the wing features a window at the eave of the roof in the hyphen to provide light to the space within, and two six-light windows balanced in the former outbuilding section. The easternmost shed portion of this addition has vertical siding while the outbuilding has horizontal siding which wraps around the western elevation; the hyphen has narrower horizontal siding (**Photograph 5**).

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

East elevation

The east elevation of the building features a narrow overhang of the roof at the eaves with a narrow, molded band of trim and returns at the gable ends. These returns top the corner pilaster at the northeast corner of the house. A single six-over-six double-hung sash window is found high in the gable end and there are two widely spaced twelve-over-eight double-hung sash windows on the second story. A single-story, shed-roof extension covers the northern three-quarters of the rear of the main section of the house with a pair of 15-light French doors at the center flanked by 15-light floor-to-ceiling casements. A single twelve-over-eight window is found to the south of this extension on the first story; beneath that is a sloped metal basement door to provide basement access. On the side wing two three-light eyebrow windows are set near the eaves. On the first story of the wing beneath the lean-to roof is a six-light casement window (one of four that wrap around the southeast corner of the house). A short hyphen connects the wing lean-to to a single-story, gabled outbuilding perpendicular to the wing. This is further extended by a gabled shed. The roofline of the hyphen is slightly lower than the extensions and the foundation is concrete block vs. the rough-cut stone used on the foundation of the wing (*Photograph 6*).

South elevation

The elaborate cornice trim and frieze found on the façade continues along the southern elevation of the main block. The south elevation includes, from west to east, the side of the gabled wing and lean-to, the single-story hyphen connecting to an outbuilding and the attached shed. The exterior chimney is centered on the upper ridge line of the gabled wing, which is trimmed with a molded cornice with returns. The chimney is flanked by pairs of windows at the top of the gable that have been shaped to fit the angled opening along the top edge. A run of three windows is at the eastern corner. A single window is in the narrow hyphen. At the basement level, there is a single window set within a stone well. An entrance is located in the western section of the ell. A single square window is found east of the door and an open garage door with angled corners at top provides access to the storage shed at the far eastern part of the rear ell (*Photograph 7*).

Interior

The main entrance leads into a narrow, side stair hall. A closet, opposite the stairs, is tucked into the space created by the recessed entry and the south wall; its four paneled door type repeats throughout the house. The steep, straight stair is found against the south wall. The balustrade has a molded handrail, turned balusters set on squared bases, and a simple carved newel post with a flat cap and rounded edges (*Photograph 8*). A window on the south wall provides light to the stairwell and is outlined with wide, molded trim. This same trim profile is found throughout much of the first story. The walls and ceilings are plastered and there is paneling flanking the interior of the entrance door beneath the sidelights. The floors in the foyer are covered with pine boards.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

A door opens to the north into the front parlor. The ceiling here is trimmed with a molded cornice that matches the profile of the door and window surrounds. On the east wall, a paneled door in the northeast corner leads to the kitchen at the rear. It is located just north of a simple fireplace surround featuring wide pilasters flanking the hearth opening. These support an exceptionally tall, flat entablature topped by a thin line of molded cornice trim supporting a narrow, flat mantel (**Photograph 9**). The hearth stone is a single piece of granite. Windows on the north and west walls are arranged symmetrically and feature wide molded trim. There is little additional decorative detailing found in this room, even though it was originally designed as the most formal room in the house. A tall baseboard featuring a single line of beaded trim along the top edge lines the bottom of the walls. The floors in this room are constructed of wooden boards that appear to be original, and the walls and ceiling are plaster.

Continuing straight through the stair hall, a paneled door leads into a large living room located partially in the main block but largely in the side wing to the south, with the wall to the lean-to opened up (**Photograph 10**). Immediately upon entering, on the north wall is a closet and on the west wall a door to the basement beneath the front stairs. The large, L-shaped living space is defined by a fireplace against the south wall. The wall behind the fireplace is paneled and the fireplace itself is lined by a narrow band of molded trim. The mantel is a thin shelf with a delicate cornice that rests on two simple round brackets. The paneling and the fireplace surround both appear to be early 20th century additions. The hearth is a solid piece of granite. The ceiling of the room features boxed beams that run east/west. The southeastern corner of the room there is a series of ganged windows, which were part of the rehabilitation completed in the 20th century. A door opposite, on the north wall, leads into a small office space. Nearby, an opening on the east wall leads to a powder room within the one-story hyphen and down two steps to the rear addition. This space has an exposed brick firebox and chimney stack near the eastern wall of the room, exposed timber framing, a plaster wall on the eastern gable end and vertical pine paneling on the side walls and western gable end (**Photograph 11**). A small, lofted paneled door provides access to the rear attached outbuilding on the east wall (**Photograph 12**). A door on the south elevation leads outside.

On the north side of the L-shaped living space, a door leads to the kitchen, which has the exposed brick of the parlor chimney stack along the west wall. This space has been modernized and expanded to the east to include a laundry room along the north wall. Double doors lead to the rear patio of the house along the kitchen's east wall. In the northwest corner of the kitchen is a door to the exterior and one back into the parlor, north of the chimney stack. (**Photograph 13**).

The arrangement of the rooms on the second story corresponds to the plan of the rooms on the first story of the main block of the house. The same wide plank wood flooring remains throughout. At the top of the main stairs, a bathroom was added at an unknown date (most likely ca. 1955) to the west side. The main bed chamber is located above the parlor and is accessed from the north side of the stair hall. It maintains the same original footprint, has plaster walls and the same door, window and baseboard trim found on the first story. A flat picture rail lines the room. Unlike the first story, the corner posts extend slightly into the rooms and have been plastered (**Photograph 14**).

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

The stair hall leads to a second perpendicular hall that runs in a north-south direction. This narrow passage leads to a large bedroom on the top half-story of the wing. It features a walk-in closet in the northeast corner and low, sloped ceilings. The floor is lined by tall baseboards that reach the base of the windows on the west wall. Windows are lined with flat trim that features just one narrow bead on the inside edge. The window trim is set almost flush with the plaster walls and the low corners feature plastered posts. The narrow windows on the rear of the house and square windows on the front are set low in the walls almost directly on the baseboards (*Photograph 15*).

Continuing north along the main hallway there are two more bedrooms; the one against the north wall has a full bath. Plaster ceilings and walls, boxed posts, flooring and consistent trim profiles are found throughout (*Photograph 16*).

In the attic of the main house, the gable end walls are covered in plaster and lathe and the floor is covered in finished boards. The post and beam framing visible in the attic does not include a ridge board. The heavy principal rafters appear to have up-and-down saw marks. The wall plates are supported a few feet above the attic floor at the top of the knee walls with short vertical braces. Extra wide, unbarked sheathing boards, some of which measure 15 inches or more, form the base of the roof. The chimney extends at an angle through the center of the roof (*Photographs 17*).

There is a shallow cellar beneath the main portion of the house and wing. The foundation is fieldstone and rubble with a cut ashlar cap visible above grade and the floor is concrete. The floor joists on the main house are constructed of hewn logs and water-power sawn joists as noted by saw marks from up and down movements at even intervals. Access from the interior is via a door beneath the main stairs and from the exterior via a set of metal cellar doors found on the exterior of the eastern elevation of the house. The foundation of the one-story hyphen connecting the eastern addition to the ell is constructed of concrete block.

