

Connecticut Commission on Culture & Tourism
Historic Preservation and Museum Division/State Historic Preservation Office

CONNECTICUT STATE REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating individual properties and districts to the Connecticut State Register of Historic Places (C.G.S. Chapter 184b, Sec. 10-409(2). See instructions in *How to Complete the Connecticut State Register of Historic Places Registration Form*. Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets. Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Chapin, Joseph, House / Gramatky, Hardie, House

other names/site number _____

2. Location

street & number 60 Roseville Road

city or town Westport vicinity

county Fairfield zip code 06880 not for publication

3. State Agency Certification

I hereby certify that this nomination meets does not meet the documentation standards and criteria for registering properties in the Connecticut Register of Historic Places. (See continuation sheet for additional comments.)

State Historic Preservation Officer

Date

4. Classification

Ownership of Property
 (Check as many boxes as apply)

- private
- public-local
- public-state
- public-federal

Category of Property
 (Check only one box)

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

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

Contributing

1

buildings
 sites
 structures
 objects

Property Owner

name Ken and Linda Smith

address 60 Roseville Road

city Westport state code CT

zip code 06880 phone _____

1

Total

5. Historic Preservation Council

Approval date _____

Comments _____

_____**6. Function or Use****Historic Functions**

(Enter categories from instructions)

DOMESTIC: Single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC: Single dwelling

7. Description**Architectural/Archaeological Classification**

(Enter categories from instructions)

EARLY 20TH CENTURY

AMERICAN MOVEMENTS: Colonial Revival

Materials

(Enter categories from instructions)

foundation STONE: Fieldstone/CONCRETE: Poured

walls WOOD: Shingles

roof ASPHALT

other _____

Narrative Description

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

SEE CONTINUATION SHEET

8. Statement of Significance

Applicable Connecticut Register Criteria

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

1 That are associated with events that have made a significant contribution to our history and lives of persons significant in our past; or

2 That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

3 That have yielded, or may be likely to yield information important in prehistory or history.

Levels of Significance (local, state)

State: Criterion 1

Local: Criterion 2

Areas of Significance (Enter categories from instructions)

ART

LITERATURE

ARCHITECTURE

Significant Dates

c. 1923: house constructed (Smith Interview April 10, 2015)

1923-1939: year-round occupancy of the property by Joseph Chapin

1946-1979: year-round occupancy of the property by Hardie Gramatky

Significant Person

Gramatky, Hardie

Cultural Affiliation (Complete if Criterion 3 is marked)

Architect/Builder

Unknown

Narrative Statement of Significance

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

SEE CONTINUATION SHEET

Chapin / Gramatky House

Name of Property

Westport

Municipality

9. Major Bibliographical References

Bibliography

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

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of Property 1.91

Municipal Map, Block and Lot Number and UTM Coordinate (If possible)

(Place additional UTM references on a continuation sheet.)

	F09	Map	Block	115	Lot
1	Zone	Easting	Northing		
2	_____	_____	_____		

3	Zone	Easting	Northing
4	_____	_____	_____

See continuation sheet

Latitude & Longitude: 41.142023, -73.337968

Verbal Boundary Description

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

The boundaries of the nominated property are the legal limits of Lot 115, Map F09 of the Town of Westport's assessment records (Parcel ID 7984).

Boundary Justification

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

The boundaries encompass the full extent of the intact historic resources on this property associated with artist and writer Hardie Gramatky.

11. Form Prepared By

name/title	Kristen Nietering		
organization	CT Trust for Historic Preservation	date	September 2015
street & number	940 Whitney Avenue	telephone	203-562-6312
city or town	Hamden	state	CT
		zip code	06517

CONNECTICUT STATE REGISTER OF HISTORIC PLACES REGISTRATION FORM – Continuation Form

Chapin / Gramatky House

Name of Property

Westport

Municipality

Narrative Description

The Hardie Gramatky House is an early twentieth century residential resource associated with an influential individual who was engaged in art and writing in Connecticut. This nomination was prepared as part of the Creative Places – Arts and Letters Project.

