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Lights on the Merritt

The Ponus Ridge Road bridge in New Canaan was one of two bridges illuminated by the Merritt Parkway Conservancy.

On Sunday, November 14, as day turned into night, the Merritt Parkway Conservancy, with the approval and support of the Connecticut Department of Transportation, lit the Newtown Turnpike Bridge in Westport and the Ponus Ridge Bridge in New Canaan. The bridges remained lit through New Year's Day.

"We wanted to highlight the monumental works of architecture as represented by the 69 unique bridges that cross this historic roadway; as well as to put an exclamation point on the upcoming holidays," said Peter Malkin and Deanne Winokur, co-chairs of the Merritt Parkway Conservancy.

Herbert Newman, FAIA, a member of the conservancy's Board, called the Merritt Connecticut's greatest work of architecture, "a great room that stretches from Greenwich to Stratford." He said the Conservancy wanted to try lighting some bridges temporarily in order to see if permanent lighting would be a good idea. Making the bridges more visible could improve safety as well as enhancing motorists' appreciation for the parkway.

The lights, planned by Newman's firm working with lighting designer Ron Eichorn of Branford, graze across the surfaces of the bridges to bring out the variations in texture as well as decorative elements — without shining in drivers' eyes.

For more information, call the Merritt Parkway Conservancy at (203) 661-3255 or visit www.merrittparkway.org. 

In This Issue

Insurance Problems for Historic Houses	3
CCT Strategic Plan	5
Around the State	8
Archaeological Perspectives	13
The Best Places in Connecticut	16

Happy New Year! And Happy Birthday to us! 2005 marks the **Trust's 30th anniversary**, and plans are underway for a gala celebration on Tuesday, April 5, at the Colt Armory in Hartford. Richard Moe, president of the National Trust for Historic Preservation, will be the keynote speaker, and there will be a chance to see recent renovation work at this monument of Connecticut industry. Save the date!

The Urban Roundtable, a gathering of preservation leaders from Connecticut cities, met at the Trust's office in December. With the state's historic preservation office now absorbed into the new Commission on Culture and Tourism (CCT), there are both opportunities and challenges for preservationists. Participants discussed what they believe the CCT can bring to preservation that would be of most value, beyond money — which is probably the number one issue. Agreeing that the word "collaboration" and the phrase "bringing buildings to life" should guide us, the group focused discussion on two key points: First, historic preservation is much more directly associated with economic development, job creation and enhanced quality of life than merely tourism development. The new Commission, if it espouses historic preservation as a tool for economic development, with heritage tourism as an important by-product, should consider funding a statewide **GIS mapping of historic resources**, meaning all resources identified in local historic resource inventories, all resources on the National Register of Historic Places, all local historic districts, all National Historic Landmarks, as well as history museums. Such intensive GIS mapping would be a very significant step forward in achieving an institutional awareness of

Connecticut's historic assets at both the state and local level. State and local planning, land use and otherwise, can then be focused more directly on working with historic resources, rather than in spite of them. Second, Connecticut desperately needs an **economic impact study** for historic preservation. In other states, such as Maryland and New Jersey, these studies show the value of historic preservation for job creation, increased tax revenues, and higher property values, as well as its impact on heritage tourism. As one participant concluded, historic preservation is not just *of* value; it *is* a value. But we need to demonstrate to decision makers, from town planners to developers to state legislators, that historic preservation is good for the economic as well as overall vitality of our towns and the state.

The Connecticut Circuit Riders — whose program is a partnership between the Connecticut Trust and the National Trust for Historic Preservation — have made regional roundtables of leaders of historic and preservation organizations one of their signature efforts. In November, they organized a very successful and lively roundtable in Litchfield County, where participants shared common preservation concerns and discussed ways that historical organizations, whose missions are often more curatorial, can play a more effective role in community preservation. In December, the two part-time Circuit Riders have been active in a number of communities including: **Norwich**, helping a group find a new home for the dismantled Cape Verdean chapel (see page 9); **Bridgeport**, where the two Freeman houses in Little Liberia continue to be forlorn and deteriorating building artifacts of African American history in that city; **Westport**, where yet another "teardown" of a 19th-century house is proposed; **Bristol**, on downtown development issues; and **East Lyme**, where a very old house (c.1700) may be at risk.

This spring, **Nina Harkrader**, one of the Circuit Riders, will teach "American Architecture and the European Tradition" in the preservation program at Roger Williams University in Bristol, Rhode Island. Nina is substituting for CTHP board member **Myron Stachiw**, who is in Ukraine as a Fulbright scholar. ♣

— Helen Higgins

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 with statewide organizations, it encourages, advocates and facilitates historic preservation throughout Connecticut.

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Upcoming Meetings of the Connecticut Historical Commission:
February 2, 2005 at 9:30 a.m.
March 2, 2005 at 9:30 a.m.

◆

All meetings take place at the South Congregational Church
277 Main Street, Hartford
For more information,
call (860) 566-3005.

