CT·TRUST FOR HISTORIC PRESERVATION

Connecticut Preservation News

November/December 2018 Volume XLI, No. 6

Connecticut Architecture:

Stories of 100 Places

Connecticut boasts some of the oldest and most distinctive architecture in New England, ranging from Colonial houses to massive factories, urban streets and maritime villages, tobacco sheds, town greens, and corporate headquarters.

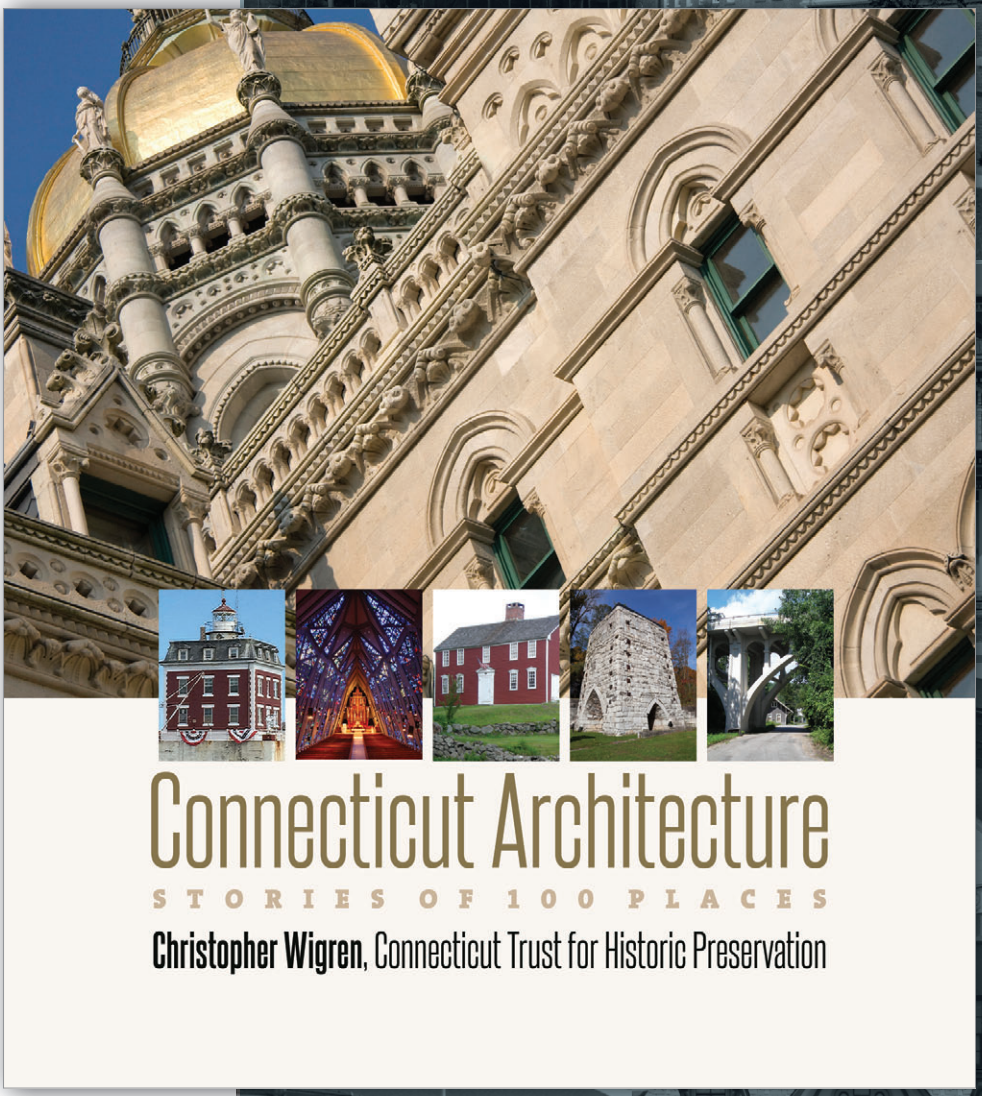
On November 6, the Connecticut Trust unveiled its new book, *Connecticut Architecture: Stories of 100 Places*. Written by deputy director Christopher Wigren, the book fills a long-standing need for a comprehensive introduction to Connecticut's built environment.

What's in *Connecticut Architecture?*

Connecticut Architecture contains one hundred entries about works of architecture around the state. These entries define "architecture" broadly, to include not only buildings but also cultural landscapes, engineering structures such as bridges and dams, interior design, and town- and cityscapes. The dividing lines between these disciplines can often be indistinct, and all of them are crucial to Connecticut's built heritage.

The entries were chosen to tell stories about Connecticut places from different vantage points. Some focus on building type and function, while others discuss how choices of materials or technologies affect design and construction, or the roles and interactions of clients, builders, and designers. There is a section that looks at how works of architecture can change over time, and one that looks at the meanings expressed in works of architecture. Each entry is accompanied by illustrations and suggestions for further reading. In addition, an overview traces Connecticut's development and how historical trends shaped architecture.

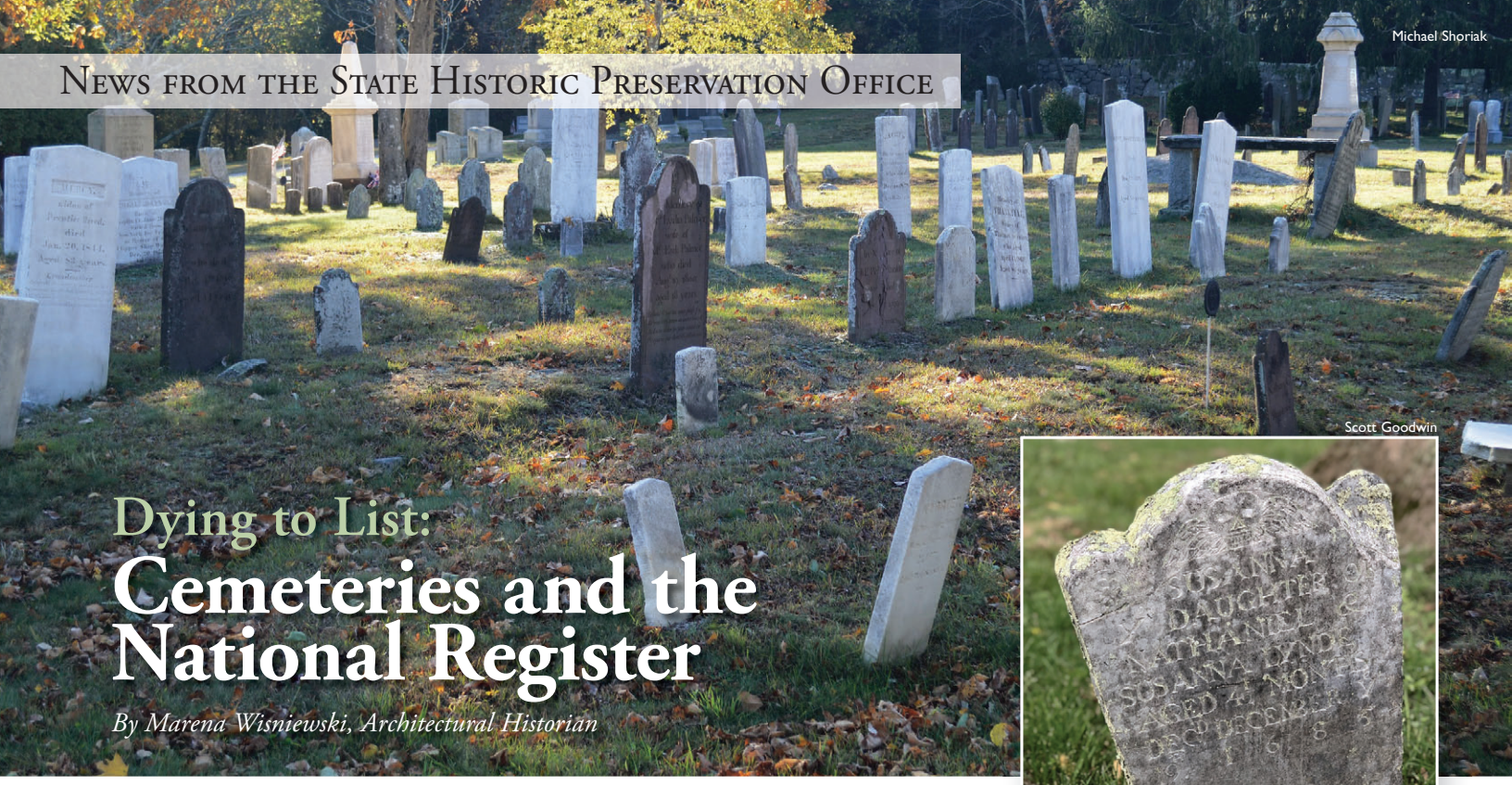
continued on page 4



In This Issue:

The Connecticut Trust for Historic Preservation is a private, nonprofit organization.

ISSN 1084-189X



Michael Shoriak

Dying to List: Cemeteries and the National Register

By Marena Wisniewski, Architectural Historian

Gravestones from 18th- and early 19th centuries in the oldest section of the Stonington Cemetery.

Scott Goodwin

Dating from 1685, the oldest marker in the Cypress Cemetery in Old Saybrook is an example of the Boston School of carving.

This past year, three Connecticut cemeteries were listed on the National Register of Historic Places. This may seem like an odd statistic to tout, but listing a cemetery on the NR is more complicated than listing other types of properties. Knowing why a cemetery would be considered eligible, the historic context of cemetery development in the United States, and the types of resources found in them gives a better understanding and opportunity to document and recognize these unique resources.