Studio (ca. 1941, Contributing Building)

This studio was built between 1941 and 1944 (when it is referenced by artist Jacqueline Lamba),² likely ca. 1941. It is a simple reproduction of an English barn with a poured concrete foundation and typical wood framing (*Photographs 2, 18, 19*). The roof is clad in asphalt shingles and the eaves are boxed. The exterior is clad in horizontal clapboard siding. A series of French doors topped by transoms lines the south wall and is flanked by tall, six-over-six double-hung windows topped by three-light transoms. The large window on the east elevation retains the original muntin arrangement. This building served as David Hare's sculpture studio and may also have been used by Jacqueline Lamba during her relationship with Hare.

² Mosaïque Studio. "Jacqueline Lamba" website, under 1944; <https://jacqueline-lamba.fr/en/biography/#1937-1947>

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

Barns (2019, 2 Non-Contributing Buildings)

Two gable roofed barns located north of the house were rebuilt on their original footprints in 2019 in the same style as the original buildings, which had fallen into significant disrepair. Their reconstruction was approved by the local Historic District Commission. The gable ends of both barns face Good Hill Road (*Photograph 20*).

Pool (2019, Non-Contributing Structure)

An in-ground gunnite pool surrounded by a split rail fence is located behind the house and was installed in 2019.

Landscape Elements

While the original barns have been replaced by new structures, they sit on early foundations; the retention of their original footprints, massing, shape and placement on the property in relation to the house recalls the original arrangement of the farmstead. The mature deciduous trees in front of the house appear on the 1934 aerial. These along with the stone walls lining the west and south elevations, and the rocky outcrop and stone patio northwest of the house all further contribute to the overall significance of the property. The parcel itself is large and is backed by preserved land that was once part of the original tracts owned by Beardsley. At the time it was sold out of the Kuhn family in 1995, the parcel was 12.69 acres.³ Approximately four acres were subdivided by subsequent owners in 1998 and the current parcel measures 8.47 acres.⁴ The land beyond the homestead has gone from open fields to second growth forest in the last eighty years, but the rural nature of the place remains intact.

Integrity

The Ezekial Beardsley House retains its original location and the feeling, setting and association of an early 19th century farmstead and 20th century artists' retreat. This is due to the preservation of the relationship of the house, studio and construction of new barns on the site which replicate those that had fallen into disrepair. The wide, open lawns lined with stone walls, mature plantings and trees all recall the early 20th century idea of a "country house" with large, shade trees, open lawns and utilitarian structures used for artistic pursuits. The plans of the house and wing all demonstrate the sympathetic development of the property from ca. 1835 to today. It has retained character-defining features on both the interior and exterior while yielding to the necessary modernization of successive generations of owners. The addition of the rear kitchen extension and ell represents significant, but sympathetic modifications from the original design of the house completed during its use as an artist retreat, but the scale and massing of the main block has otherwise remained unchanged from the exterior. Much of the early or original trim, doors, hardware, fireplaces, floors, plaster walls and ceilings and early windows all remain in

³ Roxbury Land Records, Volume 65, Page 572.

⁴ Roxbury Land Records, Volume 70, Page 659.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

place. The rear ell remains unchanged from its appearance under the Kuhn family who paneled the walls with rough-hewn wood. The studio at the back of the property was simply framed with a poured concrete floor; however, the plaster walls that had covered the framing during David Hare's ownership have been stripped out, but some of the uneven-but-symmetrical-light windows have been replaced. The window on the eastern elevation remains intact. The overall form, massing and location remain intact.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

Areas of Significance

(Enter categories from instructions.)

Art

Architecture

Period of Significance

ca. 1835

1941-1975

Significant Dates

ca. 1835: House constructed

ca. 1941: studio built

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

unkown

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

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

The Ezekial Beardsley House/David Hare House & Studio is significant at the state level under Criterion A for Art. The association with several internationally known artists began with David Hare (1917-1992) in 1941, and in turn his second wife Jacqueline Lamba (1910-1993) as well as Arshile Gorky (1904-1948) who lived here for a brief period in 1945. These artists all created significant works while in residence at the property. The house became a gathering place for notable artists, writers, philosophers, and critics of the time. They were part of a larger pattern of development beginning in the 1930s of creatives moving to rural Connecticut (mainly Litchfield and Fairfield counties) from New York City, for calm and inspiration. Once the threat of war emerged from European cities many artists fled to the United States and ended up in rural Connecticut. During Hare's residency, this house was a gathering place for Yves Tanguy and Kay Sage, André Breton, Andre Masson, and Alexander Calder among many others. Noted illustrator and painter Robert Kuhn (1920-2007) purchased the house in 1950 and lived and worked there until the 1990s, reflecting the continuing trend of artists choosing rural homes. Retention of the rear ell and stand-alone studio on the property provide a direct link to the artists who lived and worked here. The house is also locally significant under Criterion C as a well-preserved example of an early Greek Revival-style residence. It reflects a vernacular interpretation of an evolution of residential architectural styles ranging from the side ell and rear additions (built in a more vernacular building tradition) to the classically arranged façade. The open lawns, mature trees and stone walls evoke the original use of the property as a farm amidst a changing, residential landscape and later as an artist retreat. The period of significance for Criterion A begins in 1941 when David Hare purchased the house and ends in 1975 when Robert Kuhn was still actively working at this studio and residence.⁵ The period of significance for Criterion C is limited to c.1835 when the Greek Revival core of the house and wing was constructed.

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

Criterion A: Art

The transformation of the Beardsley property from active farm to creative retreat began when architect Frank Bissell of Norwalk purchased the house in 1935, but it wasn't until photographer, artist, and sculptor David Hare purchased the property in 1941 that it became associated with members of the Surrealist art community.⁶ Hare was joined the following year by fellow artist

⁵ Although Kuhn lived and worked there until 1995, 1975 meets the 50-year threshold.

⁶ Local farmer Charles Fanning purchased the property in 1895 from an heir of Ezekial Beardsley and it was inherited by Catherine Fanning Ryan in 1900. It was sold from Ryan's estate in 1935 to architect Frank Bissell (1881-1957) of Norwalk. In 1937 Bissell was partner in the architectural firm of Bissell and Barbor, which operated out of offices in both New York City and Norwalk. Frank Bissell was a member of the AIA from 1929-1955 and was responsible for the design of the Norwalk City Hall (1912) and the Washington Village housing development (ca. 1940). He lived in the Silvermine area of Norwalk in 1935 and in Westport in 1940. He presumably used this

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

Jacqueline Lamba, a significant painter in her own right. Both artists created work in the studios on the property. Perhaps more importantly, their home served as a gathering place and temporary studio for friends and artists for the duration of their ownership.