What's the Problem? Why Houses in Historic Districts and on the National Register are Having Problems Finding Insurance

by Maj Britt Kaal

In the last year, owners of historic houses have found it increasingly difficult to obtain quality insurance coverage for their properties. This is especially true for houses located in historic districts or listed on the National Register of Historic Places. Many insurance carriers view these properties as difficult and costly to repair because there may be an additional party involved in the claim — an organization, in addition to the local building code inspector, who manages local historic regulations or easements.

Created to preserve the visual integrity of older neighborhoods and towns, historic districts play a pivotal part in monitoring changes and repairs to buildings. As each district is autonomous, guidelines, specifications, methods of gaining approval, and specific properties covered can vary widely. As working documents, historic district regulations can be altered. Removed from this local information, insurance companies fear that their costs will be increased because of the additional time needed to get approvals for repairs and the extra costs associated with specific required materials.

National Register properties get lumped together with historic district properties in insurers' minds because they may qualify for preservation easements — even though only a tiny portion of National Register properties are actually covered by easements. Compliance with easement specifications may fall outside of the spirit of



C. W./gren

Insurance companies' unfamiliarity with historic district regulations can make insuring such properties difficult. This sprightly house is in Thompson's local historic district.

policy language where replacement of like kind and quality may only mean replacing original materials with a modern copy.

Compliance with historic district regulations and easements falls under the "law of ordinance" coverage language in a homeowner's policy. Homeowners should review policy language to become familiar with the specific limitations in regard to this coverage. Many policies limit the amount of coverage to a percentage of the value of the home, but having unlimited coverage provides the most protection. More importantly, determine if the policy language recognizes historic district build-

ing regulations, National Register status, and easement provisions as enforceable state or municipal construction laws. When changing insurance carriers, reconfirm that the new policy language provides the same protection. Having proper law of ordinance coverage is critical, but be aware that there may be circumstances where even the broadest insurance language will be in conflict with local regulations. Scenarios where local regulations restrict removal or immediate repair of dilapidated buildings would fall into this category.

It's important for owners of historic houses to be proactive about insurance. Request an evaluation of your insurance policy to determine if critical coverage like "law of ordinance" is providing the proper protection. Merely assuming that your historic home is properly protected could mean a big expense for you at the time of a claim. ❀

Maj Britt Kaal is Vice President of the Restorationist Program underwritten by Middlesex Mutual Assurance Company. To find out more about antique home insurance visit their website at www.middlesexmutual.com or call (877) 569-4530.



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The “New” Connecticut Preservation Action

by Barry Lubin

Since its founding 25 years ago, Connecticut Preservation Action (CPA) has proven through its many successes the need for a grass-roots advocate and defender of Connecticut’s historical heritage with the Connecticut General Assembly.

However, much has changed in these 25 years. While CPA’s original purpose of being the representative public voice for preservation-related legislation has not changed, many other changes have resulted in the need to review CPA’s organization so it can to successfully continue its role of grass-roots advocacy. The definition of preservation has expanded from an emphasis on individual buildings to a wider range of places representative of Connecticut’s archaeology, history, and heritage. Balanced growth and preservation’s role in developing smart growth policies have become priorities. In addition, the Connecticut Historical Commission is now part of the new Commission on Culture and Tourism. And, finally, a change from biannual to annual legislative sessions and the accompanying increase in proposed laws has made the legislature essentially a full-time job, resulting in the need for professional lobbyists to keep up with a rapidly changing legislative calendar.

These changes mean that CPA must change its way of operating if it is to continue to be an influential voice in shaping legislation. It must coordinate the efforts of groups that consider preservation part of their mandates. It must broaden participation in developing new legislation and positions on related legislation. It must expand the base for public response to proposed legislation. And, it must maintain a presence at the Capitol when the General Assembly is in session.

The experience of the last few years has shown that the core of dedicated volunteers and contributors is no longer sufficient to meet these expanded needs. The one constant in the legislative process is the importance of public input. CPA has embarked on the following strategies to

meet these changes and increase this public participation:

- include as part of CPA organizations that consider preservation as only a part of their mission;
- use the Internet for more timely and effective communication;
- broaden member participation in setting and promoting a legislative agenda; and
- increase the financial support base.

To meet these objectives CPA has, with the help of Jack Shannahan, the retired Director of the Connecticut Historical Commission, spent this past year enlisting the participation and financial support of local, regional and statewide preservation based organizations. The following 24 have agreed to join CPA in setting and supporting a common legislative agenda:

Local Organizations

Bridgeport Preservation Trust
Guilford Preservation Alliance
Hartford Preservation Alliance
Greater Litchfield Preservation Trust
Greater Middletown Preservation Trust
Milford Preservation Trust
New Haven Preservation Trust
New London Landmarks
New Milford Trust for Historic Preservation
Norwalk Preservation Trust
Norwich Heritage Trust
Redding Preservation Society

While CPA’s original purpose of being the representative public voice for preservation-related legislation has not changed, many other changes have resulted in the need to review CPA’s organization so it can to successfully continue its role of grass-roots advocacy.