Throughout its own publications, the National Park Service (NPS) makes clear that certain types of properties are not generally eligible for inclusion on the National Register. In regard to cemeteries, this is due to the thought that other places better illustrate contributions to American culture. Cemeteries and gravesites are the final resting places of individuals, but not where they changed the course of history. As an example, the Prudence Crandall house in Canterbury is much more representative of Crandall's work, as the location of her school for African American women, than her gravesite in Elks Falls, Kansas.

To be considered eligible for listing, a cemetery must derive its primary significance from graves of persons of supreme importance, from a time of significant change or settlement, from distinctive design features, or from association with historic events. Based on this, there are thousands of cemeteries that could potentially be listed on the National Register. However, knowing what those terms mean is vital to writing a successful nomination.

A cemetery that contains the graves of individuals who shaped the trajectory of that specific community could be eligible, while the collection of graves of individuals who completed their day-to-day tasks without interruption would not. Similarly, a cemetery with graves primarily dating from the late 18th century would be considered eligible if the community was settled at that same time. If, however, the community was developed in the late 17th century, the cemetery would not be considered eligible. Stonington Cemetery, established in 1787, was listed this year partially for its association with the evolving funerary practices and customs of the Stonington Borough Community, and is the only example of a cemetery in Stonington representing three centuries of burial customs.

Regarding design, many cemeteries could qualify under this area of significance, for a variety of design features: city planning, architecture, landscape architecture, engineering, and funerary art. An example of this type of cemetery is Cypress Cemetery in Old Saybrook, also listed this year. Cypress features a remarkable collection of Colonial and Early American tablet gravestones, including representation from two distinct schools of tombstone carving: the Connecticut River Valley School, executed primarily in brownstone, and the Boston School, represented in many of the slate monuments in the cemetery.

Important events can prove to be just as difficult, as not every event is necessarily significant in a larger context. A cemetery that would meet this consideration is one related to a specific ethnic group or population. In addition to its design, Connecticut Valley Hospital Cemetery, the third cemetery listed this year, is significant as being representative of a marginalized population—in this case, patients at the state's oldest public mental hospital. Historically, the treatment of mental illness was stigmatized, and rarely acknowledged by those suffering or their families. Patients at Connecticut Valley Hospital were interred anonymously, represented only by numbers on the uniform headstones. (In recent years, the hospital has erected a plaque identifying those buried in the cemetery by name.)

continued on page 14

From the Executive Director

In September, the Connecticut Trust was honored with a 2018 Award of Merit for excellence in history programs and projects at the annual conference of the American Association of State and Local History organizations in Kansas City. Renée Tribert accepted the award on behalf of the Trust for the website *Mills: Making Places of Connecticut.*

The website makes accessible information about Connecticut's historic industrial resources, together with access to land data, resources for technical and financial assistance, and opportunities to enjoy activities in rehabbed mills. The website, which was sponsored by the State Historic Preservation Office, also received recognition this year from the Connecticut League of History Organization and Connecticut Main Street Center.

Renée will be sharing the *Mills: Making Places of Connecticut* project with our peers from around the country at the National Trust for Historic Preservation "PastForward" conference in San Francisco, November 13-16. She and former Project Director Wes Haynes will be presenting at the Power Session: Making Places: Beyond the Historic Resource Inventory on November 15.

Speaking of the National Trust, the Connecticut Trust has joined organizations nationwide to sign on to the National Trust for Historic Preservation's letter supporting full funding for maintenance of our parks and for addressing the long backlog. We urge your support for the Restore Our Parks Act (S. 3172) and Restore Our Parks and Public Lands Act (H.R. 6510) and we look forward to working with Congress to ensure passage of this legislation before the end of the year. We thank Representatives Jim Himes and Joe Courtney for cosponsoring H.R. 6510 and we encourage our other Members of Congress to do the same.

You can find more information about all of this on our newly redesigned website, www.cttrust.org. We are truly grateful to Sara Bronin, Board Chair; Elaine Stiles, Engagement Committee Chair; and Alex Holdtman, in-kind consultant, for bringing the website to fruition. Countless hours spent carefully mapping, designing, researching and editing brought the work of the Trust to life in a dynamic and interactive way. Please explore the new site and let us know what you think.

As the weather has taken a decided change into autumn now, it is the time of year to reflect on the many blessings we have. The Trust has the good fortune of broad support from you, our dedicated members and hardworking partners. We can't do any of it without you! Thank you.

Jane Montanaro, Executive Director

The Connecticut Trust for Historic Preservation is a nonprofit statewide membership organization established by a special act of the State Legislature in 1975. Working with local preservation groups and individuals as well as statewide organizations, it encourages, advocates and facilitates historic preservation throughout Connecticut.

Board of Trustees
Officers
Sara Bronin, Chairman, *Hartford*
Richard Wies, Vice-Chairman, *Branford*
Caroline Sloat, Secretary, *Thompson*
Tom Nissley, Interim Treasurer, *New Canaan*
Garry Leonard, Assistant Treasurer, *Madison*

Gubernatorial appointees
Edith Pestana, *Hartford*

Additional Members of the Board of Trustees
Mary Catherine Curran, *Hartford*
Jeremy Frost, *Southport*
Edward F. Gerber, *Westport*
Ellen Gould, *Southport*
Henry Griggs, *Madison*
Garrett Heher, *Centerbrook*
Robert Faesy, *Wilton*
Charles Janson, *Darien*
Erica Popick Kevrekian, *West Hartford*
Leslie King, *Hamden*
Jeffry Muthersbaugh, *Haddam*
Tom Nissley, *New Canaan*
Matthew Peterson, *Guilford*
Myron Stachiw, *East Woodstock*
Elaine Stiles, *Old Lyme*
Peter Stockman, *Killingworth*
Greg Waterman, *West Hartford*

Advisory Council
Martha Alexander, *New Haven*
J. Barclay Collins, *Sharon*
William R. Crowe, *Canton*
Jared Edwards, FAIA, *West Hartford*
Inger Elliott, *Stonington*
Theodore F. Ells, *Branford*
Gerald Farrell, Jr., *Wallingford*
Walter Fiederowicz, *Litchfield*
Mimi Findlay, *New Canaan*
Glenn Geathers, *Hartford*
Lee Kuckro, *Wethersfield*
Stephen S. Lash, *Stonington*
Charles T. Lee, *Greenwich*
Peter Malkin, *Greenwich*
Cesar Pelli, FAIA, *New Haven*
George Schoellkopf, *Washington*
John W. Shannahan, *Suffield*

Staff
Jane Montanaro, *Executive Director*
Christopher Wigren, *Deputy Director*
Brad Schide, *Connecticut Circuit Rider*
Gregory Farmer, *Connecticut Circuit Rider*
Jordan Sorensen, *Development & Special Projects Manager*
Erin Fink, *Communications & Advocacy Manager*
Renée Tribert, *Making Places & Preservation Services*

Connecticut Preservation News
Editor: Christopher Wigren
Editor, Historic Properties Exchange: Jane Montanaro
Advertising Manager: Erin Fink
Design: David Wolfram, *Middletown*
Printing: Kramer Printing, *West Haven*

Connecticut Preservation News is published bimonthly by the Connecticut Trust for Historic Preservation, 940 Whitney Avenue, Hamden, Connecticut 06517. Publication is made possible by support of the members of the Connecticut Trust for Historic Preservation and by funds provided through the Community Investment Act in the State of Connecticut. The contents and opinions stated herein do not necessarily reflect the views and policies of the State of Connecticut. Advertisements do not reflect the views or opinions of the Connecticut Trust for Historic Preservation. The Connecticut Trust for Historic Preservation does not endorse advertisers and assumes no responsibility for advertisements.

© 2018, Connecticut Trust for Historic Preservation. All rights reserved.
ISSN 1084-189X

Connecticut
still revolutionary

Please remember the Connecticut Trust in your will or estate plan. We are incredibly grateful for the visionary donors who have given to us.

Upcoming Meetings

Connecticut Historic Preservation Council

December 5, 2018 at 9:30 a.m.
Conference call

To participate contact Liz Shapiro
(860) 500-2360; Elizabeth.Shapiro@ct.gov

January 2, 2019 at 9:30 a.m.
at the
State Historic Preservation Office, Department of Ecconomic and Community Development
450 Columbus Boulevard,
Hartford, Connecticut

For more information call (860) 500-2343

Connecticut Architecture, cont'd from page 1

A Project of the Connecticut Trust—and Many Partners

Connecticut Architecture had a long gestation. It began in the 1990s when architectural historian Elizabeth Mills Brown (a former Trustee) began a statewide architectural guidebook. She hired Chris to do research for the book, and when she was unable to continue, the Trust took over the project, changing the format and signing on with a different publisher.

For the Connecticut Trust, the book provides needed support for its mission of promoting and assisting the preservation of the state's historic architecture, landscapes, and communities. Building understanding and appreciation of the built environment is at the center of that mission. As Trust staff and board members work throughout the state, *Connecticut Architecture* will help them speak persuasively about the value of historic places.

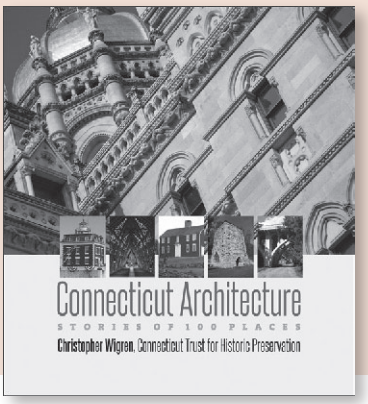
Not only is preservation a goal of *Connecticut Architecture*—preservation programs contributed significantly to its creation. Historic resource inventories and State and National Register nominations administered by the State Historic Preservation Office provided much information for the book.

Other key contributions came from volunteer photographers and an advisory group of historians and design professionals who provided guidance throughout the process. In addition, the Trust engaged experienced professionals to assist the author: editor and historian Diana Ross McCain, photo coordinator Elizabeth Pratt Fox, and indexer Joan Shapiro. The staff of Wesleyan University Press patiently shepherded the book through publication.