This property is located on the east side of Roseville Road and includes a house and attached garage constructed c. 1926, and a small shed on a 1.91-acre lot. The house is sited close to the road, in the front corner (northwest) of the lot. A short paved driveway extends east from the road and terminates in front (west elevation) of the attached garage. The small shed is situated in the back of the house (to the east). A stonewall runs along the east border of the property. Dense vegetation around the east, west, and south edges of the property screen it from surrounding houses. This property is located within a neighborhood of early to late-twentieth century single-family houses.

Westport is a town in Fairfield County, not far from the New York State border. The property at 60 Roseville Road is centered in the town. Approximately two miles to the east is the border of the Town of Fairfield and two miles to the west is the border of the Town of Norwalk. Roseville Road extends north off US Route 1, and this parcel is half a mile from Route 1. Approximately two miles to the south is the shore of Long Island Sound. On clear days when the property was first purchased by Hardie Gramatky in 1946, Long Island Sound was visible from the second story of the house.

Data Table (C – contributing, NC – non-contributing):

House	c. 1923	C
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House:

The house sits close to the road and faces west. It is a one-story, wood-frame, side-gable house with Colonial Revival features that were influenced by Dutch Colonial architecture. The Dutch and Colonial Revival features include the flared eaves, Dutch-style split door, placement of windows and door on façade, and no rake overhang on roof (McAlester 2003, 112). The house is sheathed in wood shingle and barge board siding, has a fieldstone and poured concrete foundation, and asphalt shingles on the roof. A brick chimney protrudes from the center of the ridgeline on the roof. This single-family residence includes eight rooms and is approximately 2,162 square feet.

The side-gable roof has flared eaves and includes three gable-roof dormers on the façade and a large shed-roof dormer on the east elevation. The front door is near the south corner on the façade of the house, which faces west. The door is flanked by four-over-four double-hung windows with shutters and flower boxes. Along the façade of the house are six-over-six double-hung windows with shutters.

The grade drops along the south elevation of the house, revealing a full basement. A small addition on this side extends to the south. Six-over-six double-hung windows with shutters are included on this elevation. In the gable-peak of the roof is an arched window.

A stone retaining wall runs north-south along the east elevation of the house. The large shed-roof dormer is on the roof of this elevation. Another small addition is attached to this elevation, extending to the east. Included on this side of the house are six-over-six double-hung windows. Barge board siding is found on the bottom half of the house along the east elevation.

Attached to the north elevation of the house is a large gable-roof addition, connecting the house with the garage. The addition is also sheathed in wood shingle siding, and was expanded and modified in the 1990s. A bay window is on the north elevation of the addition and six-over-six double-hung windows are found throughout the addition. In the gable-peak of the north elevation of the house is an arched window.

The attached two-car garage is connected to the house by the large addition that is attached to the north elevation of the house (south elevation of the garage). The façade of the garage faces west, has a concrete foundation, wood shingle siding, and hay doors in the attic.

Hardwood floors, built-in bookshelves, and original radiators are found throughout the house. Hardie Gramatky's studio was located on the second story of the house. In the 1990s, the foundation on the garage was added in order to save the structure from falling into disrepair. This is also when the addition connecting the garage and house was enlarged and renovated to be added living space for Gramatky's wife, Dorothea, after Linda (Gramatky) and Ken Smith moved in. The kitchen was also enlarged after the Smiths took ownership of the house. Sections of the stone foundation are visible in the basement which has concrete and dirt floors. Before the Gramatky's purchased the property, there was a fire in the attic. Burned timbers in the attic are still visible.

Narrative Statement of Significance

Criterion 1

This property derives its primary significance for its association with artist/writer Hardie Gramatky. Gramatky created *Little Toot*, a beloved children's book. Although *Little Toot* was not created at this property, Gramatky continued to paint and create children's books throughout his ownership of the property. The first book he created while living at 60 Roseville Road was *Creepers' Jeep*. Gramatky lived at this property year-round from 1946-1979. After his death his wife, Dorothea, continued to live here, and today, it is owned and occupied by Gramatky's family.

Joseph Chapin, Art Director of Scribner's Magazine, and his wife, Henrietta (significance not known) were the original owners of the dwelling. Dorothea Gramatky was also an artist, like her husband, Hardie. She collaborated with their daughter, Linda, on the publication of Gramatky's last book, *Little Toot and the Loch Ness Monster*.