Stamford Historic Neighborhood Preservation Program
Torrington Historic Preservation Trust
Wallingford Historic Preservation Trust

Regional or Statewide Organizations

American Planning Association/Connecticut
Connecticut League of History Organizations
Connecticut Main Street Center
Connecticut Trust for Historic Preservation
Fairfield County Preservation Trust
Friends of the Office of State Archaeology
Local Initiatives Support Organization
Merritt Parkway Conservancy
Quinebaug-Shetucket Heritage Corridor

In addition, changes to the by-laws approved at the 2004 Annual meeting provide for more active participation by both member organizations and individuals. The major change has been to restructure the Board of Directors to consist of officers of the corporation, a representative from each of the member organizations, and up to five at-large members. The Board, in consultation with participating organizations, will approve the budget, set the legislative agenda and develop positions on legislation.

A major objective of the new organization is to use the communication power of the internet to keep members informed and to call for support in contacting elected officials in support of the legislative agenda. To accomplish this, CPA plans to create a database that will be cross-referenced by elected representative, member organization, and important issues.

One consistent problem these past years has been the lack of a predictable budget. The member organizations will provide a base for a yearly budget, to be supplemented by dues and contributions of individual members, and, as needed, fundraising events.

Accomplishments of these past 25 years have shown the need for a legislative voice for preservation issues. The “new” CPA is a response to the changes in both preservation and the legislative process, and is instrumental in making the next 25 years as successful as the first 25. ❀

Barry Lubin, the president of CPA, can be reached at (860) 724-3822 or by email at btlubin@aol.com.

Commission on Culture and Tourism Presents Strategic Plan

The Connecticut Commission on Culture and Tourism (CCT) has produced a strategic plan to guide its operations for the next three years. The strategic plan, which is mandated by the statute that created the CCT, will be submitted in final form to the General Assembly in January, along with the Commission's budget request. The plan was created with the help of McCreight and Company, nationally recognized strategic implementation consultants based in New Canaan, Connecticut. It is the result of over 140 interviews with constituents, policymakers, government officials, and interested parties.

The executive summary is printed here; anyone interested in reading the full plan may find it at www.das.state.ct.us/CCT/AP_Strategic_Planning.asp or request a printed copy from Rhonda Olisky at (860) 256-2727.

Executive Summary

MISSION: *To preserve and promote Connecticut's cultural and tourism assets in order to enhance the quality of life and economic vitality of the State.*

CCT believes that its programs and services are most effective when they are sensitive to the unique aspects of an industry, respectful of cultural differences, accessible to everyone, and geared toward encouraging excellence.

The Connecticut Commission on Culture and Tourism ("CCT") was formed in 2003, so that the state's cultural and tourism resources would work more efficiently, productively and creatively. CCT includes the arts, historic preservation, film, and tourism. The agency oversees six welcome centers and four state museums, and works in partnership with five regional tourism districts, the Connecticut Trust for Historic Preservation, and the Connecticut Humanities Council.

The formation of CCT included the merger of 11 tourism districts, the elimination of \$6+ million in tourism support, the switch from designated funding (tied to the hotel occupancy tax) to appropriation funding, the loss of 16 agency staff positions, and the elimination of several councils/commissions.

VISION: By serving its constituents, promoting Connecticut, and creating a network of committed partners, CCT can strengthen and preserve Connecticut's cultural assets, while generating significant economic return across the state.

Connecticut's cultural assets are essential to the state's quality of life. They should be preserved and strengthened through a combination of funding, technical assistance, regulatory oversight, education, promotion, and advocacy. CCT has an important role to play in safeguarding and nurturing these assets, so that they continue to tell the stories of our past, breathe life into our present, and lay the groundwork for the next generation's future.

Tourism is a critical component of the state's economic success, generating over \$10 billion in cities and towns throughout Connecticut. Every dollar invested by the state generates \$51 in economic return. Likewise, film productions in Connecticut generate a significant economic return. To be successful, additional investments must be made in these marketing endeavors. State support must be of a sufficient amount to guarantee market share and of a stable enough nature to permit thoughtful planning and execution of marketing strategies.

VALUES: CCT is guided by the conviction that Connecticut's assets must be

continued page 15



Jonathan Appell
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Monumental Mason

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Save America's Treasures Grants for Three Connecticut Landmarks

Save America's Treasures has announced grants to three historic sites in Connecticut. Sixty historic sites and archival collections across the country will receive \$14.5 million in matching grants this year.

According to its website, "Save America's Treasures is a national effort to protect America's threatened cultural treasures, including historic structures, collections, works of art, maps and journals that document and illuminate the history and culture of the United States." Established by Executive Order in February 1998, Save America's Treasures was originally founded as the centerpiece of the White House National Millennium Commemoration and as a public-private partnership that included the White House, the National Park Service and the National Trust for Historic Preservation. Dedicated to the preservation and celebration of America's priceless historic legacy, Save America's Treasures works to recognize and rescue

the enduring symbols of American tradition that define us as a nation."

The three Connecticut sites are all National Historic Landmarks. They are:

Joseph Webb House, Webb-Deane-Stevens Museum, Wethersfield
Award amount: \$ 150,000

This National Historic Landmark dates to 1752 and served as George Washington's headquarters when he met with the Comte de Rochambeau to plan the campaign that ended with the British defeat at Yorktown. Funds will be used to repair damage caused by the inadequate framing of the structure during its original construction.