Generous donations for *Connecticut Architecture* were received from the Howard Gilman Foundation, the Sons of the American Revolution in Connecticut, and former Trustee J. Barclay Collins. However, most of the work was funded from the Trust's general budget, which comes from its members and donors, along with monies received through the Connecticut Community Investment Act.

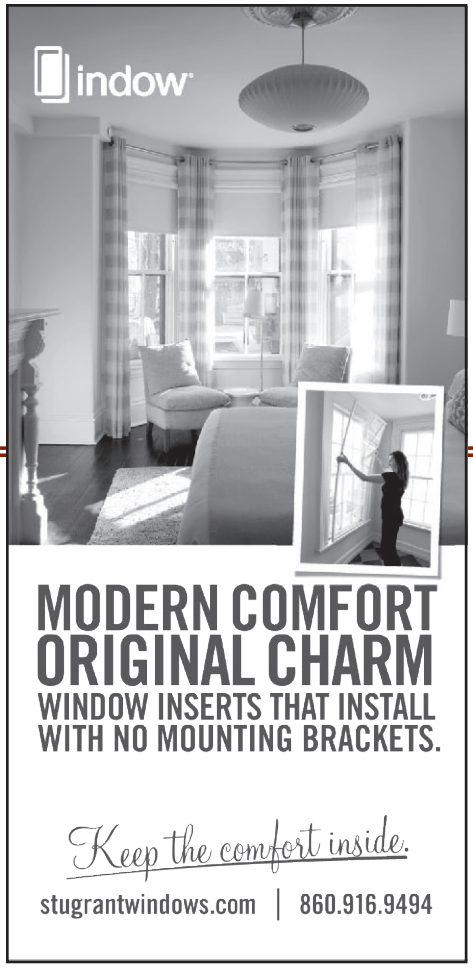
What's Next

Now that *Connecticut Architecture* is available, Christopher Wigren is giving book talks and signings across the state. And a long-term hope, given time and funding, would be to find an appropriate outlet for the wealth of material that didn't make it into the book—most likely an online resource of some sort. There is always more in Connecticut to discover and appreciate and preserve.



To order your own copy of Connecticut *Architecture: Stories of 100 Places,* go to www.cttrust.org/book.

Want to attend or sponsor a book talk in your community? Event notices will be posted on the Trust's website and sent through monthly email updates. Christopher Wigren is available to speak to local groups; to schedule a talk, visit www.cttrust.org or call (203) 562-6312.



Excerpts from *Connecticut Architecture: Stories of 100 Places*

From the Preface

Connecticut's architecture tells many kinds of stories. Whether we are longtime residents, recent transplants, or visitors, we know the state first through its built environment—its buildings, landscapes, neighborhoods, and communities that embody the state's history and are essential components of its present-day character.

This book aims to introduce readers to Connecticut's built environment through stories about one hundred places, chosen to present a cross section of the varied architecture found in the state. It is not intended to be a "best of" state architecture. While I have tried to achieve a balance of well-known places and lesser-known ones, any reader with a passing knowledge of the state will find many favorite works missing. Rather, they were chosen to illustrate the wide variety of Connecticut's architecture, in terms of periods, building types, disciplines, geographical distribution, and expressive qualities. Above all, they were chosen because they had good stories to tell—about how they came to be, about the people who created or used them, about what they meant and how they fit into the state's overall development.

I hope that this book will provide new ways to understand the state's history and character, and will encourage the preservation of its historic places. These sites are crucial to Connecticut's history, and many of them face increasingly uncertain futures because of changing tastes or declines in manufacturing and farming. Landscapes, townscapes, and cityscapes are often even more important to our sense of place than individual buildings. Preserving, enhancing, and, in some cases, reshaping these historic places enriches our present and can help us build a better future.

From the Overview: Why is Architecture Important?

Why is architecture important? Two brief points grow out of my definition of architecture as making places: humans are place-based beings, and humans are beings that create.

continued on page 6

Robert Egleston

Connecticut Hospice, Branford (1982, 2000)

Charming and unique 1850 English barn located in Clinton, Connecticut.
Nine rooms: 3 bedrooms, 2-1/2 baths, in-ground pool, gardens, parklike grounds close to town and beach. A very special property.
$360,000. By appointment 860-664-0097

R.J. ALEY LLC
The Old House Experts
Serving Greenwich, CT to New Haven, CT
CT Trust for Historic Preservation Member
NAHB Certified Green Builder
CT Lic. # 570003
(203) 226-9933
rjaley.com
Bathrooms & Kitchens ● Additions & Remodeling ● Carpentry & Repair Work
Porch Repair & Rebuilding ● Historic Preservation ● Wood Window Restoration
Wood Storm Windows & Screens ● Plaster Repair & Restoration
Energy Efficient Upgrades ● ENERGY STAR® Home Builders

Excerpts from Connecticut Architecture, cont'd from page 5

Humans have bodies, and those bodies occupy space. The nature of that space makes a difference to us: it can be comfortable or uncomfortable, it can further our activities or frustrate them, and it can ennoble us or debase us. How we design and build places, then, can affect the quality of our lives in them—sometimes in ways that are crucial to our well-being. For instance, the Connecticut Hospice was carefully designed to shelter people at a particularly difficult and traumatic time not only for patients but for their friends and families. Similarly, the urban renewal programs of the mid-20th century were grounded in the confidence that architecture could solve social ills, a belief that was tragically overstated, to the ongoing distress of cities like Hartford or New Haven. Even that failure, though, demonstrates the power that places have to affect our lives. How we shape them matters.

Humans also have an innate need to create, to make things. Our reaction to place is not passive; we need to manipulate and alter the environment and materials we find about us. If a place is uncomfortable or hinders a desired activity, people try to make it more comfortable or more conducive to the activity. Or they may just try to make it more attractive.

Creating refers to more than artistic achievements like painting or sculpture. It might mean doing carpentry or setting up a classification system for a library or writing an instruction manual. Whether it involves physical or mental activity, it is still the remaking of one's world. All humans do it, even the toddler who delightedly smears food on a wall and calls it "painting." How we shape the physical world around us, how we create places, says much about what we want our world to be, how we want to live in it, and, in some cases, how we want others to think we live in it. Making places lies at the very heart of what it means to be human.

From the Overview: Historic Preservation in Connecticut

Resistance to Modernism fed the rise of historic preservation in the 20th century. Early preservationists had concentrated on restoring colonial buildings as private homes or museums like the Hyland House in Guilford. But reaction to the widespread demolition of urban renewal and the unfamiliar forms of Modernism brought preservation to public consciousness, and a broader movement emerged.

Connecticut with its long history actively took to preservation. As early as 1955 the state established the Connecticut Historical Commission to promote its historic heritage. Two developments in 1959 indicated the growing influence and changing face of the preservation movement. First, the town of Litchfield established a local historic district, which required that a town historical commission approve any alterations to the exterior of buildings or any new construction within the district. Passed under special enabling legislation from the General Assembly, Litchfield's was the first of what now are more than one hundred such districts across the state.

The second development was the adoption of an urban renewal plan for New Haven's Wooster Square neighborhood. This was one of the first projects in the nation to take advantage of a change in urban renewal regulations allowing federal funding to be used for renovation in addition to demolition and new construction. The Wooster Square plan also demonstrated the broadening of the preservation movement in its acceptance of Victorian-era buildings.

Peter Robinson Fur-Cutting Factory, Danbury (1884, 1895)

CTHP

CTHP

Edward R. Hall house, Plainfield (1877)

CTHP

Lemuel Cleveland house, Plainfield (1871)

These two developments epitomized the new face of preservation. It is publicly administered and uses public funds to supplement and encourage private investment. Its targets are entire communities and neighborhoods, places of many types and from many eras. No longer focused primarily on commemorating the past, preservation is seen as a tool for planning and revitalization, and reusing significant buildings such as the abandoned Cheney Yarn Dye House. To accomplish this, it employs feasibility studies and marketing analyses alongside architectural and historical research. One such study, completed by the Connecticut Trust for Historic Preservation, led to the conversion of the Peter Robinson Fur-Cutting Factory in Danbury to apartments in 1983. Over the years, specific programs have come and gone, funding has risen and fallen, but preservation itself has increasingly influenced the shape of Connecticut.

Place 90. One Style, Two Messages: Two Houses in Plainfield

Beginning in the 1850s, a revival of Renaissance-style architecture took place in France, just as Napoleon III was reviving his namesake uncle's empire. With its lavish ornamentation, the new architectural style reached a peak of popularity in the United States in the boom years of the Gilded Age. It is usually known as "Second Empire," after the younger Napoleon and his imperial ambitions.

It is all about the roof. High, double-pitched roofs called "mansard" after the 17th-century French architect François Mansart are the hallmark of the Second Empire style. The roofs' height gives a vertical emphasis to buildings, and they are almost invariably richly decorated, with patterned slates or shingles, elaborate cornices and dormers, and iron cresting to create a festive skyline.

Two Second Empire houses in Plainfield warrant a closer look. One was built in 1877 for Edward P. Hall, a successful farmer. A 19th-century historian called it "a tasty little residence," its tastiness coming from a high mansard roof rich with patterned slates, an outsized monitor, elaborately framed dormers, and brackets on everything. All this accentuates the house's small size, making it look almost like a child's toy left out on the street.

Down the street, Lemuel Cleveland, the heir to a real-estate fortune, built a house in 1871 that also has a mansard roof. Instead of busy ornament, though, Cleveland's house relies for effect on bold three-dimensional massing originally emphasized

continued on page 8

We help to:

Secure and maintain funding for the...

COMMUNITY INVESTMENT ACT

Work to expand...