Hardie Gramatky's Association with Property:

Joseph and Henrietta Chapin purchased this property c. 1922 from Cornelius and Francis Steeler. At the time it was part of the Steelers' onion farm. Joseph Chapin was the Art Director of Scribner's Magazine. The Chapins had the house built c. 1923. After Joseph Chapin's death in 1939, Henrietta rented the house out to two women (Smith interview 2015). In 1946, after Henrietta Chapin's death, the property was sold to the Gramatkys, site unseen (Smith interview 2015). The Gramatkys moved in on December 26, 1946. After Hardie Gramatky's death in 1979, the ownership of the house passed to his wife, Dorothea. In 1982, Gramatky's daughter and son-in-law purchased the property. They continue to own the house to this day. The house has only had three owners since it was built in the early 1920s.

During the 1990s, the garage was falling into disrepair. For this reason, it was jacked up and a poured concrete foundation was put in. Also during this time, the addition connecting the garage with the house was enlarged to create a living space for Dorothea Gramatky. The kitchen was also reconfigured at this time. Additions on the back of the house were added in the 1990s.

Significance of Hardie Gramatky:

Hardie Gramatky was a renowned illustrator and children's book author. He was born in Texas in 1907 to Bernhard August Gramatky and Blanche Gunner. In 1917, when Hardie Gramatky was only 10, his father died of Tuberculosis. After his father's death, his mother moved him and his brothers to California to be closer to her sister. While in high school, a teacher of his noticed his artistic ability and suggested he submit some of his work to the Los Angeles Times (Hornik 1973, 2H). They hired him to do his *Captain Kidd, Jr.* comic strip which appeared in the youth section of the paper.

For two years, from 1926-1928, he attended Stanford University where he pursued a writing degree. During the summer he worked as a logger in Washington State. In 1928, he enrolled in Chouinard School of Art in Los Angeles where he met his wife, Dorothea Cooke. His teachers at Chouinard included Clarence Hinkle, Pruet Carter, F. Tolles Chamberlain, and Arthur Millier. During this time, Gramatky often went on what he called "sketching trips." His philosophy was "the more you painted the more of a master of your medium you became..." (Starry-Sheets Art Gallery 1989, 6).

In 1929, Hardie Gramatky began working at Walt Disney Studios while attending art school at night. One of his first tasks was to work on a comic book. He proceeded to complete six months of drawings in three days (Starry-Sheets Art Gallery 1989, 7). After this, he worked in the animation department where Walt Disney became an inspiration and a great help while Gramatky was learning the trade.

After taking classes together and dating, Hardie Gramatky proposed to Dorothea Cook on April Fool's Day in 1932. They were married in the summer of that same year. In 1936, when his contract was up with Disney, Gramatky and Dorothea decided to move east to New York City. When he left Walt Disney Studios, there were 250 animators which was a big change from the 14 when he started (Starry-Sheets Art Gallery 1989, 7). Gramatky was hired by Fortune Magazine in January of 1937 as a Pictorial Reporter covering the Mississippi flood that had happened.

Throughout the year of 1938, Hardie Gramatky worked on writing *Little Toot*, a story about a tugboat that saves the day. The idea came to him while he watched tugboats in the harbor pulling large ships. He felt the little tugs had a personality and mind of their own (Horner 1989, NJ18). In 1939, G. P. Putnam's and Sons published *Little Toot* which became a popular children's book. To this day, the book has sold millions of copies and by 1979 it had already sold two million copies worldwide ("Hardie Gramatky, 72..." 1979).

During World War II, Gramatky tried to join the service but due to a curvature of the spine, he was unable to. Instead, he went to California to supervise the production of films for the U.S. Army Air Forces from 1943-1945. During this time, he and his family lived in California and sublet their apartment in New York City. In 1946, the Gramatkys purchased the property at 60 Roseville Road in Westport, Connecticut, from the estate of Joseph Chapin who had been an Art Director for Scribner's Magazine. They moved in during a snowstorm the day after Christmas. The Gramatky's decided to move to Westport after their friends, Robert G. and Marge Harris, suggested they look at the area for houses (Smith interview 2015).