This pattern of movement from metropolitan capitals such as New York and Paris to Litchfield County began with sculptor Alexander Calder (1898-1976) who came to Roxbury in 1933. Calder brought the relationships he had fostered during his 1929-1931 stint in Paris with European Surrealists such as Joan Miro and Marcel Duchamp back to rural Connecticut. Surrealists Kay Sage and Tanguy had settled in nearby Woodbury in 1941, Rose and André Masson lived in New Preston beginning in 1941, Peter Blume had bought his home in Sherman in 1930, and much later, in 1975, Paul Cadmus bought a house in Weston. Sculptor Louise Bourgeois and her husband, Art Historian Robert Goldwater, bought their summer home in Easton in 1941, while Julien Levy bought his house in Bridgewater in 1948. They were among dozens of writers, artists, actors and performers who chose to live, work and gather inspiration from Litchfield County's quiet and bucolic surroundings.

David Hare's mother Elizabeth Sage Goodwin was known as a collector and patron of modernist artists, exposing David to that world during his childhood. He began his career as a commercial photographer but soon turned to photography as an artistic medium. He opened his own photography studio in New York City around 1940. That same year, a solo exhibition of his works was held at the Julian Levy Gallery, which enhanced his profile and standing within the artistic community. He quickly became immersed in the world of European surrealists who had fled to America following the start of World War II. Together with his first wife, Susanna Perkins, his cousin Kay Sage, and her French husband and fellow Surrealist painter Yves Tanguy who himself had fled Europe in 1939, they helped many French artists and intellectuals escape the growing threat of fascism in Europe by getting them visas for the US and commitments of financial support. In 1940, André Breton and his wife Jacqueline Lamba were among those sponsored and they arrived in New York in 1941.⁷ Peggy Guggenheim paid for their travel and New York City apartment and Kay Sage and Yves Tanguy decorated it. Many of these émigré artists became part of David Hare's social circle.

In 1941, Hare purchased the property on Good Hill Road in Roxbury, though he maintained an apartment and studio in New York. The following year, 1942, he co-founded and edited the Surrealist Journal *VVV* (Victory, Victory, Victory) alongside three giants in the world of surrealism: writer André Breton, painter Max Ernst, and artist Marcel Duchamp. Ernst, Duchamp and Breton were understood to be the founders of the surrealist movement and *VVV* served as an early showcase for the works of this emerging group of artists, poets, writers, photographers and sculptors. It is clear that the solarization technique invented by surrealist photographer Man Ray to whom Lamba served as a muse, was a major influence (**Figure 5**). At *VVV*, David Hare met Jaqueline Lamba, who served as translator between her husband Breton and Hare.

house as a summer residence or rental since he does not appear as a resident in any census records. Bissell sold the property to well-known Surrealist photographer and artist David Hare in 1941.

⁷ Russotto, Ellen. "David Hare," Exhibition Catalogue (SF: Weinstein Gallery, 2012); accessed via https://issuu.com/weinstein_gallery/docs/david-hare-exhibit-catalogue.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

Jaqueline Lamba was a self-taught French painter and surrealist who spent much of her life relegated to the status of a muse. Lamba met André Breton in Paris while working as an aquatic dancer and they soon married. She was known for her beauty and served as the subject of many famous men including photographer Man Ray (*Figure 11*) and Breton himself. While still in France with Breton and their daughter Aube, Lamba painted two works that were featured in the 1935 International Surrealist Exhibition in Santa Cruz de Tenerife alongside Joan Miro and René Magritte. These paintings, however, did not feature a title or her name.⁸

Lamba and Breton were regularly surrounded by well-known artists such as Pablo Picasso and Dora Maar (a Surrealist photographer and Picasso's muse), André Masson, and Max Ernst. In 1938 the couple traveled to Mexico to attend a series of conferences. There Lamba met Frida Kahlo and her husband Diego Rivera, and the exiled Marxist Leon Trotsky (*Figure 12*). It was during this time that Lamba and Kahlo became friends, sharing their experiences as accomplished painters who were both overshadowed by their better-known husbands.

Through their work together at VVV, Hare and Lamba quickly fell in love and began an affair. By the fall of 1942, Lamba had separated from Breton and was living with Hare; by 1944 she was working in Roxbury, possibly in the ell, possibly in the studio, when they went to the countryside.⁹

During the early 1940s Hare continued to develop an interest in drawing, painting, writing, and most notably sculpture. A self-taught artist, he passionately absorbed ideas from the surrealist community that welcomed him into their milieu. He began experimenting with biomorphic forms derived from dreams which he interpreted using stone, cast bronze, plaster and wire. He and Lamba split their time between Roxbury and a studio on 79th Street and an apartment on Bleecker Street in New York (neither of which are extant).¹⁰ Like some of their contemporaries, they led a peripatetic existence moving between New York, Roxbury and inspiring locales such as the Hamptons, American West, and Europe, sometimes as guests at patrons' homes. Fellow Roxbury resident and sculptor, Alexander Calder, was a frequent visitor to the house on Good Hill Road. It was around this same time that Hare was encouraged by Calder and Lamba to begin sculpting – first crafting small wire armatures covered in plaster. Hare also drew inspiration from sculptor Isamu Noguchi who shared with Hare his innovative techniques for casting cement.¹¹

In 1942, Hare participated in the exhibition known as "First Papers of Surrealism" in New York, which introduced surrealism to a somewhat confused but engaged American audience. It featured the works of Hare alongside such greats as Alberto Giacometti, Alexander Calder, Frida Kahlo, René Magritte, Max Ernst, Pablo Picasso, Paul Klee, as well as Kay Sage and Eve Tanguy. That same year Marcel Duchamp returned to the United States permanently and, as editorial advisor and contributor to VVV, soon became one of Hare's closest friends.

⁸ Gabrielle Hick. "Jacqueline Lamba Showed Alongside Magritte and Miro – Then Destroyed her Own Work" September 13, 2017. www.artsy.net.

⁹ "Jacqueline Lamba" website; www.jacqueline-lamba.fr

¹⁰ Russotto, op.cit.

¹¹ Russotto, 92.

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

Lamba meanwhile began to create works that were shown to a broader audience. She was featured in the “Exhibition of 31 Women” in 1943 held at Peggy Guggenheim’s gallery Art of This Century. Her first solo exhibition was held in April of 1944 at the Norlyst Gallery in New York City. While preparing the preface for the show catalogue Lamba wrote, “From the onset, women stand no chance in life.”¹² Her works received a positive critical response, but she was still identified as the wife of André Breton. She and Breton maintained a friendly relationship after their separation, and he became a regular visitor on the weekends at the Roxbury house. The French Existentialist Jean-Paul Sartre visited as well in 1945, brought by André Masson to meet Calder, Tanguy and Hare (See **Figures 12 – 13** for images of Lamba with artist friends). That summer Hare and Lamba were living and working in Roxbury; the studio had been built – “a real studio, a wooden house built by David.”¹³ A simple gable roof structure, the interior walls were plastered, and windows had an uneven but symmetrical light pattern (**Figures 9-10**). Hare’s work was featured in Peggy Guggenheim’s Art of This Century Gallery in November of that year.

Hare and Lamba continued to live part-time in Roxbury and New York. It was at his Roxbury studio that Hare sculpted three-dimensional works using welded metal to create abstract forms relating to the presence and absence of light – a theme that also ran through Lamba’s works. Hare’s work bridged the worlds of Surrealism and Abstract Expressionism in his use of organic, hybrid forms. His works were soon widely exhibited, sometimes in solo shows at such prominent New York venues as the Samuel Kootz Gallery, the Julian Levy Gallery, and repeatedly at the Art of This Century Gallery until the latter permanently closed in the spring of 1947.