Litchfield Meetinghouse, First Congregational Church of Litchfield, Litchfield
Award amount: \$ 200,000

Completed in 1829, the meetinghouse anchors the Litchfield National Historic Landmark District, a fine example of a late 18th-century New England town. Struc-

tural deterioration in the roof trusses, beams, and ties has caused damage to the interior plaster. This grant will support roof reinforcement and plaster restoration.

Cheney Brothers Machine Shop, Manchester Historical Society, Manchester
Award amount: \$ 200,000

Cheney Brothers invented machines and tools that made them a dominant force in the textile industry. The machine shop is a contributing building in this excellently preserved example of a 19th- and early 20th-century mill town, which is now a National Historic Landmark District. Funds will be used to replace the deteriorated roof.

Grants are awarded through a competitive process and require a dollar-for-dollar non-Federal match, which can be cash, donated services, or use of equipment. For more information: call (202) 588-6202 or visit www.saveamericastreasures.org. 🌸

Mary Dunne



Cheney Brothers Machine Shop, Manchester.

Technical Assistance Grants Awarded

The Connecticut Trust awarded eight Historic Preservation Technical Assistance Grants (HPTAGs), totaling \$24,712, in the first of two award rounds for 2004-05. These grants are available through a partnership with the Connecticut Humanities Council and the money comes from their Cultural Heritage Development Fund. The deadline for the second round is March 1, 2005.

Greenwich: \$5,000 to the Historical Society of the Town of Greenwich to hire a consultant to prepare a nomination of the village center of the Glenville section of Greenwich to the National Register of Historic Places.

Guilford: \$3,000 to the Guilford Preservation Alliance to hire a consultant to supplement volunteer researchers in a project to update the 1981 historic resource inventory survey.

Hamden: \$1,500 to the Town of Hamden in partnership with the Whitneyville Civic Association will hire a consultant to prepare a nomination of the Whitneyville section of Hamden to the National Register of Historic Places.

New London: \$1,000 to New London Landmarks, Inc. to

hire a consultant architect to prepare a redesign of the historic Parade, now called Union Plaza and a place of swirling traffic.

Rowayton: \$1,212 adding to the Village District designation in the village of Rowayton, the Rowayton Historical Society will hire a consultant to prepare a nomination of that area to the National Register of Historic Places.

Suffield: \$4,500 to the Town of Suffield, working with Citizens Restoring Congamond, to hire a consultant to prepare a nomination of Babb's Beach to the National Register of Historic Places. This nomination reflects a growing movement to document historic recreation areas across the country.

Thomaston: \$5,000 to the Thomaston Opera House which, in an on-going process of interior and exterior restoration, will create a plan for the preservation and renovation of the auditorium interior, replete with decorated ceilings, walls and entry staircase.

Windsor: \$4,000 to the Windsor Historical Society to partially pay for a historic structures report on the Strong House, the historical society's house museum. ❁

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TO Design



World War I Memorial Walkway, New Britain.

NEW BRITAIN. TO Design of Hartford received a Design Award from the Connecticut chapter of the American Society of Landscape Architects for restoration of the World War I Memorial Walkway in Walnut Hill Park. The park was designed in 1870 by Frederick Law Olmsted, making it one of his earliest park designs. At the uppermost point of the park, Olmsted called for a scenic overlook with a meandering walkway following the slope down to West Main Street below. Although this was never built, a 90-foot-tall limestone obelisk was built at the spot in 1930. Designed by the renowned memorial architect H. Van Buren Magonigle, the obelisk honors New Britain sons who gave their lives in World War I. In 1931 Magonigle

designed a monumental walkway that climbed the 100-foot slope from Main Street to the memorial. Magonigle engaged Arthur Brinkerhoff, FASLA, to provide a planting plan for the entire memorial and walkway area.

Over the years various factors have contributed to virtually destroy the entire walkway. Access from Main Street was terminated and what was once a beautiful composition turned into a city blemish.

TO Design was engaged to recreate the monumental walkway as well as renovate another walkway, which leads from the existing monument down the other side of the hill to Grand Street. At the midpoint of the monumental walkway a rotunda was created, taking its cues from the exist-

ing upper rotunda that surrounds the memorial.

Technical issues were challenging. Poor soils and a shallow layer of hardpan restricted infiltration and were a detriment to plant growth. To overcome these, a comprehensive grading and stormwater management plan was developed and extra-large planting pits were specified to allow adequate soil volume.

Today renovations are complete. These include a new entrance plaza on Grand Street, renovations of a walkway leading from Grand Street, creation of the “Goldfish Terrace,” construction of the lower rotunda and complete renovation of the Limestone Steps. The walkway is once again being used by park patrons, providing access to the World War I Memorial and acting as a major pedestrian route between two busy streets. The route has even been incorporated into a three-mile downtown walking loop.

— *Reprinted with permission from The Connecticut Landscape Architect*

WATERBURY. A neighborhood organization is working to preserve liberty House, a small structure that played a big role in the city’s contributions to two world wars. The East End Community Club is restoring the building and hopes to create a fund to provide for its future upkeep.