STATE HISTORIC TAX CREDITS

Allowing millions of dollars more to go towards supporting historic preservation projects in Connecticut.

CONNECTICUT PRESERVATION ACTION

THE PRESERVATION COMMUNITY'S UNIFIED VOICE IN HARTFORD SINCE 1980

To learn more please visit:

WWW.CTPRESERVATIONACTION.ORG

Excerpts from Connecticut Architecture, cont'd from page 7

by smooth flush-board siding. A central pavilion projects from the façade, but then has a deep, cavelike recess carved into it. Countering this recess are two thrusting bay windows, whose heads are part of a continuous cornice that wraps around the house like a rubber band holding everything together. Repeated curves—on big brackets, arched windows, barrel-vaulted dormers, the central recess, and the convex mansard roof—create a sense of opulence.

An architectural style is a language, a means of expression with its own vocabulary and rules for assembling the various terms. So, asking "What style is it?" is akin to asking in what language a book is written. It is important to know, but by itself of limited use. A more meaningful question would be, "What is the author (or the builder) saying in this language?" For the Hall House, the combination of small size and frilly ornament produces a message of sprightliness, or, as the historian put it, tastiness. The Cleveland House, on the other hand, with its big scale, smooth surfaces, and more restrained ornament, speaks of monumentality, richness, dignity. One style, two messages.

As with any work of art, the message depends on the viewer or user as well as the creator. Different people may see different things in the same building. There is almost never a single correct answer. So just look. What do *you* see?

Place 41. Greater Than Its Parts: Downtown Norwich

From a distance, downtown Norwich appears as a series of tiers rising above the river—a view visitors have admired for more than two hundred years. But seen up close, it is a tangle of narrow streets clinging to the steep hillside. The area got its start when 18th-century Norwich merchants built wharves and warehouses at the point where the Shetucket and Yantic Rivers join to form the Thames. By the 19th century it had become Norwich's commercial and civic center. Like the old drawing of a vase that morphs into two silhouetted faces, downtown Norwich can be looked at in terms either of its buildings or of the spaces between them.

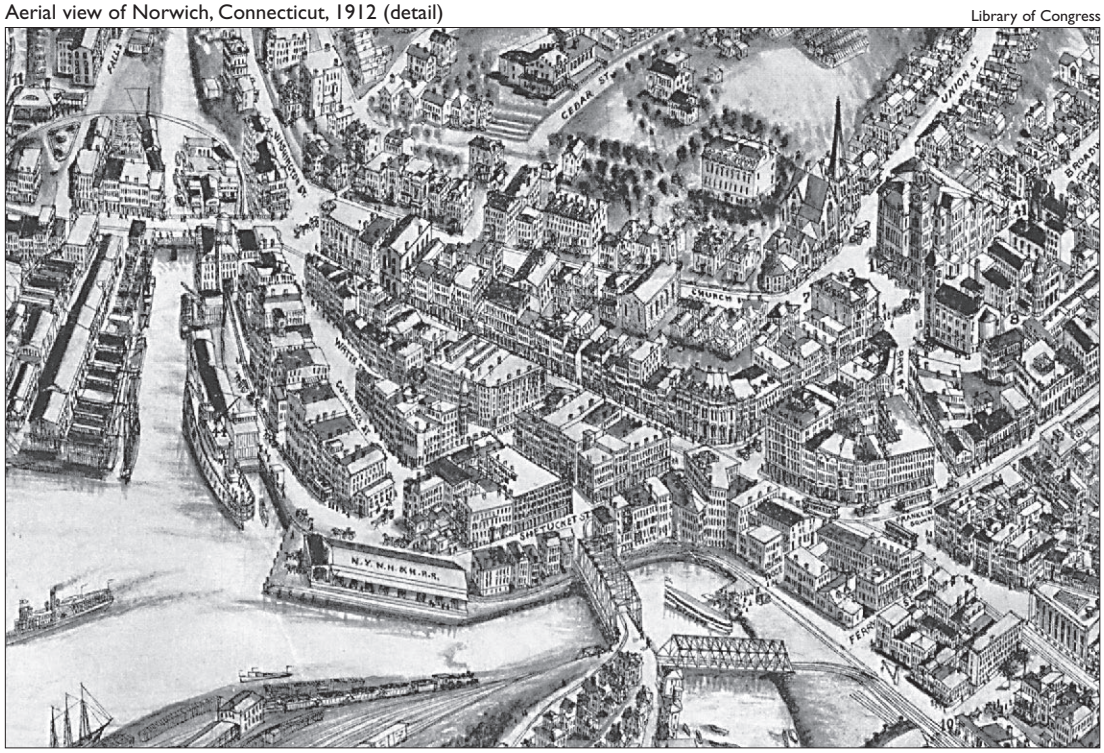
Many of the buildings are what the 19th century called "blocks"—three- or four-story structures, mostly of brick, with shop fronts at ground level and rows of windows lighting offices or living spaces above. To maximize usable space, they fill the entire width of their lots. This form emerged in the 1830s to accommodate the demands of expanding commercial activity, and it remained constant over the next hundred years or so, as architectural styles came and went. Examples include the Greek Doric entablature of the Strand Building (1831; 203–215 Main Street), the polychrome masonry of the Richards Building (1868, W. T. Hallett; 87–93 Main Street), and the skeletal iron front of the Shannon Building (ca. 1898; 82 Water Street). Ornament balances the desire to proclaim the occupants' importance with the business owner's reluctance to waste funds on nonessentials.

So dominant was this form that some older Norwich buildings were remodeled to fit the pattern. In the 1860s the Timothy Ayers House (ca. 1753; 88–90 Main Street) and the Elihu Marvin House (1784; 94–100 Main Street) were raised up onto new ground floors and given Italianate cornices. Despite these changes, the 18th-century two-one-two window spacing remains visible on their façades.

Shifting focus from buildings to spaces, the streets are enclosed by the continuous wall of buildings, forming corridors that rise and fall and bend to follow the land, offering both ever-changing vistas and a sense of containment. Occasionally the corridors open out into rooms, like Franklin Square or the plaza in front of the Superior Courthouse (1982, Richard Sharpe; Main and Shetucket Streets). Defining public space is an important part of the buildings' function. Some, like the Norwich Savings Society (1893–1895; 162–164 Main Street), curve to follow bends in the streets; others, like the Rockwell Building (1861, 1895; 97–105 Main Street), come to points at sharp intersections. It feels as though the streets and squares have been carved from the solid mass of buildings—a reminder that the city itself is an entity, a whole that is greater than the sum of its parts.

In contrast there is Water Street, where 20th-century urban renewal projects cleared away the old warehouses, and new buildings stand as separate objects each surrounded by an insulating

Aerial view of Norwich, Connecticut, 1912 (detail) Library of Congress



layer of open space. Here, the public realm has no particular shape; it is the background for the buildings, rather than the other way round. Fortunately, modern construction on Main Street has mostly hewed to the old way of building. Except for the pointless park behind the courthouse and vacant lots at the western end of the street, the wall of buildings has been maintained, and the street keeps its traditional shape.

CTHP

Walter Bunce house, Manchester (c.1830)

Place 71. Under the Radar: Walter Bunce House, Manchester

Although African Americans lived in Connecticut from the 17th century, finding architectural evidence of their presence can be difficult. Only in the 19th century do the names of black builders begin to appear. Nonetheless, it is possible to find some traces of their role in building Connecticut.

Alpheus Quicy (d. 1875) was a free African American stonemason credited with several projects in and around Manchester in the antebellum era, including a house for Sidney Olcott, a local abolitionist, and a building and dam for the Union Manufacturing Company. Unfortunately, further information about Quicy is scarce and inconsistent.

The only standing building attributed to Quicy, the Walter Bunce House (c.1830) is notable for its stonework, with alternating wide (twenty-four-inch) and narrow (four-inch) courses of granite slabs. It is formed by laying two slabs of stone vertically, filling the space between them with rubble, and then laying slabs horizontally to tie the vertical layers together. This technique is called "slab-and-binder" or the fancier "pseudo-isodomic." Relatively rare in central Connecticut, it is more common in Windham County, where, according to some sources, Quicy was born and learned his trade. It can be cut and laid with varying degrees of precision, ranging from examples so crude that the pattern is barely recognizable, to meticulously smooth surfaces subtly animated by the alternating wide and narrow courses. The Bunce house lies somewhere between these extremes: individual stones are somewhat irregular, but the corners are sharp and the walls plumb, a testament to Quicy's skill.

There were other African Americans who contributed to Connecticut's built landscape in the early 19th century. In Colchester, Gideon Quash and his son James were both stonemasons at the beginning of the century. In New Haven, William Lanson built an extension to the Long Wharf in 1810 and a basin for the Farmington Canal in 1825—two difficult and exacting jobs. Less visible in the records are African Americans who worked as laborers, building under either white or black employers.

As historian Peter Hinks has written, the fortunes of African Americans in Connecticut began to decline beginning in the 1820s. As increases in European immigration reduced the demand for black labor, prominent African American businessmen like William Lanson lost business and increasingly suffered harassment from white neighbors. This same period saw the emergence of the colonization movement, which sought to solve America's racial conflict by "returning" free blacks to a colony in Africa called Liberia. Alpheus Quicy's client Walter Bunce is recorded as making a donation to the American Colonization Society in 1849. Did he regret hiring a black stonemason to build his house? Whether or not he did, the house survives, a monument to its builder.

Patrick L. Pinnell

Wilcox, Crittenden & Company factory, Middletown (1907 and later)

Place 98. Hazardous Duty: Wilcox, Crittenden & Company Factory, Middletown

Factory work could be dirty and dangerous, something that is not always obvious when industrial buildings have been converted to new uses. A series of changes made to the former Wilcox, Crittenden & Company factory in Middletown offers a glimpse into the hazards of industrial work.