While living in Roxbury the couple were surrounded by artists who had homes in Litchfield County – among them those already listed above such as the Massons, Calders (see **Figure 18**), Tanguy and Sage, but also others like Hans Richter, and Naum Gabo. One of the artists who lived for a time at this house and produced some significant work here was Abstract Expressionist painter Arshile Gorky (1904-1948). His short but impactful period on Good Hill Road took place in the summer of 1945. Gorky was born in Armenia and fled to Russia during the Armenian genocide during which time his mother died of starvation. At only 16 years of age, he came to the United States where his father had been living. This early trauma led Gorky to invent various aspects of his personal history including his first name and place of origin – he often told people that he was from Georgia rather than Armenia. He was trained in the New England School of Art in Boston and was hired by the Works Progress Administration as an artist. He developed relationships with all the forward-thinking painters of the time. André Breton declared Gorky a surrealist and found his work *The Liver is the Cock’s Comb* (1944) to be “one of the most important paintings made in America.”¹⁴

In January of 1945 Gorky and his wife Agnes Magruder “Mougouch” along with their daughter Maro moved to 148 Good Hill Road and stayed for nine months. While working in the Roxbury house, Gorky produced the paintings entitled “Good Hope Road” and “Good Hope Road II.

¹² Hick, 2017.

¹³ Jaqueline Lamba, op. cit.

¹⁴ William Feaver. “The Mysterious Art of Arshile Gorky” The Guardian.com, February 2, 2020. This was not painted in Roxbury, but his stay at Good Hill Road followed shortly thereafter.

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

Pastoral” (**Figure 15**). These paintings were described as having been painted in a period “of emotional security and domestic comfort” for Gorky. While here Gorky and his family enjoyed one of the happiest periods of his life. His career was flourishing, and he was given a place at the Julien Levy Gallery, the premier placement for *avant garde* works of art in New York at the time.¹⁵ Gorky moved to nearby Sherman, Connecticut, after leaving Roxbury (**Figure 16**). In 1946 his studio burned, destroying many of his works. Two years later, while battling cancer, he was in an automobile accident, which left him temporarily paralyzed. Agnes left in 1948 and took Maro and their other daughter Natasha. Hare and Lamba remained close to Gorky and visited him shortly before he took his own life on July 21, 1948 at his home in Sherman.¹⁶

Lamba, who always struggled with her sense of self-worth as an artist, destroyed much of her earlier work. She and Hare married in 1946 and eventually had two children together, Merlin and Meredith (**Figure 17**). Hare and Lamba were given a joint exhibition at the San Francisco Museum of Modern Art in 1946 entitled “Painting by Jacqueline Lamba and Sculpture by David Hare”.¹⁷ A website dedicated to Lamba notes that she painted in a Surrealist style to please Breton and a more Abstract Expressionist style to please Hare, often resulting in interpretations of landscapes. The Roxbury studio and the surrounding countryside appeared to have a major impact on her work (**Figure 14**).

Hare continued to forge new connections within the Modern Art community. His exploration of Abstract Expressionism led him to meet other artists working in this movement. In 1948 Hare joined Mark Rothko, William Baziot, Barnett Newman and Robert Motherwell to establish the Subjects of the Artist School which represented and taught early Abstract Expressionism. According to painter Clyfford Still, the school was designed as an informal space for artists to gather, think and create. Although the school closed the following year, it served as a prototype for the 8th Street Club, a space where artists modeled the concepts that led to Abstract Expressionism.

By 1949 the marriage was deteriorating and Lamba returned to France with her children; they divorced in 1954 and Lamba moved back to France permanently. By 1950, Hare had sold the Roxbury house. Despite this rather abrupt end to their time in Connecticut, the years Hare and Lamba lived and worked in Roxbury were significant. It was here that he developed his style and artistic identity as both a Surrealist and later as an Abstract Expressionist (**Figures 6-7**). In 1952 Hare produced a landscape sculpture entitled “Sun, Clouds, Mountain” which was said to have been inspired by Calder (**Figure 8**).

Hare’s career continued to flourish throughout the 1960s and 70s. His focus turned to painting and he also held several teaching positions. His works were included in the Museum of Modern Art’s “Dada, Surrealism, and Their Heritage” exhibition of 1968. He continued to produce significant works until his death in 1992 in Jackson Hole, Wyoming.¹⁸

¹⁵ Nouritza Matossian. *Black Angel: Life of Arshile Gorky*. London, England: Pimlico, 2001.

¹⁶ “Jacqueline Lamba” www.jacqueline-lamba.fr

¹⁷ Salomon Grimberg. “Jacqueline Lamba: From Darkness, with Light” *Woman's Art Journal* Vol. 22, No. 1 (Spring - Summer, 2001), Woman's Art, Inc., p. 11.

¹⁸ “David Hare” Peggy Guggenheim Collection online. <https://www.guggenheim-venice.it/en/art/artists/david-hare/>

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

When David Hare sold the house in Roxbury in 1950, it was bought by another artist, illustrator Robert Kuhn (1920-2007).¹⁹ He moved into Good Hill Road with his wife Elizabeth and three children Robert, Karen, and Julie. Robert Kuhn was a prolific illustrator and painter. After attending the Pratt Institute in Brooklyn, NY, where he studied design, anatomy and life-drawing, Kuhn began creating sporting illustrations while serving in the Merchant Marines during World War II. By the end of the War, his work had been featured on several covers of *Outdoor Life* and *Sports Afield* magazines. After the war, he worked primarily in oils creating artwork for illustrations in *Field & Stream* magazine through the 1960s. Kuhn researched his subjects by spending days at the American Museum of Natural History in New York studying the mounted animal collections. His style and attention to detail made Kuhn one of the most successful wildlife illustrators in America (*Figure 19*).

Under Kuhn's ownership, ca. 1955, the house underwent the alterations that remain today: the remodeling of the wing (exterior chimney, windows on either side of it against the roofline, ganged windows in the southeast corner, and opening of the wall between wing and lean-to as well as between wing and main block), and presumably the shed-roof extension off the rear/east of the main block. An office space was made in the north end of the wing lean-to, and a powder room installed in the hyphen; the second-floor bathroom was also likely added at this time.

In the early 1960s, Kuhn was invited to work on a project with the director of advertising for Remington Arms, Jack Mitchell. This project would entail yearly calendars to be illustrated with original artwork, distributed to Remington dealers and personalized with the dealer's name. Limited-edition prints of Kuhn's calendar art were also published. In five years, he produced over 70 paintings for the calendar.

After 1970 Kuhn shifted his work to easel paintings, primarily in acrylic. This later work depicted animals in their natural habitat in a style that was described as both unique and dynamic. It incorporated the use of simple, slightly abstracted backgrounds with bands of color to capture particular movements and light.²⁰ In this way, the subject animals stood out on the canvas. He cited a number of Modern artists such as Mark Rothko as his influences; subsequent writing about his work noted the stylistic element.²¹ The Kuhn family retained ownership of the house until 1995 when it was purchased by Mary J. and Richard Appleman.