Built in 1917 for \$850, this 10-by-12-foot Neoclassical Revival building was the site of war bond sales on the Waterbury Green during World War I. Moved two miles away to Hamilton Park during peacetime, the house was returned to the Green during World War II. Renamed Victory House, the building was again used to sell war bonds. The 1942 dedication ceremony alone yielded \$4,000 in sales.

Decades later, the house sat neglected in Hamilton Park behind a chain link fence. Now, the East end Community Club has begun to fully restore it. In cooperation with the City of Waterbury Parks Department, members have been painting the building with paint donated by Brandman’s Paint Store and replacing its windows, donated by Jimco, Inc. As part of the restoration, the club will gather information and photographs from the community to create an historical display inside the building.

In January, the club will begin fundraising activities with a goal of raising \$25,000 over five years, to be administered by the Connecticut Community Foundation. The restored Liberty House will be a monument to both veterans and the women and men of Waterbury who contributed to the war effort on the home front. While some 5,500 Waterbury residents served in WWII, many worked in city factories, including the East End's Mattatuck Manufacturing. The East End was also home to "truck farms" that grew produce for the troops.

NORWICH. Despite last-minute efforts by residents and the City of Norwich, a small but vivid reminder of Connecticut's immigrant history disappeared on October 29, when wrecking crews demolished the tiny chapel of Saint Anthony on Talman Street in the Laurel Hill section. Now, efforts are underway to reconstruct the building.

The chapel was built in 1926 by Joseph Delgado, an early Cape Verdean immigrant to Norwich. The Cape Verde Islands, off the coast of Africa, were colonized by Portugal in the 1400s as a trading center for African slaves and later an important coaling and supply stop for transatlantic shipping. In the 20th century repeated droughts drove many of the islands' inhabitants to emigrate. By the 1920s there was a small community in Norwich, most of whom worked shoveling coal on the docks, according to the Norwich Bulletin. Delgado intended the chapel, dedicated to Saint

Anthony, for his family but he opened it to other Cape Verdeans as well, and it became a landmark of the Cape Verdean community.

There had been concern about the chapel's preservation for some time. Thanks to Richard Sharpe, a local architect and chair of the historic district commission, it was listed on the State Register of Historic Places in August of 2003, and he and members of the community hoped to have it moved to a city park.

The crisis came in October. Roberta Delgado-Vincent, Joseph Delgado's granddaughter, received notice on October 19 that the property was going to be sold, that the new owner did not want the chapel, and that she would have about 30 days to find a way to move it. Then, on the 28th, she says, she was told that the structure would be demolished the next day.

There was no time to organize a move. The city public works department sent a crew to salvage as much of the building as possible. They removed its cupola, vestibule, window frames, some moldings and the altar. Sharpe took

measurements and photographs so the building could be recreated.

Now, Vincent is working with other citizens to raise funds to re-erect the chapel. They hope to be able to put it in Howard T. Brown Park, overlooking the harbor where Cape Verdean immigrants once labored. Vincent says, "On behalf of my family and community, I applaud the efforts of Mayor Arthur Lathrop, director of public works Joseph Loyacano, Alderman John Newson and architect Richard Sharpe to salvage sections of the chapel in order to preserve its history."

For more information, call Roberta Delgado-Vincent at (860) 447-3329. ❀



Richard Sharpe, AIA



D. Ransom

Above: The Chapel of Saint Anthony was a landmark for Cape Verdean immigrants in Norwich.

Left: Liberty House, in Waterbury's Hamilton Park, before restoration.

Good News for Threatened Places

Palace Theater, Waterbury (1991)

The Palace Theater reopened on November 12 with a concert by singer Tony Bennett, the last performer to appear at the theater before it closed in 1987.

Originally known as the Poli Palace, the theater was opened as a vaudeville and movie house in 1922 by impresario Sylvester Z. Poli. The theater's website, says, "Designed by period architect Thomas Lamb, in what is described as a Renaissance Revival style, the Palace Theater featured an eclectic mix of Greek, Roman, Arabic and Federal motifs and boasted grand lobby spaces, and ornate dome ceilings, in a palatial setting fit for a king — but intended for the people of Waterbury."

Restoration was overseen by Kaestle Boos Associates architects of New Britain and Sachs Morgan Studio of New York, a firm of theater design specialists. Thanks to their efforts, the Palace once again lives up to its name, offering a lavish display of glittering crystal, sleek marble, heavily fringed velvet, and acres of glimmering gilding. Frank Tavera, executive director, told the *Hartford Courant*, "There hasn't been a shining jewel like this [in Waterbury] in ages. The Palace really is for the Waterbury people, and they have been waiting for this a long time."

The theater is operated by a nonprofit organization, the Palace Theater Group, which is dedicated to promoting artistic, cultural and educational activities in the Greater Waterbury area. The reopening of the Palace is part of a larger downtown revitalization effort that has included the relocation of the University of Connecticut's Waterbury campus to downtown, as well as the construction of a two new parking garages and a new arts magnet high school. The momentum created by this clustering of efforts should help each to succeed.