In 1948, Hardie Gramatky helped to found the Fairfield Watercolor Group with Walter "Wally" Richards and Stevan Dohanos. This was also the same year that *Little Toot* was made into an animated movie by Walt Disney. In 1950, Gramatky was elected as an Academician at the National Academy of Design. Throughout his life, he continued to do water colors, exhibit, create art and illustrations for magazines such as *True*, *Collier's*, and *Reader's Digest*. He also continued to write and illustrate children's books as well as give presentations and talks at schools and libraries. A typical day for Hardie Gramatky included waking up at 6:30 in the morning, working in his studio after breakfast, eating lunch, working in his studio some more, and then he would be downstairs in his home at 5 in the evening for a cocktail (Starry-Sheets Art Gallery 1989, 19).

It was Hardie Gramatky's practice to create the art and illustrations first, and then write the story. Among the books he created in his studio at 60 Roseville Road are *Creeper's Jeep* (based on the neighbors across the street), *Sparky* (based on the trolley car that ran down Main Street in Westport), *Homer and the Circus Train* (for this book he did research at the New Haven Railroad rail yard), *Bolivar, Nikos and the Sea God*, *Little Toot on the Thames*, *Little Toot on the Grand Canal*, *Happy's Christmas*, *Little Toot on the Mississippi*, and *Little Toot through the Golden Gate*. He began writing *Little Toot and the Loch Ness Monster* but died before it was completed. It was published posthumously in 1989 by his daughter and wife. Dorothea Gramatky and Linda Smith completed the first draft of the book after Hardie Gramatky's death. Among the awards he won throughout his life were his

first award in 1931, the Purchase Prize from the Los Angeles Museum, a California Water Color Society Award he won in 1937, the Salmagundi Award in 1952, and the Lewis Carroll Shelf Award for *Little Toot* which was named a classic by the Library of Congress in 1969. Hardie Gramatky died in 1979 at the age of 72. One of his main goals in writing and illustrating children's books was to encourage children to read. He felt the visual aspect of the books were key points, believing the "illustrations extended their imaginations to the fullest" (Hornik 1973, 2H).

Criterion 2

The property is significant at the local level under Criterion 2 as an example of the proliferation of the domestic design preferences distributed through published home journals and architectural catalogs during the early twentieth century. Although the house has been altered many times since its construction c. 1923, the features commonly found on Dutch Colonial and Colonial Revival style houses remains. These features include flared eaves, Dutch-style split door, placement of windows and door on façade, and no rake overhang on roof.

In *The Colonial Revival House*, Richard Guy Wilson explains, "Neither a formal style nor a movement, Colonial Revival embodies an attitude that looks to the American past for inspiration and selects forms, motifs, and symbols for replication and reuse" (Wilson 2004, 6). The Colonial Revival style was a popular style throughout the nineteenth, twentieth, and into the twenty-first centuries. The peak of its popularity is credited to between 1880 and 1955 and was influenced by the 1876 Philadelphia Centennial which sparked in the American public an interest in its colonial architectural heritage (McAlester 2003, 326). This style draws from many early American architectural styles and buildings including: Georgian, Cape Cod, Dutch Colonial, Independence Hall in Philadelphia, Spanish Mission, Spanish Colonial, and French Colonial, among others. It is a broad style and not only reminiscent of early New England dwellings. "The Georgian and Adam styles form the backbone of the Revival, with secondary influences from Postmedieval English or Dutch Colonial prototypes" (McAlester 2003, 324).

Bibliography

Photographs, field notes, and site visit by Kristen Nietering – 4/16/2015.

Interview with Ken and Linda Smith – 4/1/2015

Map Resources:

Westport Tax Assessor's Records accessed 10/6/2015 - <http://gis.vgsi.com/westportct/Parcel.aspx?Pid=7984>
Parcel ID: 7984

Westport GIS Viewer accessed 10/6/2015 at http://webmap.jws.com/taxmap/viewer.aspx?JWSCONFIG=CT_Westport

Bing.com Maps accessed 10/6/2015 at <http://www.bing.com/mapspreview>

Google.com Maps accessed 10/6/2015 at <https://www.google.com/maps>

UTM coordinates accessed 10/6/2015 at <http://itouchmap.com/latlong.html>

Print and Internet Resources:

Ancestry.com. *California, Biographical Index Cards, 1781-1990* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

Ancestry.com. *U.S. City Directories, 1822-1989* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

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"Hardie gramatky, 72; writer and illustrator of 'little toot' books." 1979. *New York Times (1923-Current File)*, May 1. Accessed October 6, 2015. <http://search.proquest.com/docview/120874924?accountid=47114>.