The largest manufacturer of marine hardware in the United States, Wilcox, Crittenden produced equipment for ships ranging from grommets to thirty-ton steel anchors. The company's factory was located on Middletown's South Main Street, next to a deep ravine that had provided waterpower for mills since the 17th century. Mill C, built in 1907, was the company's galvanizing and forge

continued on page 13

Briefly Noted

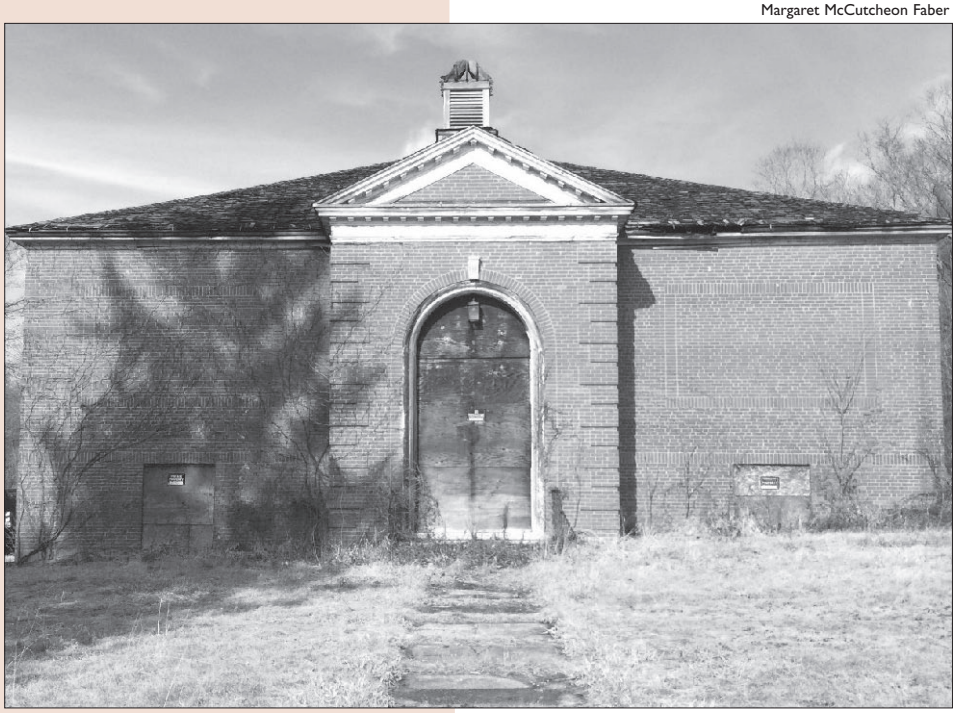
C. Wigren

Barkhamsted. ▶
One of Connecticut's best-known manufacturers, the Hitchcock Chair Company is celebrating its 200th anniversary. In 1818 Lambert Hitchcock began producing chairs and soon moved to a factory next to the Farmington River in what is now called the village of Riverton. Hitchcock's enterprise is recognized as one of the earliest experiments in the mass production of furniture. The company has not operated continuously; it went through several incarnations during Hitchcock's life and closed after his death in 1852, was revived in 1946, and closed again in 2006. In 2010 Rick Swenson and Gary Hath purchased the company name, plans, and artwork, and once again began furniture production in Riverton. Although the company no longer operates out of Hitchcock's factory (built 1826 and later; NR; pictured), it continues to represent the tradition of industrial innovation that built Connecticut.

C. Wigren

Bridgewater. ▶
The Connecticut Historic Preservation Council voted in September to ask the Attorney General's office to take action to prevent demolition of the Bridgewater Grange (1854; NR). In 2016 the town authorized funding either to demolish or renovate the structure, allowing the Selectman to decide which course to pursue. Since then, some citizens, with State Historic Preservation Office staff and the Connecticut Trust Circuit Riders, had been advocating for renovation. It looked as though they had succeeded, until this summer, when the First Selectman announced demolition plans, claiming that renovation is not feasible due to structural problems. As CPN goes to press, structural engineers are evaluating the building's condition.

Margaret McCutcheon Faber

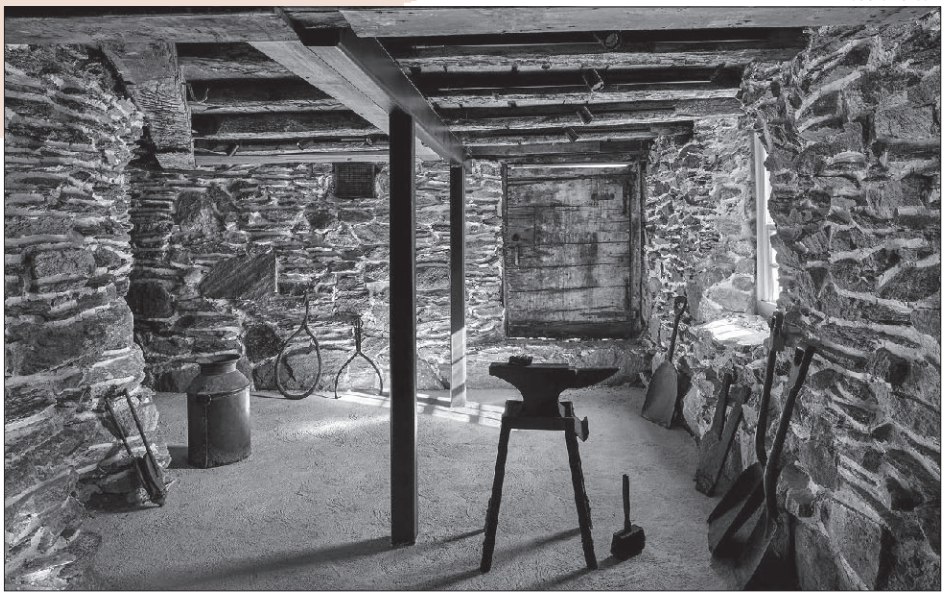


◀ East Hampton.

Since the Middle Haddam school (1931, 1949; SR) closed in 1980, local residents have struggled to find an appropriate use for the Colonial Revival structure. In recent months, the Middle Haddam Association, which bought the building in 2005, has made significant progress.

In September, the group received an Historic Restoration Fund grant of $50,000 from the State Historic Preservation Office for first-phase repairs to the roof, cupola, and main entries. Subsequent phases will include window restoration and, once a tenant or buyer is found, engineering plans, and complete interior renovation. A request for proposals has elicited some interest, and a National Register nomination is being finalized. Throughout the process, Connecticut Trust Circuit Riders have offered guidance, including help with an application to the Connecticut Trust Revolving Loan Fund for a bridge loan to meet the requirements of the reimbursable HRF grant.

Robert Benson



◀ Fairfield County.

The Connecticut chapter of the American Institute of Architects honored three preservation projects in its 2018 Design Awards.

Mack Scogin Merrill Elam Architects received an Excellence Award for their renovation of architect Richard Foster's own house in Wilton (1967), a circular structure that rotates atop a twelve-foot pier. The jury commented, "The changes make the house better without compromising the simplicity of the original design." In Greenwich, Joeb Moore & Partners also received an Excellence Award for renovations to another architect's house, built by Gray Taylor in the 1960s. And in Stamford, the architects presented a Merit Award for the move and restoration of the Hoyt-Barnum house in Stamford, by Christopher Williams Architects LLC, which the jury praised as "an incredibly well done pure preservation project."

Bridgeport.

Activity continues at the Mary and Eliza Freeman houses (1848; NR), the last remnants of the antebellum community of Little Liberia. In early October, the Mary & Eliza Freeman Center for History and Community, which owns the houses, was one of seven organizations selected by the Smithsonian National Museum of African American History and Culture and the American Association for State and Local History to participate in a new program for African American museums intended to increase institutional capacity in the areas of management, mission and governance. The Freeman Center will have access to a mentor, online webinars, and other advisory resources for a year. At the same time, the Housatonic Museum of Art announced plans to install artist Rachel Owens' project, "Life on the Other Side of a Cracked Glass Ceiling—Bridgeport" on the porch of the Mary Freeman house. The work, described as a series of scaffolded casts, is intended to stimulate discussions pertinent to Bridgeport's diverse population. A brainstorming session was scheduled for mid-October, but a date for the actual installation was not announced.

Hartford. ▶

In September community leaders gathered for a groundbreaking ceremony for a $34 million renovation of the M. Swift & Sons factory (1887-1914; NR), which will include food businesses, a kitchen incubator, and an indoor hydroponic farm. Once a leading producer of gold leaf, the long-vacant building had become an eyesore. The developer, Community Solutions, involved hundreds of residents in the redevelopment to prevent gentrification in the predominantly African-American North End neighborhood. Federal and state historic rehabilitation tax credits are helping make the project possible, as well as early involvement by the Connecticut Trust, through a $50,000 Vibrant Communities Initiative grant to the City of Hartford in 2011, and the National Trust Community Investment Corporation. For more, visit www.swiftfactory.org.

S. Bronin

Norfolk. ▶

Beginning in 2015, the Church of Christ Congregational carried out a four-phase restoration of stained-glass windows in its Battell Chapel (1887-1888; NR). Complete restoration, disassembly, and re-leading were required for the altar and side windows, early works by D. Maitland Armstrong, a 19th-century American diplomat and artist who experimented with opalescent glass along with his better-known contemporaries John LaFarge and Louis Comfort Tiffany. The chapel's famous Tiffany windows, depicting the four seasons plus a sunrise, also were cleaned and repaired. Exterior covers of clear safety glass have been installed on all windows for protection, replacing badly weathered Lexan. In addition, the church has made improvements to the Tiffany Room. With this work nearing completion, the church has begun fundraising for repairs to the steeple of the adjacent meeting house (1813; NR).