Criterion C: Architecture

The Beardsley-Hare House is a fine example of a Greek Revival-style dwelling dating from ca. 1835 that displays a modest expression of stylistic elements given its rural location and date of

¹⁹ It is not known if Kuhn and Hare knew each other prior to the sale of the house.

²⁰ Bob Kuhn: Animal Aficionado & Artist Extraordinaire « Sporting Classics Art
<https://sportingclassicsart.com/bob-kuhn-animal-aficionado-artist-extraordinaire/>

²¹ Tibbey Plasse.. "Kuhn honored by hunting club," Jackson Hole News & Guide, 10/9/2024;
https://www.jhnewsandguide.com/scene/arts/kuhn-honored-by-hunting-club/article_c5233728-8433-11ef-a12f-e3cc60e9551a.html

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

construction.²² The neighborhood surrounding the house includes several other historic properties associated with the Beardsley family such as the Thomas and Heman Beardsley House at 208 Good Hill Road (Colonial/Greek Revival originally built c. 1750 and reconstructed in c.1850), the Nathan Beardsley House at 210-212 Good Hill Road (Colonial, c. 1760), the Nathan T. Beardsley House at 222 Good Hill Road (Colonial/Greek Revival, c. 1860), and the Charles Beardsley House at 167 Painter Hill Road (Greek Revival, c. 1840).

Ezekial Beardsley (1785-1864) was married for the second time to Sophia Downs of Roxbury on April 4, 1833.²³ The house at 148 Good Hill Road likely dates from shortly after Ezekial and Sophia's marriage and was constructed in the Greek Revival style.²⁴ See **Figure 4**. The Ezekial Beardsley House was likely designed and constructed by his nephew Charles Beardsley (1807-1888) who was also responsible for the Roxbury Congregational Church, completed in 1838, a notable example of Greek Revival-style architecture in the town.²⁵ Charles Thompson Beardsley was a master carpenter/builder who was apprenticed to his uncle Heman Beardsley. Charles continued to work for Heman before forming a business of his own, which he continued for the remainder of his life. It is probable given the familial connection, style and timing of construction that the house was built by Heman and/or Charles for Ezekial.

The Ezekial Beardsley house is an example of a gable front design that exemplifies the Greek Revival style in its simplicity. The main house has a typical side-hall plan with a stair hall and stair chamber behind (which was sometimes used as a kitchen in smaller houses). Openings are symmetrically placed throughout the original portion of the house and the entrance is elaborated with a simple entablature. Windows have six-paned glazing; the most common configuration of the time. On the exterior several character defining features contribute to the architectural significance of the building including the recessed entry and solid surround, intact cornice trim at the pediment, a narrow frieze band, and corner pilasters. On the interior, the house is divided into public and private spaces. The modest, but elegantly trimmed parlor features a wide, plain fireplace surround and broad molded trim found throughout evoke a sense of solidity as does the paneling below the windows of the parlor. The doors in the hall and parlor are similarly paneled with knobs and hardware dating from the late 19th century. When *The Homes of Old Woodbury* was published in 1959, the author noted in describing 148 Good Hill Road that "a small lean-to with partitions removed was incorporated into the living room at one end of which is a new chimney with fireplace. Larger windows have been installed at the end of the house. An

²² One of the most cited sources related to historic houses in Roxbury is the *Homes of Old Woodbury*, published in 1959 by the Old Woodbury Historical Society. According to that book, the house at 148 Good Hill Road was first built for Hunting (or Huntington) Beardsley (1784-1823).²² Hunting Beardsley married Clarinda Hurd (1784-1863), daughter of Curtis and Abigail Judson Hurd in 1806. It is possible that there was an early iteration of the house was built for Hunting and Clarinda on this property. However, given Hunting's dates, this more likely refers to an earlier house on the site. This structure may have been replaced entirely or was possibly attached to the rear of the current house at some point prior to 1934 since it appears on the 1934 aerial of the site.

²³ Figure 5

²⁴ Thomas Beardsley (1755-1842) purchased large tracts of land on Good Hill for himself and his four sons (Hunting, Ezekial, Heman and Nathan) from Ebenezer Thomas around 1801. Thomas Beardsley lived in a house at 208 Good Hill Road with his son Heman until his death.²⁴

²⁵ Ibid.

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

County and State

outbuilding with an old “free standing” fireplace has been connected to the back of the wing.”²⁶
The rear additions had been added by 1934 when aerial images of the site were taken.

The Greek Revival style developed as a result of renewed interest in classical architecture which grew in popularity toward the end of the 18th century in both Britain and the United States. Greek archeological investigations in the late 18th century brought a renewed interest and adherence to neoclassical forms that were actual copies of antique examples rather than Renaissance interpretations. The Greek Revival style mimicked elements of Greek temple design with double height columns or pilasters, a pedimented, front-facing roof, architraves, tall friezes and wide, projecting cornices. Openings were symmetrically placed and both the exterior and interior. Decorative elements such as pilasters and columns were much more solid and sturdy than those found during the Federal and Georgian periods.

The style became a political statement for Americans who had only recently gained their own political freedom and formed a democratic republic. The colonists were eager to find an architectural style that differentiated them from their English roots while establishing themselves within the framework of western civilization. America’s distinct interpretation of the Greek Revival style came from an emphasis on “republican simplicity” over the high style works found in Europe and England.²⁷ The Greek Revival style evoked a Democratic ideal that quickly became the most popular style in the United States from 1820 to 1860. It was so ubiquitously employed that it became known as the “National” style.

When this house was built there were few professional architects in practice, but there were master builders such as Heman and Charles Beardsley. These builders often relied on vernacular traditions or pattern books to formulate their designs. Connecticut native Ithiel Town (1784-1844) was one of the first professional architects in the state and through his training under Asher Benjamin (1773-1845) incorporated European building styles into his work. Benjamin authored America’s first builder’s pattern books, including *The Country Builder’s Assistant* (1797), *The American Builder’s Companion* (1827), *The Architect, or Practical House Carpenter* (1830), and *The Elements of Architecture* (1843).

Roxbury has several high style Greek Revival buildings and others that are somewhat more modest such as the Beardsley House. Several variations on the Greek Revival style are found throughout Roxbury including the other Beardsley family houses on Good Hill Road which are oriented with the side elevation facing the street. Whether gable or side-fronted, both variations had their origins in colonial post-and-beam framed structures. Two examples of the gable fronted buildings can be found in Roxbury center: Sheldon B. Smith house at 20 Church Street (ca. 1840) with its pedimented main block and two fully detailed wings is more ornate than the Ella Thomas house at 5 Church Street (1838). In addition to the Ezekial Beardsley house there are several other gable-fronted Greek Revivals topped by pedimented main blocks outside the

²⁶ Old Woodbury Historical Society, Committee for Old Homes. *Homes of Old Woodbury: Tercentenary Celebration of Old Woodbury, Connecticut*. Woodbury, CT: Old Woodbury Historical Society, 1959, 240.

²⁷ Chris Wigren, *Connecticut Architecture: Stories of 100 Places*, Middletown, CT: Wesleyan University Press, 2018, 253.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

village center including the Edson Bradley house at 76 North Street (ca. 1835), with a temple fronted main block and a flush board sheathed wing.²⁸

²⁸ Cunningham, op.cit.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

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Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

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Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The boundary corresponds to the property identified in the Town of Roxbury's assessment records as ID 00067500 and D03/Map 27/Block 5 as shown on **Figure 2**, and is the entire 8.47-acre parcel recorded in the Town's Land Record Book 119, Page 727.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the outbuildings, stone walls and farm meadows historically associated with the house and represents the fullest extent of the property associated with the ownership of David Hare.