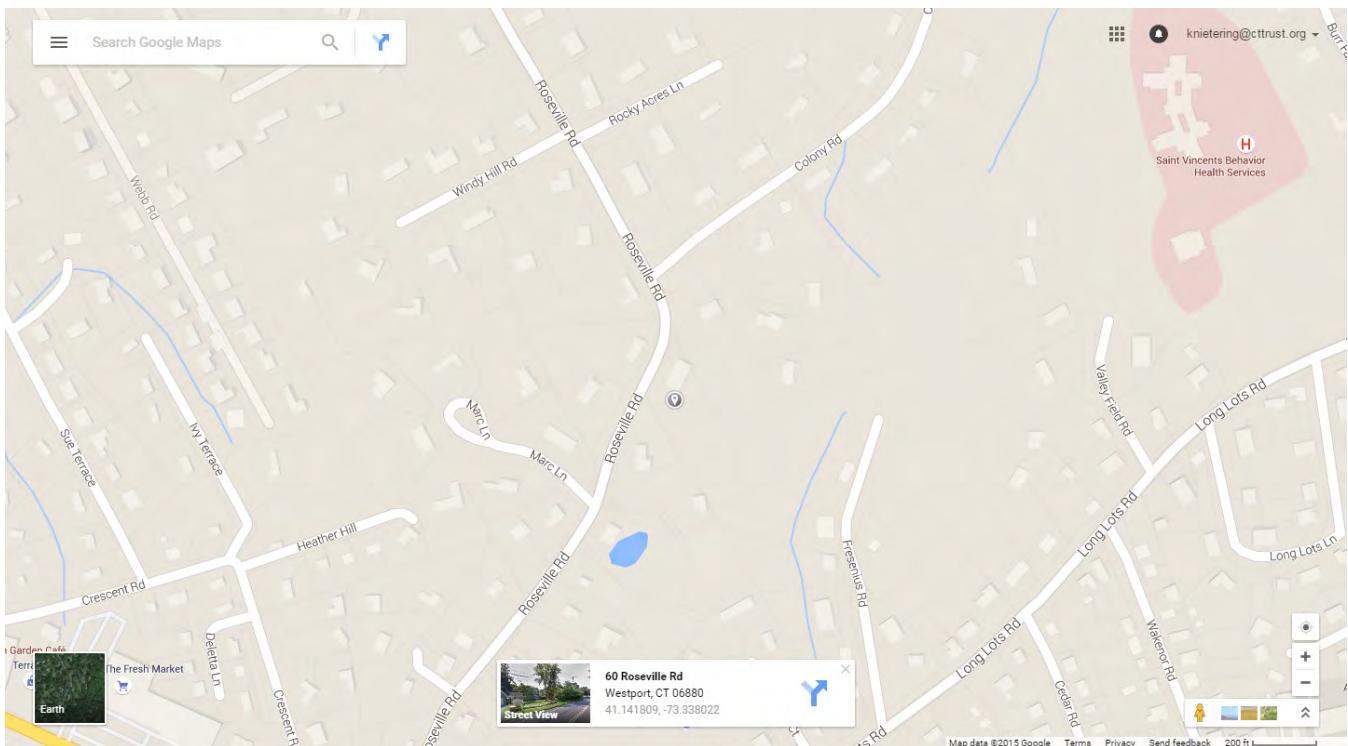
Hornik, Edith Lynn. 1973. "Tots inspired." *The Hartford Courant*, December 9.

McAlester, Virginia and Lee. 2003. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc.

Horner, Shirley. 1989. "ABOUT BOOKS." *New York Times (1923-Current File)*, November 26. Accessed October 6, 2015. <http://search.proquest.com/docview/110292411?accountid=47114>.