Goodwin Estate, Hartford (1994)

The Connecticut Commission on Culture & Tourism presented a National Register of Historic Places plaque to Tom Gissen, Executive Vice President of Ginsburg Development Companies (GDC), at a ceremony on Saturday, October 16th, celebrating the completion of the project to restore and rehabilitate the Walter Lippincott Goodwin Mansion located at 1280 Asylum Avenue in Hartford.

The brick mansion was designed in 1903 by Benjamin Wistar Morris (1870-1944), a nationally-recognized architect. At the time of this construction, Morris was a principal of the firm of Morris,

Butler, and Morgan in New York City and a member of the Goodwin family by marriage.

Morris's commissions in Hartford include the Connecticut State Armory (1909), Connecticut Mutual Life Insurance Company (1926), and the Colt Memorial addition to the Wadsworth Atheneum (1906). Designed in the Elizabethan/Jacobean Revival style, the Goodwin Mansion is one of his major early works.

The west wing of the mansion is a circa 1912 addition in the Colonial Revival style by another famous architectural firm, Delano and Aldrich (1903-1940). Some of their best-known works include the Union, Colony, and Knickerbocker Clubs in New York City, and the country estate of John D. Rockefeller.

The Goodwin Estate ceased to be used as a residence after Walter Lippincott Goodwin's widow, Olga Hepstone Goodwin, sold it to the State of Connecticut in 1953. For many years it was used by the University of Connecticut. The City of Hartford acquired the property from the State in 1988 with a deed restriction for the purpose of historic preservation held by the Connecticut Historical Commission. The property remained vacant from the time of the transfer, despite continuing efforts by the Commission to encourage its re-use. After a severe fire on New Year's Eve in 1996, many feared that the mansion would be demolished.

However, with the strong support of the Friends of the Goodwin Estate, Connecticut Historical Commission, architecture advocates and neighbors, the City of Hartford renewed its effort to find a suitable development for this important 17-acre parcel in the West End. GDC, a company specializing in residential projects, submitted a proposal that included the preservation of the mansion in accordance with the Secretary of the Interior's *Standards for the Treatment of Historic Properties*.

GDC has turned the house's interior into luxury apartments and common spaces. The ballroom — the only interior space to survive the fire — is now a function room. Construction has begun for 56 townhouses on the 17-acre property.

"The adaptive re-use of the Goodwin estate is a great success story for heritage conservation," said J. Paul Loether, Director of the Historic Preservation and



Auditorium dome, Palace Theater, Waterbury.

Bruce Clouette

Susan Chandler



The Goodwin mansion, Hartford.

Museum Division of Connecticut Commission on Culture and Tourism (successor agency to the Connecticut Historical Commission). “The mansion is a symbol of what can be accomplished when the State, municipalities, and citizens groups all work together with the goal of preserving the special historic places that define our communities. GDC had the vision to see beyond the burned shell of the building, and seized the opportunity to connect Hartford’s future with its past. This is a very proud moment for all of us.”

—Susan Chandler, *Historic Preservation and Museum Division*

Colt Armory, Hartford (2001)

Should the Coltsville industrial district become a national park? As a follow up to Congressional authorization to study the neighborhood and factory that Samuel Colt built, the National Park Service (NPS) held a public scoping meeting on October 20 to explain the process, procedure and timeline for determining whether Coltsville should become a unit of the National Park system.

More than 100 interested citizens attended the public event concerning the proposed designation. James O’Connell of the NPS emphasized that the hearing represented the start of the formal study process of the area, which could take up to two years to complete. At the conclusion of the two-year process, O’Connell said, the study and its findings would be submitted to Congress for its approval and

possible action. O’Connell said that Congress was usually very reluctant to commit federal resources to such efforts, particularly during budget deficits. However, Representative John Larson and representatives of Senators Christopher Dodd and Joseph Lieberman were in attendance to testify in favor of the national park, as did Hartford Mayor Eddie Perez. Each pledged to do all within their power to make the designation happen.

The Coltsville study area is a 260-acre site that includes Samuel Colt’s house, Armsmear, the industrial armories, worker

housing, Colt Park, the Church of the Good Shepherd, and ten other historic buildings. According to Bruce Clouette, a historic preservation consultant who testified in favor of the nomination, the Colt factory played a major role in the evolution of the American industrialization process and mass production. Samuel Colt (1814-1862) obtained the first patent for a revolver in 1836. He proceeded to figure out how to manufacture the gun using the best forges, lathes and milling machines available, and his factory was a vital source of armaments to the taming of

the American West and both world wars.

NPS representative O’Connell said that there are essentially four criteria that determine the viability of a national park: a) national significance, b) suitability for inclusion within the National Park system, c) financial feasibility, and d) the need for NPS management. The availability of other local, state and private resources is a key component to the designation as well.

Robert MacFarlane of Homes for America Holdings, Inc., owner of the Colt armory, spoke in favor of national park

continued next page

“I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past, and which will build handsome and balanced cities for our future.”

John F. Kennedy - October 26, 1963

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Above: In addition to Samuel Colt's factory, the proposed Coltsville national park includes housing built for Colt workers.

Right: Old New-Gate Prison and Copper Mine, East Granby.