11. Form Prepared By

name/title: Renée Tribert and Stacey Vairo
organization: Preservation Connecticut (Edited by Jenny Scofield, CT SHPO)
street & number: 940 Whitney Avenue
city or town: Hamden state: CT zip code: 06517
e-mail rtribert@preservationct.org
telephone: 203-562-6312
date: 4/30/2025

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

Additional Documentation

Submit the following items with the completed form:

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

Figures



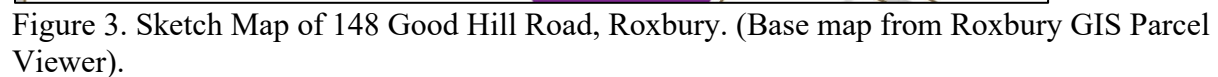
Figure 1. Topographical Location Map showing 148 Good Hill Road. (Scale 1:24,000, Roxbury, 1985).

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 2. Roxbury parcel map showing 148 Good Hill Road. Boundary of nominated property is shown in thick outline. (Base map: Roxbury GIS Parcel Viewer, 2025).



Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 5. David Hare, *Untitled*, 1942, photograph; an example of the artist's early artwork in the medium.



Ezekial Beardsley House/ David Hare House

Name of Property

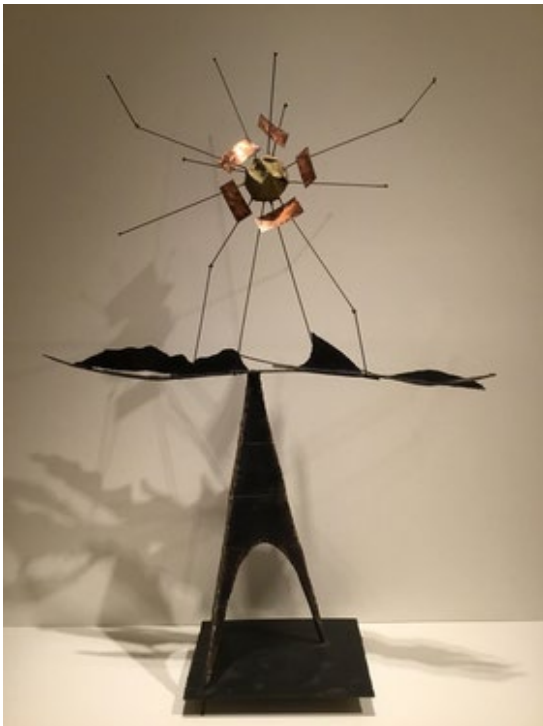
Litchfield, CT

County and State

Figure 6. David Hare, *Magician's Game*, 1944, metal sculpture.



Figure 7. David Hare, *Woman Screaming*, 1948, metal sculpture.



Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

Figure 8. *Sun, Clouds, Mountain* landscape sculpture by Hare c. 1952.

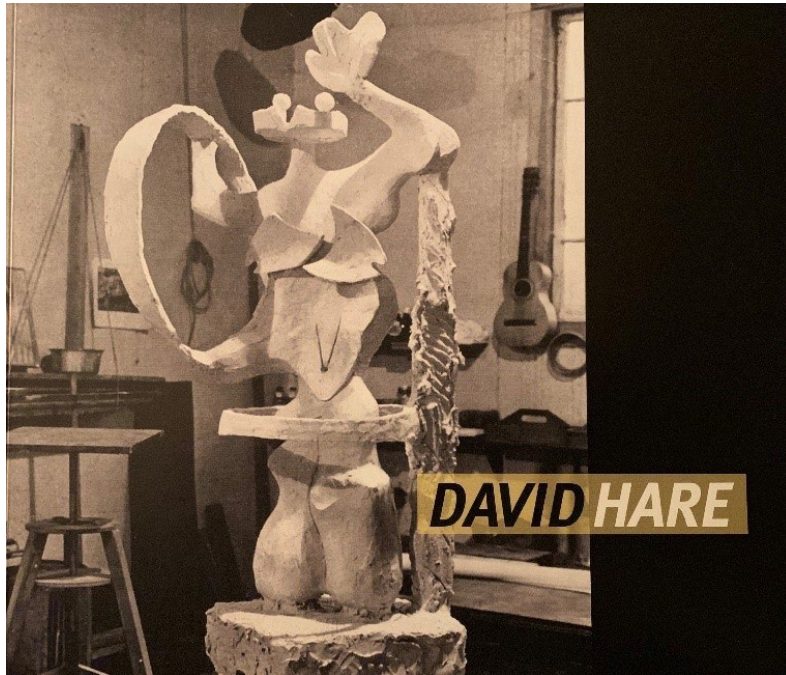


Figure 9. "David Hare," Exhibition Catalog, Weinstein Gallery, San Francisco, CA, 2012. The catalog cover features *Man with Hoops*, 1948, and was taken in David Hare's Roxbury studio. Note the window muntin configuration visible at the right edge of the photo.



Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

Figure 10. Rear cover photo of Hare's Roxbury studio by Glen Gissler in "David Hare, The Cronus Series," (NY: Lincoln Glenn, 2024).



Figure 11. Jacqueline Lamba as captured by Man Ray, c.1930.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 12. André Breton, Diego Rivera, Leon Trotsky and Lamba in Mexico, 1938. Photo courtesy Getty Images.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 13. In Roxbury an unknown friend, Lamba, Dolores Vanetti (circle of friends), Aube and André Breton, October 21, 1945. Courtesy www.jacqueline-lamba.fr.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