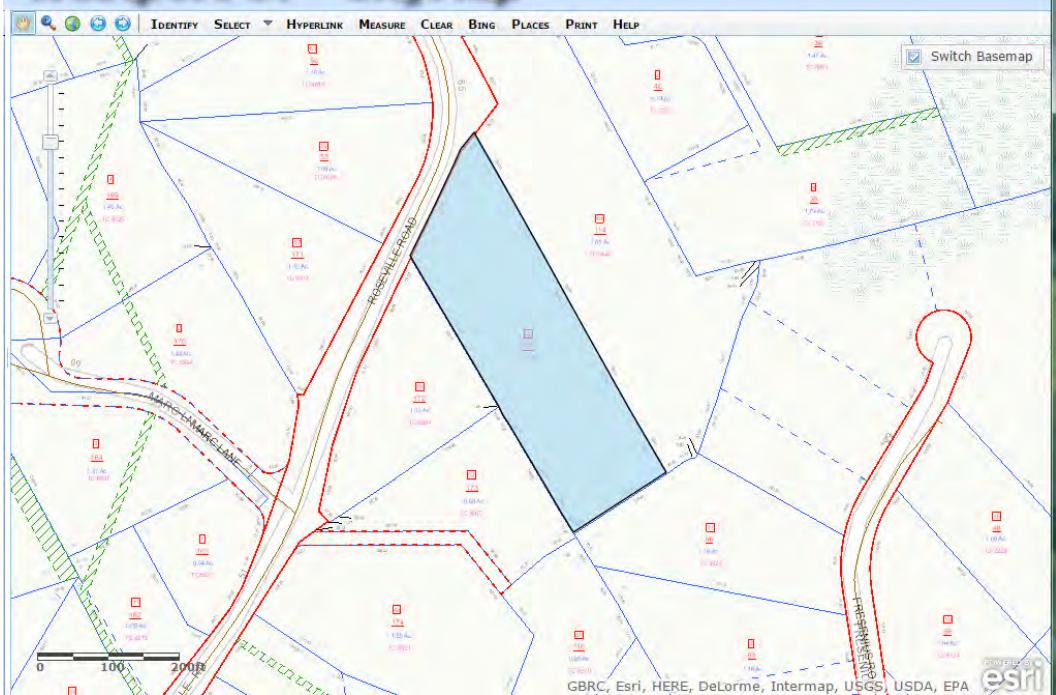
Stary-Sheets Art Gallery. 1989. *Hardie Gramatky: Painter (1907-1979) A Retrospective View July 1-26, 1989*. Compiled by Linda Gramatky Smith. California: Starry-Sheets Art Gallery.

Wilson, Richard Guy. 2004. *The Colonial Revival House*. New York: Harry N. Abrams, Inc.