Connecticut Commission on Culture and Tourism

Most Important Threatened Places, cont'd

designation. Currently he is rehabilitating components of the sprawling Colt complex for housing, retail and business use, utilizing the federal historic preservation tax credits and other private and public resources. The national park plan, he said, would complement his overall redevelopment strategy, and, at its completion, would make the area a significant tourist draw. MacFarlane welcomed the attention that the complex was receiving and saluted the achievements of Samuel and Elizabeth Colt. Specific buildings, he said, have been identified for interpretation and are being set aside for the national park offices and

museum, while the remaining components of the complex would contain business and housing uses. — *Brad Schide*

State History Museums (2003)

With initial funding in place and architects selected, the restoration of the four museums administered by the Connecticut Commission on Culture and Tourism (CCT) is underway. The museums headed up the Trust's Most Important Threatened Historic Places list in 2003

because of long-neglected maintenance and uncertain operating budgets that threatened to close them down.

On October 29, 2004, the State Bond Commission approved \$375,000 in funding to start Phase I of the CCT's master plan for restoring the museums (see *CPN* March/April 2004). Phase I has a total cost of \$3 million. This initial money will cover design work and pre-construction archaeological studies at the four sites. CCT has selected the architecture and historic preservation firm of Bargmann Hendrie + Archetype, Inc., of Boston to plan the work. BH+A's credentials include a 15-year history of working with the National Park Service on properties such as the Old State House in Boston; Minute-man National Historic Park in Concord, Lincoln and Lexington, Massachusetts; Saint-Gaudens National Historic Site in Cornish, New Hampshire; and both the Vanderbilt Mansion National Historic Site and Franklin D. Roosevelt National Historic Site in Hyde Park, New York. ❁

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Archaeological Perspectives Celebrates Its Tenth Anniversary: A Retrospective Summary

by Dr. Harold Juli, Connecticut College

Ten years ago, I approached the editors of *Connecticut Preservation News* with an idea for an “Archaeological Perspectives” column to appear as a regular feature of the Connecticut Trust’s newsletter. I was interested in developing an educational forum to expose non-archaeologists, particularly members of the state’s strong preservation community, to information about the discoveries, breadth and role of Native American and historic archaeology in Connecticut. Since then, 38 articles have appeared, including pieces written by members of our amateur community, archaeology graduate students, professionals associated with contract archaeology firms, academic settings and museums, and, of course, the state archaeologist.

The articles fit into four broad categories: general archaeological issues in a Connecticut context (11 contributions), Native American life during pre-European

contact periods (7 contributions), historic archaeology, the largest category covering a variety of sites and approaches (16 contributions), and book reviews (4 columns).

Perhaps the broadest range of archaeological topics was considered in the 11 columns covering general issues in Connecticut archaeology. In them, authors discussed the role of the state archaeologist, the emergence of archaeologically based computer methods, and the various kinds of archaeological surveys currently being conducted in our state. These topics were supplemented by coverage of issues in archaeological preservation, cultural resource management, and compliance archaeology related to development, construction, and impacts on the landscape. This group also included a column describing Connecticut’s newest preservation strategy, State Archaeological Preserves. Clearly, the articles in this category connected archaeology to many other issues, such as development and landscape changes, that are also being studied and debated in Connecticut’s architecturally oriented preservation community.

A second category of contributions reflected archaeology’s long-term commitment to Native American sites, material culture, and issues such as respect for the preservation of burial and cemetery sites. In the last decade, laws about excavating sacred native remains have extended to these resources protection formerly enjoyed only by non-native communities. In addition, the articles in this group informed readers about the nature of native sites and artifacts, as well as new developments in pre-contact period Connecticut archaeology, a topic that most state residents know very little about. Perhaps the most interesting paper in this group described Nick Bellantoni’s discovery of prehistoric stone artifact forgeries buried in Pachaug State Forest in a vain attempt to fool archaeologists and the public (*CPN*, September/October 2002). This episode remains a fascinating local enigma.

The largest number of columns focused on Connecticut’s colonial and 19th-century

archaeological sites. This group included studies of houses and taverns, industrial sites, a shipwreck on the Old Lyme shore, as well as columns on archaeological studies of historic landscapes. The prominence of this group reflects the recent shift in Connecticut archaeology from studies of pre-contact Native American sites to those dealing with a variety of historic contexts, buildings, processes, and artifacts. This unexpected shift of emphasis means that in many instances archaeologists and preservationists work on the same sites — all the more reason to work towards establishing a cooperative historic preservation and archaeology climate in our state.

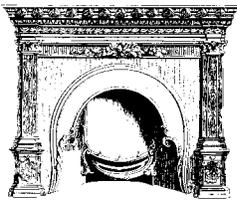
Finally, it was interesting to look at all 38 columns with a view towards understanding some of the approaches and themes current in Connecticut archaeology. It seems clear that during the past decade our state’s archaeological heritage continued to be described in great breadth, while the research mirrored the emergence of several regional and national archaeological trends. Among other topics, these included an increase in government-mandated projects designed to study and protect Connecticut’s 10,000-year history of sites and peoples. We have also seen a continuing concern with bringing the events of our state’s Native American past to the majority of Connecticut residents, who still remain largely ignorant of this rich cultural heritage.