Bill Eckert, Church of Christ, Norfolk

Vernon. ▼

August saw the opening of the New England Motorcycle Museum in the former Hockanum Mill (1854-c.1910; NR). Ken Kaplan, owner of Kaplan Computers and Kaplan Motorcycles, has been gradually renovating the former textile mill since 2012. See more at www.newenglandmotorcyclemuseum.org. In addition to the museum, the mill now houses Kaplan's businesses.

New England Motorcycle Museum

West River Restoration

18th and early 19th century structural repair, restoration and recreation.

Doors, windows, trim, siding, period rooms, floors, sills, framing, fireplaces, masonry, kitchens, baths, and barns.

Thomas Linskey
350 Middle Haddam Rd.
Portland, CT 06486
860-342-2289 860-463-1185

"An old house craftsman dedicated to perpetuating early Connecticut architecture, one job at a time, large or small, for individuals and organizations."

Colleen L. Young

Waterbury. ▲
In October, Immaculate Conception Catholic parish demolished the former Trinity Episcopal Church (1883; NR). The parish had owned the building since the Episcopal church closed in 1999, using it as a parish house called the Michael McGivney building, after the founder of the Knights of Columbus, a Waterbury native. Church officials said needed repairs would cost approximately $750,000, and so the decision was made to tear down the building and expand Immaculate Conception's parking lot. An online petition garnered some 700 signatures in support of preserving the church, but it came too late to be of use. Residents hope the loss of the church will inspire the city to adopt a demolition delay ordinance and establish an historical commission to prevent other such losses. Raechel Guest, director of the Silas Bronson Library, is part of the process. She said, "It's too late for this building, but we can do something to save… other buildings."

Built Rite Carpentry
Rick Gallagher
Litchfield, CT
Period house and barn structural repairs, building disassembler, post and beam restoration, sash and door restoration, wood roofing.
Email: builtriterestoration@gmail.com
Phone: (860) 919-6982

Excerpts from Connecticut Architecture, cont'd from page 9

shop. The mill is a utilitarian structure, 350 feet long, with concrete-block walls and an interior frame of steel, up-to-date materials that promised advancements in strength and durability.

Despite these promises, Wilcox, Crittenden had to make a series of alterations to Mill C in ongoing efforts to cope with corrosion caused by the galvanizing process. Galvanizing, in which iron or steel pieces were dipped into molten zinc, was crucial for protecting items in constant contact with seawater from rust. Since zinc emits powerful fumes that can eat away at iron or steel, Mill C was built with a monitor to vent the fumes, but it proved inadequate. In 1913 the company added a ventilation tower to the west side of the building and by 1924 had enlarged the tower to increase its capacity. Further changes came in the 1940s, when big air scoops of Monel metal (a corrosion-resistant alloy of nickel and copper) were added to the roof. By that time, the zinc fumes had eaten away the steel framing in the southern portion of the building. The company replaced the steel with timber, an old-fashioned choice but a less vulnerable one in this situation.

According to the National Register nomination, the main reason for these changes was to ensure the stability of the building. But the effect on the workers may have been another factor behind them. Zinc vapor has been connected with a condition called "metal fume fever," which produces symptoms including fatigue, chills, muscle pain, fever, coughing, and shortness of breath in both workers and neighbors of industrial plants. Today, Mill C has been converted to apartments, but its monitor, its ventilation tower, and the row of metal scoops that line its roof are potent reminders of the human cost of Connecticut's industrial achievements.

From the Afterword

This book is a starting point. I hope it will inspire you, its readers, to learn more about Connecticut and its architecture, but more than that, to see and experience it for yourselves. As always, the historian Elizabeth Mills Brown put it perfectly, in a talk called "The Nifty Fifty": Architecture is for everyone, and there's enough to go around if we'll only learn to take care of it. We can't write it all down on convenient lists that we can carry in our pockets, but it's all around you wherever you go. Go out and keep your eyes open. Enjoy every bit of it whether it's on somebody's list or not. And, above all, guard it.

—Christopher Wigren

CTHP

Town green, Southington

cont'd from page 2

Finally, it is important to note that even if the cemetery in question meets one of the aspects of consideration, the integrity of the site must be intact, including principal design features, such as plan, grave markers/memorials, buildings, and any other related elements. If only portions of the site retain enough integrity, only those sections can be considered contributing.

Because the issue of listing cemeteries is routinely encountered, the NPS has produced *Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*. The Bulletin is an invaluable source of information, and provides a general historic context of cemeteries, guidance in applying the National Register criteria to potentially eligible properties, and suggestions on how to document and describe cemeteries under consideration. With these tools and the thousands of Connecticut cemeteries not yet listed, new resources are sure to join the ranks of those already given historic designation.

Channing Harris

Numbered grave markers obscured the identity of mental patients buried in the Connecticut Valley Hospital Cemetery; the hospital has added a plaque listing them by name.

Hoyt-Burwell-Morse House
8 Ferris Hill Road, New Canaan, Connecticut 06840
MLS #141863 $1,000,000

Bedrooms: 3 Full Baths: 3
Sq. Ft.: 1,902 Style: Antique
Lot: 2.14 acres

The Hoyt-Burwell-Morse House is one of the oldest and finest antique homes in New Canaan. History happened here in the Time Before Now. Built by the Hoyt family, sold to the Burwell and Carter family, later owned by the Morse family, and other distinguished citizens of the town. Faithfully upgraded in mid-twentieth century. An amazing chimney stack anchors the structure. Because of its historic significance, the house must be made available for visits by the public once each year. The documentation of its placement on the National Register of Historic Places is fully available. Changes to the exterior of the house as it is seen from the road are not allowed. However, the house could be expanded towards the rear of the property, and/or a barn could be added.

Berkshire Hathaway HomeServices New England Properties
Tom Nissley
30 Oenoke Lane
New Canaan, CT 06840
203-322-1400
tnissley@bhhsne.com

A Contact Period Native American Fort in Norwalk

By Sarah P. Sportman

Remains from some of the earliest interactions between Native Americans and Europeans in Connecticut are coming to light in Norwalk, where Archaeological and Historical Services, Inc. (AHS) is currently conducting data recovery excavations at a remnant of a c.1615-1640 Native American fort site. The work is being done as part of the Walk Bridge replacement project being carried out by the Connecticut Department of Transportation (CTDOT). Archaeologists identified the site through documentary research and geoprobe testing (a mechanical device that collects long soil cores with minimal ground disturbance) in an area that has seen heavy industrial development since the mid-19th century. The archaeological deposits were capped by a layer of fill related to the construction of the railroad, and the fill protected a small undeveloped strip of land from most modern disturbances.

AHS

Project Archaeologist Dan Zoto excavating a storage pit feature at the Walk Bridge site in Norwalk

The fort site is situated on a glacial landform known as an esker, a long winding ridge of gravel and sediment

continued on page 18

"One of Milford's most famous homes is ready for you!"

CT·TRUST FOR HISTORIC PRESERVATION

2018 Connecticut Preservation Award Recipient

Griswold HOME CARE

Delivered with heart.

Care for our elders & our heritage

7 Conn Offices; 35 years
1-800 GRISWOLD
Live-in, Hourly and Overnight
Griswoldhomecare.com

Open French doors to your skylit kitchen, dining room and living room open floor plan and then fall in love

The very best of past & present:
Lovely duckpond view; great location walk to town and train; 2400 sq ft; .3 acres; all new mechanicals; 7 fireplaces; exposed beams; original floors; open floor plan; new granite island, cabinets & stainless appliances; master suite with deck; in-law; 4 BR 3 1/2 tiled baths; full A/C; landscaped gardens.

$504,000 coldwellbankerhomes.com/ct/milford/111-north-street

Call Lesley Mills to save $2500 203 376-7340

DCP# HCA0000150

CT·TRUST FOR HISTORIC PRESERVATION

Historic Properties Exchange

Threatened Buildings Available

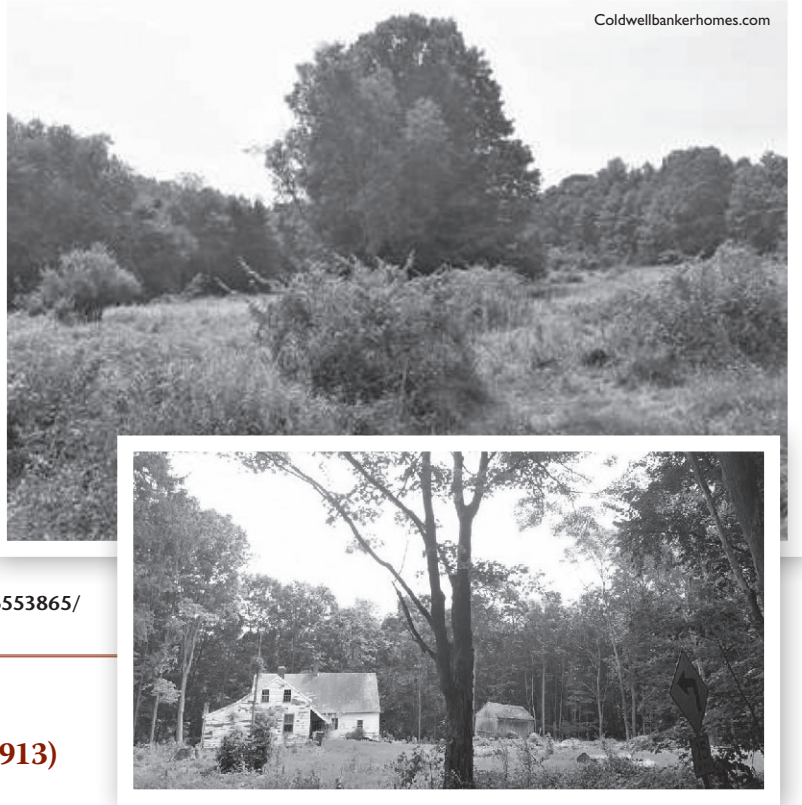
November/December 2018

57 Fenn Road

Cheshire

Builders, developers or someone looking for estate-size lot to build private estate or horse property: This pristine 50-acre parcel is located on the desirable South End of Cheshire. Currently going through the process of being subdivided into 6 cul-de-sac lots with a possible additional 3 estate-size lots on the other side of the Mill River. This magnificent parcel boarders the town-owned DeDominicis Preserve which consists of more than 180 open acres of natural woodlands. Both properties used to be part of a larger farming network in the area. House and barn on property built in 1700s are available for restoration or removal. Historic house currently does not have historic designation but may be eligible to obtain grants and historic rehabilitation tax credits. Call for further information. Please do not enter the property without listing agent.