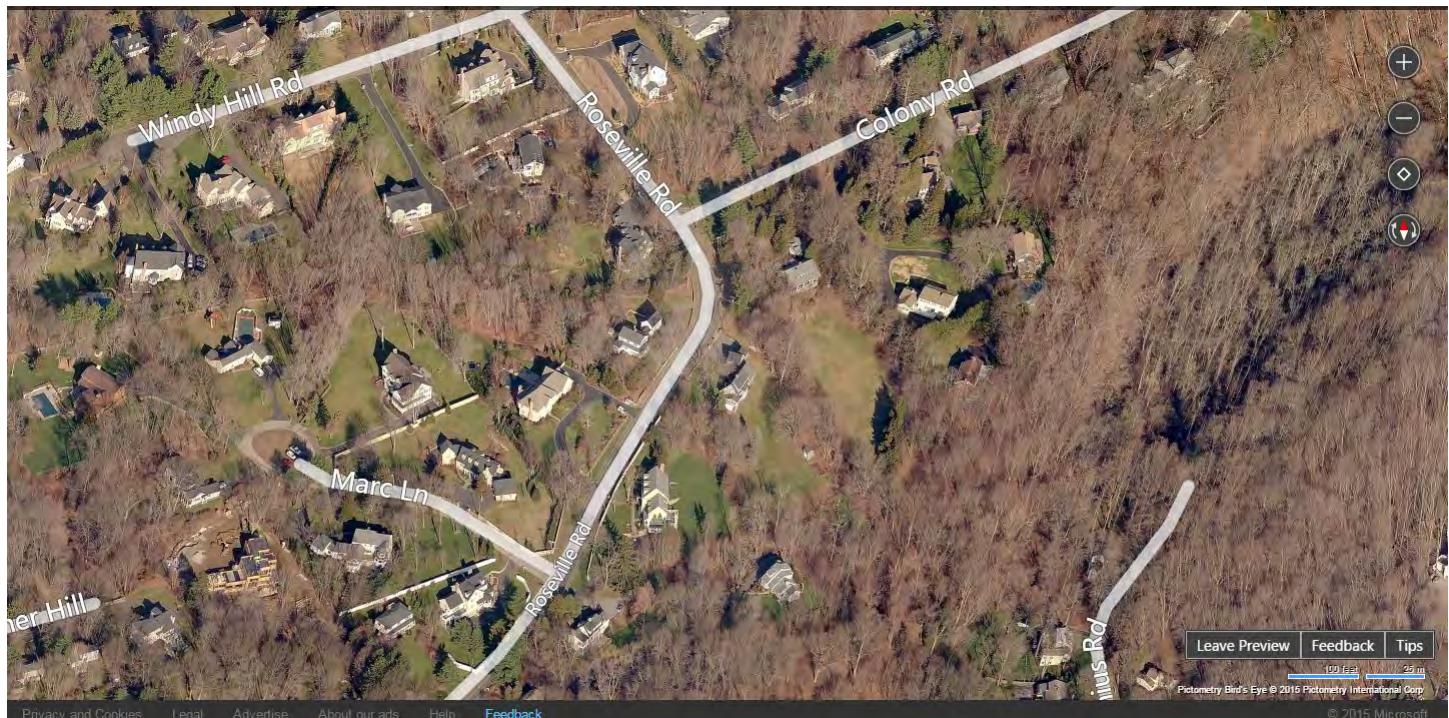


1. Location map of 60 Roseville Road, Westport, CT – from <https://www.google.com/maps> – accessed 10/6/2015.

Westport CT - CityMap



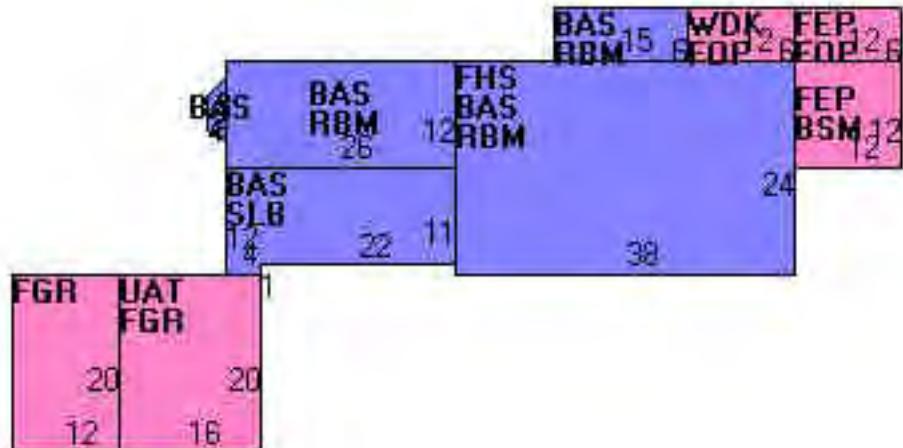
2. Parcel map of 60 Roseville Road, Westport, CT – from http://webmap.jws.com/taxmap/viewer.aspx?JWSCONFIG=CT_Westport – accessed 10/6/2015.



3. South aerial “bird’s eye” view of 60 Roseville Road, Westport, CT – from <http://www.bing.com/mapspreview> – accessed 10/6/2015.



4. Site map of 60 Roseville Road, Westport, CT – from <http://www.bing.com/mapspreview> – accessed 10/6/2015.



5. Floor plan of 60 Roseville Road, Westport, CT – from <http://gis.vgsi.com/westportct/Parcel.aspx?Pid=7984> – accessed 10/6/2015.



6. Southwest context view of the house and attached garage. Camera facing northeast.



7. Northwest context view of the attached garage and the shed. Camera facing southeast.



8. Northwest view of the shed. Camera facing southeast.



9. West view of the house (façade). Camera facing east.



10. South elevation of the house. Camera facing north.



11. East elevation of the house. Camera facing west.



12. North elevation of the house. Camera facing south.



13. West elevation of the attached garage. Camera facing east.



14. Interior view of one of the built in book shelves. Camera facing southwest.



15. Façade of house in 1993. Camera facing east – courtesy of Ken and Linda Smith