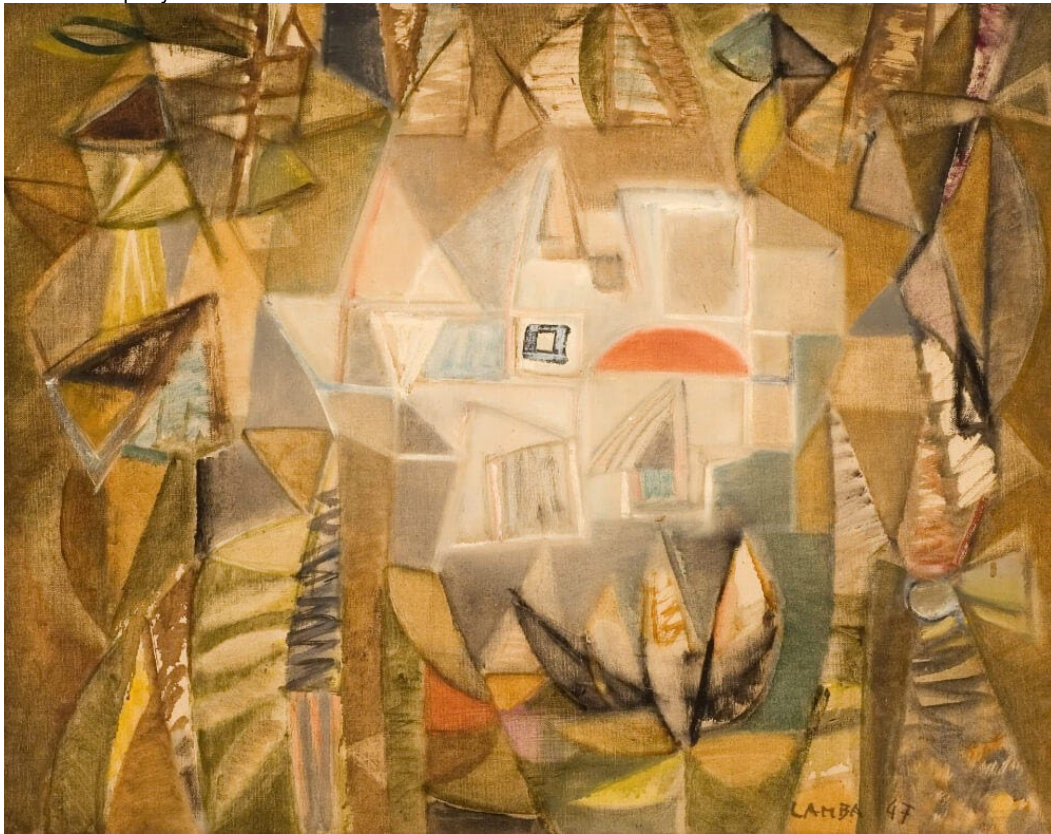


Figure 14. Example of Lamba's painting, *Untitled*, 1943, a work from her time in Roxbury when she was given the freedom to paint in the studio. Courtesy www.jacqueline-lamba.fr.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 15. Arshile Gorky, *Good Hope Road*, 1945. Courtesy: Arshile Gorky Foundation.

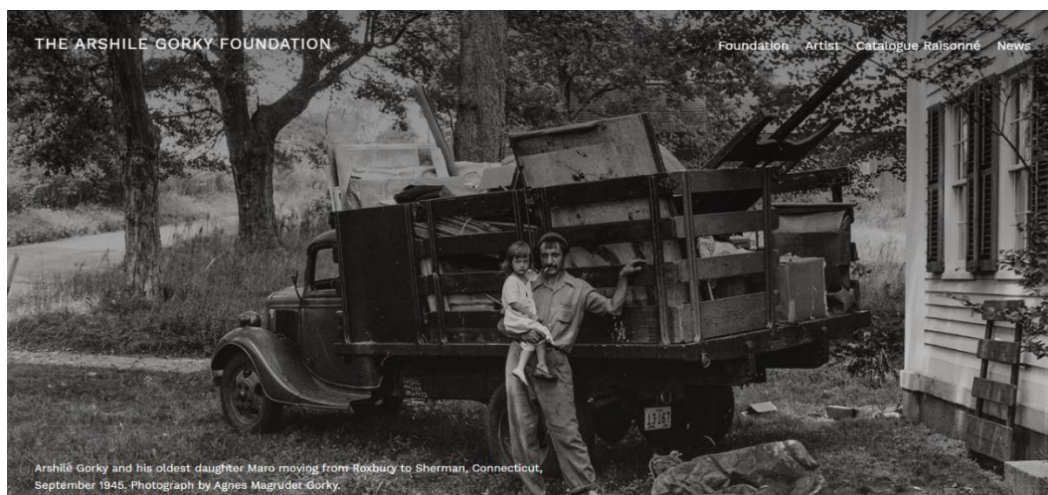


Figure 16. Image captured from the Arshile Gorky Foundation website showing the artist moving from Roxbury to Sherman with daughter Maro in his arms, September 1945.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State



Figure 17. Jacqueline Lamba and Merlin Hare in Roxbury (ell off wing visible in background), summer 1948. Courtesy www.jacqueline-lamba.fr.



Figure 18. Alexander Calder at a table surrounded by Lamba and children (part of ell outbuilding and shed visible in the background), late 1940s.

Ezekial Beardsley House/ David Hare House
Name of Property

Litchfield, CT
County and State

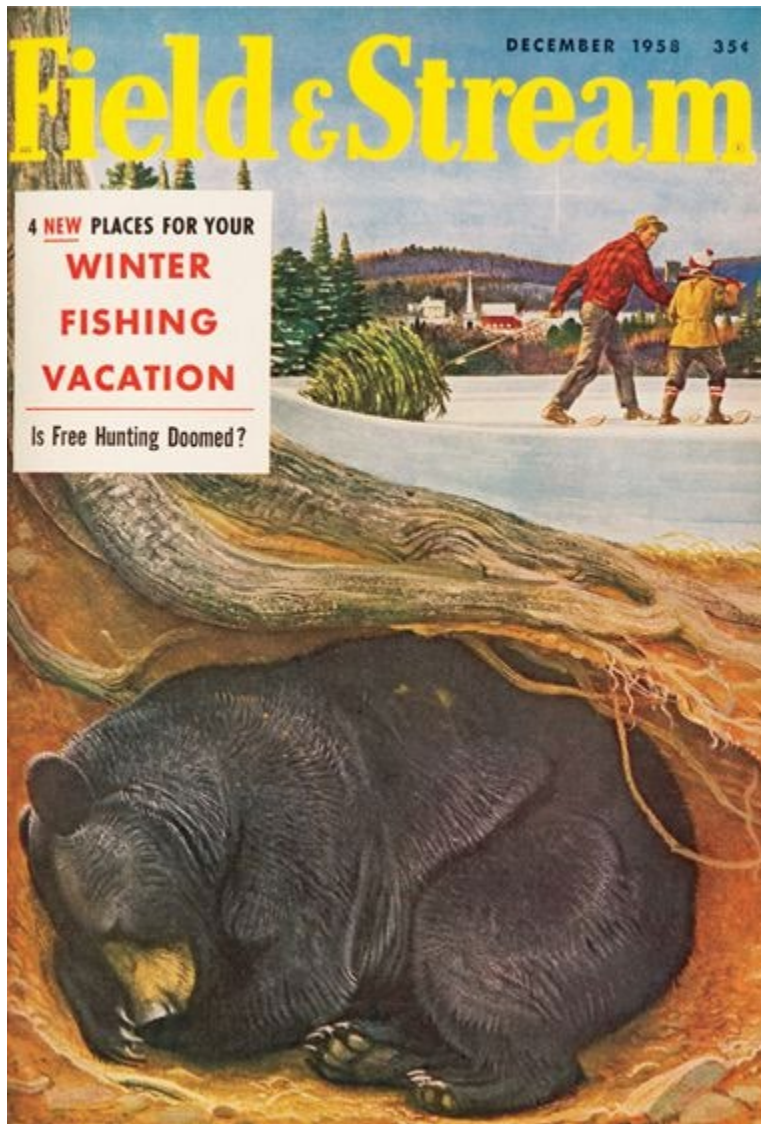


Figure 19. Cover of *Field and Stream* magazine by Bob Kuhn, December 1958.