Contact: Melanie Ricci, Coldwell Banker at (203) 415-3146 (direct line)
https://www.coldwellbankerhomes.com/ct/cheshire/257-fenn-rd/pid_26553865/



Coldwellbankerhomes.com

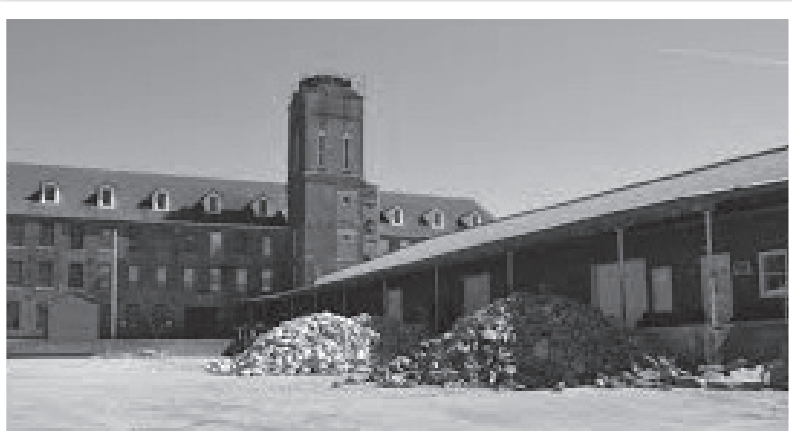
The Crossing, former Attawaugan Manufacturing Company (1860, 1890, 1893, 1913)

364 Putnam Pike, Dayville section of Killingly
National Register of Historic Places

One of three cotton mills on a three-mile stretch of the Five Mile River that produced sheetings in the 19th and early 20th centuries. The mill building has been rewired, re-plumbed, with new roof, windows and dormers, and sandblasted interior. Total square feet across the buildings is 105,000 and is subdividable to 2,000 SF units. Site has loading docks, public sewer, and water. The 11-acre property is adjacent to Killingly Industrial Park and Putnam Tech Park, with easy access to Worcester, Boston and Providence. Adaptable for mixed uses including light manufacturing, office, residential and retail. Eligible for state grants and rehabilitation tax credits.

Listed in the *Mills: Making Places of Connecticut* survey https://connecticutmills.org/find/details/attawaugan-mill. Rehabilitation may qualify for state and federal historic tax credits.

Contact: Peter Lange, Colliers International at 860-247-4067
http://admin.zoomprospector.com/photos/CERC/043deea8-665c-41bc-bb5c-8a3e4158ad7b.pdf



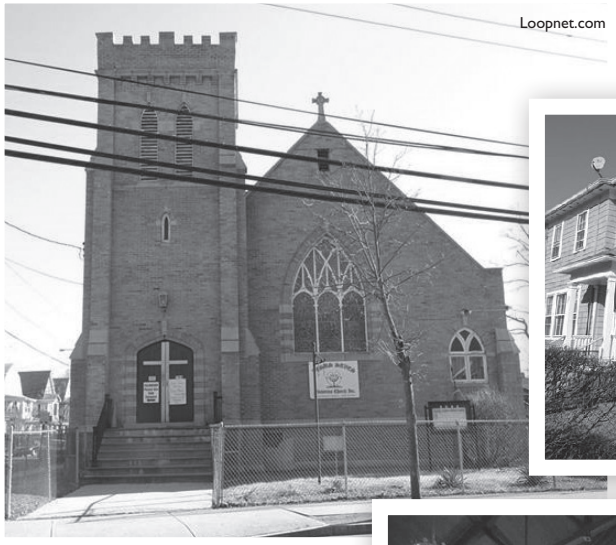
Loopnet.com

Deadline for the January/February issue is December 28, 2018.

Historic Properties Exchange is published to advertise endangered properties in Connecticut by the Connecticut Trust for Historic Preservation, a statewide nonprofit organization located at 940 Whitney Avenue, Hamden, Connecticut 06517. Real estate advertised in this publication is subject to the Federal Housing Act of 1968.

Neither advertisers nor the Connecticut Trust are responsible or liable for any misinformation, misprints, or typographical errors contained in *Historic Properties Exchange.*

To list a property, learn about properties listed or to subscribe, contact Jane Montanaro at jmontanaro@cttrust.org or call 203-562-6312.


Loopnet.com

Former St. Luke's Episcopal Church (1920) and Rectory (1919)

784 Connecticut Avenue and 510 Wilmot Street, Bridgeport

Built in 1920, 784 Connecticut Avenue is a 1.5 story, masonry church building currently owned by Jesus Saves Ministries. The Gothic Revival building has a gross area of 7,823 SF and a seating capacity of 300 people. The first floor is 4,594 SF and is configured as a church with office space and one bathroom. The lower-level is partially finished with a gross building area of 3,229 SF containing a large, clear-span community room with supporting offices, a commercial kitchen and one bathroom. Rectory is a 2,532 SF one-family house with 2-car garage on a commercial lot.

Contact: Alan Fischer, Fischer Real Estate at (203) 795-5554
https://www.loopnet.com/Listing/784-Connecticut-Ave-Bridgeport-CT/13399681/


Weichert.com

Former New Haven Nail Co. (1885, 1898)

143 River Street, New Haven, River Street Historic District, National Register of Historic Places

Built by the owner of the nearby Bigelow Boiler and National Pipe Bending factories and also in the River Street Historic District, the nailworks consolidated the neighborhood as New Haven's metal fabricating area in the late 19th century. Later occupied by a specialized textile producer, it has more recently been used for light manufacturing. Eligible for state grants and rehabilitation tax credits.

Listed in the *Mills: Making Places of Connecticut* survey https://connecticutmills.org/find/details/new-haven-nail-company-new-england-warp-co. Rehabilitation may qualify for state and federal historic tax credits.

Contact: Anthony Solarino, Press Cuozzo Commercial Services at 203-288-1900
https://www.loopnet.com/listing/143-river-st-new-haven-ct/12957144/

Pratt Read & Co., Electric Soldering Iron Co (ESICO), (c.1856, 1911 with modern additions)

112 West Elm Street, Deep River

Historic industrial/manufacturing mill building in Deep River is available for purchase. The site was once one of the world's largest producers of ivory products, including combs, collar buttons, tooth picks, and piano and organ keyboards and later as ESICO made soldering irons and early 'health ray lamp.'

Two floors total approximately 12,472 SF with usable space in the attic and basement. Ceilings are 11–12 feet high. Additional features include municipal water and on-site septic, a lower level loading dock, and old-fashioned elevator and a dumb waiter.

This property is located in a Village Industrial District and included in the Connecticut Trust's *Mills: Making Places of Connecticut* industrial survey. The property may be eligible for listing on the State Register of Historic Places to obtain grants and historic rehabilitation tax credits.

Contact: Judy Walsh at (860) 447-9570 ex 153, jwalsh@pequotcommercial.com. For additional information, visit https://connecticutmills.org/find/details/pratt-read-co

Native American Fort, Norwalk, cont'd from page 15

that was deposited by meltwater during the last glacial retreat. In the early historic period, the esker was a spit of high ground surrounded by the marshes that formed along the banks of the Norwalk River. Until the mid-19th century, the landform remained relatively untouched by development. As the industries and population of Norwalk grew, however, the marshes around the esker were filled in to create more useable land, bringing the surrounding land up to the level of the esker and obscuring the landform from view.

To date, the archaeological investigations have resulted in the identification of more than one hundred cultural features, including postmolds, hearths, trash pits, and a section of palisade wall. The recovered artifacts include a mix of local Native American artifacts and trade items. Numerous finely-made triangular projectile points of quartz and chert have been found, along with hundreds of sherds of Native American pottery and several fragments of Native-made tobacco pipes. European trade items include glass beads, brass fragments, a small iron trade axe head, an iron fish hook, a gunflint, kaolin (white clay) tobacco pipes, and a distinctly Dutch knife blade. There is also evidence of wampum production.

In addition to the artifacts, the preservation of food remains at the fort is exceptional and the excavations have produced thousands of animal bones, shellfish, and charred plant remains. The recovery of several projectile points indicates that the site also contains an earlier Native American component, which dates to the period archaeologists refer to as the Late to Terminal Archaic (6,000-2,700 years before present).

Based on the recovered artifacts, the site is interpreted as a Native American trading fort, initially established to trade with the Dutch. The earliest diagnostic trade artifacts, which include glass beads commonly recovered from Mohican and Mohawk sites in New York, as well as the axe head and Dutch-style iron knife, indicate that trade with the Dutch at the fort predates the English presence in Connecticut. It is likely that the earliest trade at the site began around 1614, when Adriaen Block sailed through Long Island Sound and explored the Connecticut River.

Roger Ludlow, one of the founders of the Connecticut Colony, purchased a large tract of land that included the fort area in February of 1640/1641. The Native American occupants probably abandoned the fort around that time. Although sustained English settlement of Norwalk did not begin for another ten years, the location of the former fort persisted in the local memory. It was used as a landmark in a 1689 deed, and its general location is noted on two 19th-century maps.