Ezekial Beardsley House/ David Hare House

Name of Property

Litchfield, CT

County and State

Photographs

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

Photo Log

Name of Property: Ezekial Beardsley House

City or Vicinity: Roxbury

County: Litchfield

State: CT

Photographer: Stacey Vairo, Renée Tribert and Jordan Sorensen

Date Photographed: 2021, 2022

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

- 1 of 20. Ezekial Beardsley House, façade/west elevation with wing, camera facing east.
- 2 of 20. Studio at the rear of the house, camera facing northeast.
- 3 of 20. Recessed front entrance of Ezekial Beardsley House.
- 4 of 20. Five paneled front entry door, view from interior.
- 5 of 20. North elevation of house (R) and ell off wing (L).
- 6 of 20. East/rear elevation of house and ell off wing (L), camera facing west.
- 7 of 20. South elevation and rear ell off wing, camera facing northwest.
- 8 of 20. Staircase against south wall of main block.
- 9 of 20. Fireplace surround in main parlor.
- 10 of 20. Living room, opened into adjacent wing; wing in turn opened into lean-to.
- 11 of 20. Ell off east end of wing (former outbuilding), freestanding chimney and exposed framing.
- 12 of 20. Access door in gable end of addition behind free standing chimney.
- 13 of 20. Modern kitchen with exposed back of parlor chimney mass, camera facing northeast; shed roof extension is to right outside of shot.
- 14 of 20. Bedchamber in main block at northwest corner of house; note plastered corner post and trim.
- 15 of 20. Interior of second floor of wing, with windows set above floor line, camera facing southwest.
- 16 of 20. Northeast bedchamber and visible corner post, camera facing northeast.
- 17 of 20. Plastered wall at west elevation of main attic area, camera facing west.
- 18 of 20. Studio building, original windows visible on gable end wall, camera facing north.

Ezekial Beardsley House/ David Hare House

Litchfield, CT

Name of Property

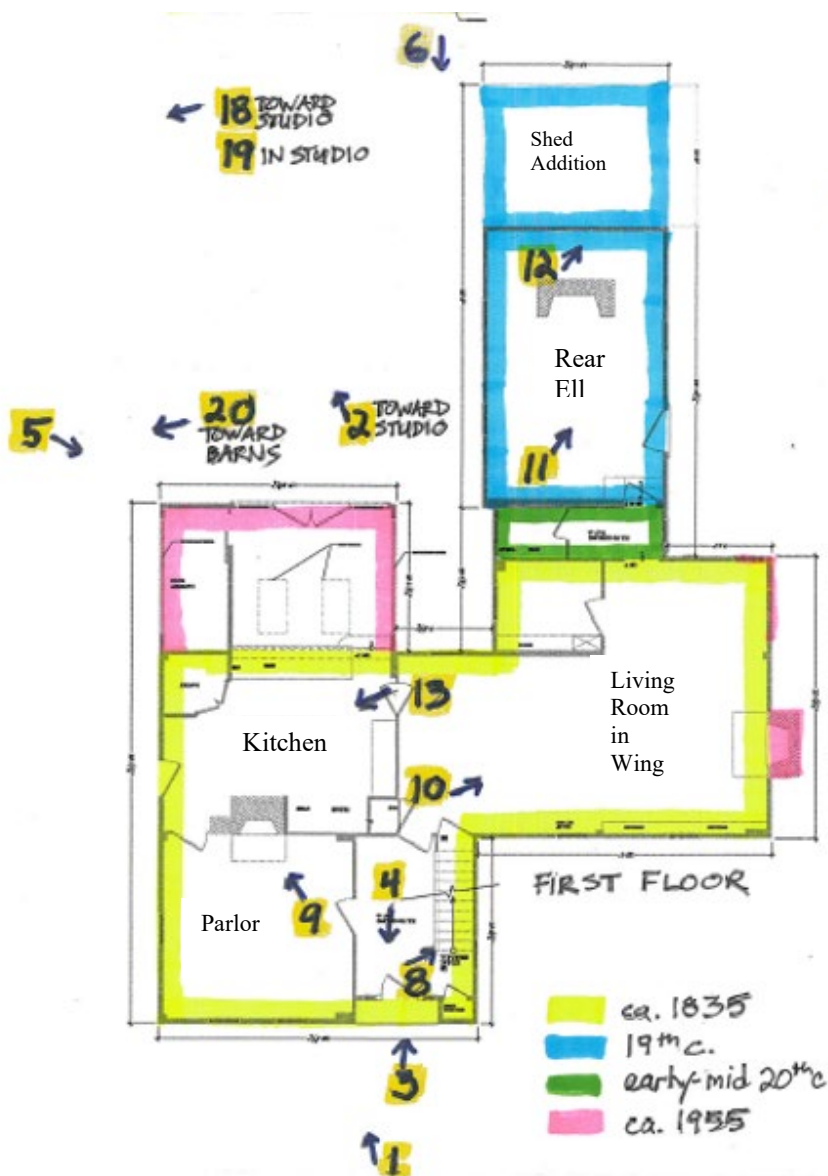
County and State

19 of 20. Interior of studio, camera facing west.

20 of 20. Landscaping looking toward reconstructed barns, camera facing north.

Photo Key

Notes: For ease of description, though the house is oriented on a southwest/northeast axis, the front elevation is identified as the west elevation with all other references following the cardinal points. See Figure 3 for relationship of studio and barns to house.

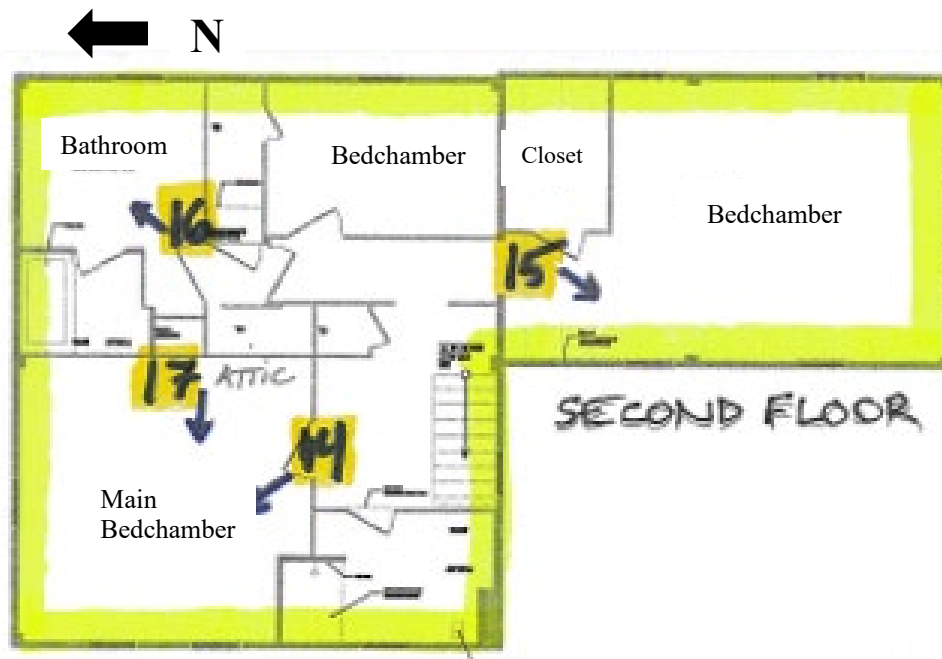


Ezekial Beardsley House/ David Hare House

Name of Property

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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.







