The site is important for several reasons. Very little is known about the Native Americans who occupied the Norwalk area, and the site has tremendous potential to shed light on their daily lives and cultural affiliations. The fort also marks the first archaeological evidence of Native American trade with the Dutch in Connecticut. Finally, while other 17th-century Native American forts, such as Fort Corchaug (Cutchogue, New York) Monhantic Fort (Mashantucket, Ledyard, Connecticut), and Fort Shantock (Montville, Connecticut), have been found and investigated in Connecticut and Long Island, this fort dates considerably earlier, at the cusp of sustained European contact in Connecticut. Several of the other forts were also excavated decades ago, without the benefit of modern archaeological methods and analytical techniques.

The survival a of well-preserved portion of the fort in such an urbanized environment serves as a cautionary tale for us as archaeologists; this is an area that could easily have been written off as too disturbed to have archaeological sensitivity. The archaeological investigations at the fort are ongoing, and AHS and CTDOT will share the results of the work with the archaeological community and the public in a detailed technical report, in public presentations, exhibits, and future publications.

Sarah P. Sportman is a Senior Archaeologist with the cultural resource management firm Archaeological and Historical Services, Inc., based in Storrs.

Preservation Circle

☐ Chairman's Circle	$ 1,000
☐ Preservation Patron	$ 500
☐ Circuit Rider Sponsor	$ 250
☐ Heritage Partner	$ 100

Basic Membership

☐ Business	$ 100
☐ Non-profit/Municipal	$ 75
☐ Family	$ 50
☐ Individual	$ 40

CT·TRUST FOR HISTORIC PRESERVATION

You can join the Connecticut Trust online too, at **www.cttrust.org**

JOIN THE CONNECTICUT TRUST!

Name ☐ Mr. ☐ Mrs. ☐ Ms. ☐ Miss _____

Street _____

City _____ State _____ Zip _____

Telephone (_____) _____

Email _____

Employer (for matching gift program) _____

☐ Check enclosed (payable to "Connecticut Trust for Historic Preservation") Charge my: ☐ Mastercard ☐ Visa ☐ American Express

Card Number _____ Exp. Date _____/_____

Signature _____

Mail to: 940 Whitney Avenue, Hamden, CT 06517-4002 Telephone: (203) 562-6312 All contributions are tax deductible.

Warren Congregational Church, cont'd from page 20

of the Congregational Church under Connecticut's new state constitution of 1818 forced religious denominations to compete for members, and architecture became one means of doing this.

In fact, the new constitution only made official changes that had been coming for some time. By 1818, Congregationalists were moving away from the Puritan insistence that the word "church" meant only the body of believers, and not a structure. They began referring to their meetinghouses as "churches" or "temples," and in some cases took votes forbidding use of the buildings for nonreligious purposes. With this came a shift to houses of worship that looked more like traditional churches: long and narrow rather than wide and short, with elaborate steeples centered on their façades. Romantic sensibilities, which saw a beautiful setting as conducive to meaningful worship, inspired adoption of the new Federal style with its emphasis on lightness and grace.

Begun in the constitutional year of 1818, the Warren church shows the effects of these changes. More complex in outline than the old boxy meetinghouses, it has a large rectangular block with a pitched roof for the main body; a smaller, shallow block for the vestibule; and a narrow tower rising above their junction. The boxes are subtly outlined with corner boards and molded cornices. On the vestibule, shallow pilasters and a pediment suggest a classical temple. A Georgian architect might have used the same motif, but here the pilasters are more slender, the moldings more complex, and flush-board siding makes them stand out more clearly.

Crowning the building, the steeple stretches upward, its movement emphasized by the pointed spire and the little railings running around each change in level. Everywhere there is a proliferation of the curved forms favored during the Federal period: fanlights on the doors, elliptical false windows in the tower, arches on the belfry, and curlicues at the top level of the steeple. The white paint is important, too, contrasting with the shadows to highlight even the smallest details.

Inside, windows on three sides flood the audience room with light. Galleries on the sides, supported by slender Ionic columns, and an arched central ceiling accentuate the length of the room (which actually is nearly square). Most remarkable is the high pulpit. Made of butternut stained to look like mahogany, it is notable for its lightness of proportion and complex geometry. As the room's principal focus, this architectural finery emphasizes the continued centrality of the sermon in Congregational worship.

The Warren church bears a strong family resemblance to others in western Connecticut, including ones built about the same time in East Canaan, North Cornwall, and Norfolk. Warren's is said to have been modeled on Norfolk's, and in turn it was specified as the model for Derby's, built in 1820. With their contemporaries in other places, these churches reflected changes in religious practice and in the role of organized religion in Connecticut society.

Owning an old house is the best way to create historic preservation...

Tom Nissley 203-322-1400

tnissley@bhhsNE.com
Berkshire Hathaway HS
New England Properties

Licensed in CT #RES.0763363

Connecticut Trust for Historic Preservation
940 Whitney Avenue
Hamden, CT 06517-4002

Phone: (203) 562-6312
Fax: (203) 773-0107
Email: web@cttrust.org
Web: www.cttrust.org

Address Service Requested
Forwarding and Return Postage Guaranteed

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW HAVEN, CT
PERMIT NO. 72

Meetinghouse to Church: Warren Congregational Church, Warren

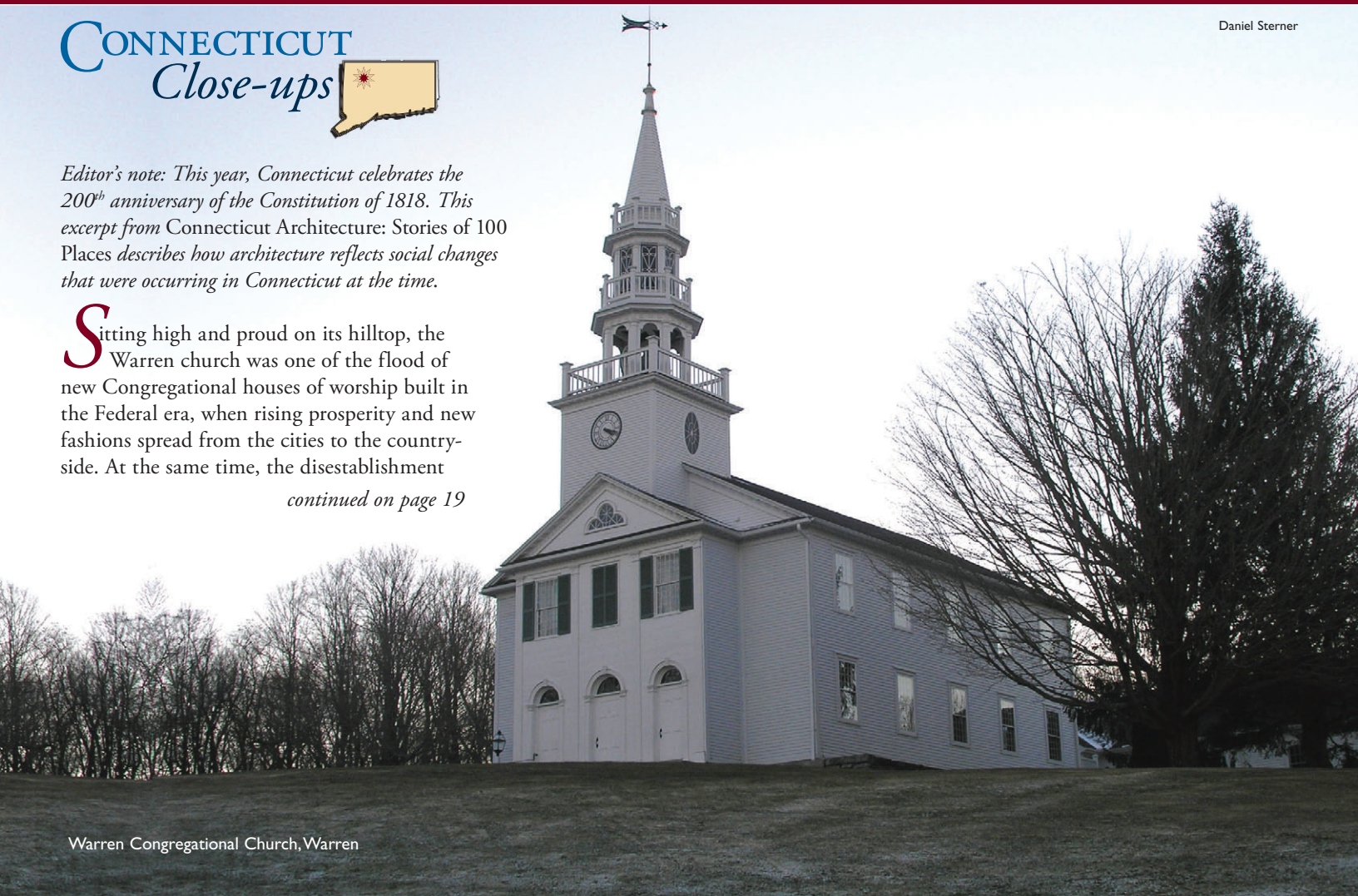
Connecticut Close-ups

Editor's note: This year, Connecticut celebrates the 200th anniversary of the Constitution of 1818. This excerpt from Connecticut Architecture: Stories of 100 Places *describes how architecture reflects social changes that were occurring in Connecticut at the time.*

Sitting high and proud on its hilltop, the Warren church was one of the flood of new Congregational houses of worship built in the Federal era, when rising prosperity and new fashions spread from the cities to the countryside. At the same time, the disestablishment

continued on page 19

Daniel Sterner



Warren Congregational Church, Warren