One of my chief goals in establishing this column was to use these pieces as a vehicle to bring the preservation and archaeological communities closer together. For some time it has been evident that preservationists and archaeologists need to work together on projects of mutual concern. I do not see a great deal of evidence that such cooperation has developed, but I remain optimistic for the future.

I hope that these contributions have been appreciated by many readers of *CPN* and that their information and overall message have enriched the public’s perception of archaeology’s contribution to understanding our complex past. I would like to take this opportunity to thank Mary Dean and Christopher Wigren of the Connecticut Trust, whose editorial skills enhanced the many contributions to “Archaeological Perspectives.” I look forward with enthusiasm to our next decade. ❀

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Duties involve on-site fieldwork, preparation of historical reports or measured and interpretive drawings for the HABS/HAER/HALS Collection in the Prints and Photographs Division of the Library of Congress. Projects last approximately twelve weeks, beginning in May/June. Salaries range from \$5,400 to approximately \$9,200 for the summer, depending on job responsibility, project locality, and level of experience.

Applications must be postmarked by February 14, 2005. Application forms and detailed information can be found at ww.cr.nps.gov/habshaer/jocosumerjobs.htm. View examples of HABS/HAER/HALS documentation on the Library of Congress website at <http://lcweb2.loc.gov/ammem/hhhtml/hhhome.html>.

For additional information regarding Summer 2005 HABS/HAER/HALS employment opportunities, please contact: Judy Davis, Summer Program Administrator, National Park Service, HABS/HAER/HALS Division, 1201 Eye Street, NW, 2270, Washington, DC 20005. Phone: (202) 354-2135. Fax: (202) 371-6473. Email: judy_davis@nps.gov.

Best Places, cont'd

Ecclesiastical Garb and Tackles Hard Labor With a Will.")

As at Vizcaya, Chalfin drew on Baroque models, overlaid with a delicate sensibility for texture and color. (He had some assistance from Paul H. Olson, an architectural draftsman from Hartford, but, given the similarities to Vizcaya, that must have been mostly technical in nature.) The fieldstone walls were white-washed and then allowed to peel, creating a sense of age and accentuating their rough construction. The entry facade, on the other hand, is built of brick, with crisply rusticated pilasters, a stylized effect that contrasts with the genuine rusticity of the stone. Bands of molding and the cop-

per-clad onion dome tilt the balance to the elegant and stylish.

Inside, only fragments remain of decorative paintings by Erik Slacklassa, a Swedish artist who created brushy, informal renditions of swirling Baroque motifs on the rough plaster. The current pastel paint job lacks the subtlety and artistry suggested by surviving black-and-white photos of the original, but angled pews and the plan's intersecting curves still create a sense of movement in the lofty space, while the richly inflected woodwork gives it a sense of joyous exuberance. ❀

— Christopher Wigren

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Strategic Plan, cont'd

preserved, strengthened, and promoted. In fulfilling its mission, CCT recognizes that partnerships and collaborations are key to leveraging available resources and expertise. The agency insists that decision-making be based on constituent input and industry data, and that it maximizes public benefit. CCT believes that its programs and services are most effective when they are sensitive to the unique aspects of an industry, respectful of cultural differences, accessible to everyone, and geared toward encouraging excellence.

METHOD: In order to realize its vision, CCT will:

1. **Serve its Constituents** through grants, technical assistance, convening, education, marketing, public relations, advertising, research, advocacy, and regulatory assistance that crosses traditional industry boundaries and emphasizes parity, accountability, and excellence.

2. **Promote Connecticut** to the state's residents and potential travelers, through thoughtful alliances with regional bodies, coordinated campaign tactics, and innovative grassroots techniques, with a growing emphasis on Connecticut's cultural assets.

3. **Build a Culture and Tourism Partnership Network** that is made up of industry leaders, advocates, and experts who are committed to improving the quality of life and economic vitality of the state.

NECESSARY RESOURCES: CCT will need increased funding and increased staffing to serve its mission and realize its vision. Cultural funding decisions should be based on the recognition that there are multiple entities best situated to assist individuals and organizations, and that accountability, fairness, consistency, and parity will best serve the state's cultural community.

Tourism funding should be geared toward maintaining a competitive market presence that will result in increased revenue

to the state and its citizens. Funding should be tied to the hotel occupancy tax, in recognition of the role the culture and tourism industries play in bringing visitors to our lodgings, as an incentive to continue out-of-state marketing, and in order to provide a reliable funding source for the agency, its partners and subdivisions.

SUMMARY: Culture and tourism in Connecticut are, under the umbrella of CCT, properly structured to preserve, strengthen and promote our assets in order to improve the quality of life and economic vitality of the state. This new agency provides the opportunity for our historic, artistic, film and tourism industries to join forces in common enterprise to celebrate what is best in Connecticut. CCT's goal is to serve Connecticut's citizens by preserving and building communities, strengthening and enlivening creative endeavors, and generating revenue for businesses, municipalities and the state. ♣

Rachel Thomas
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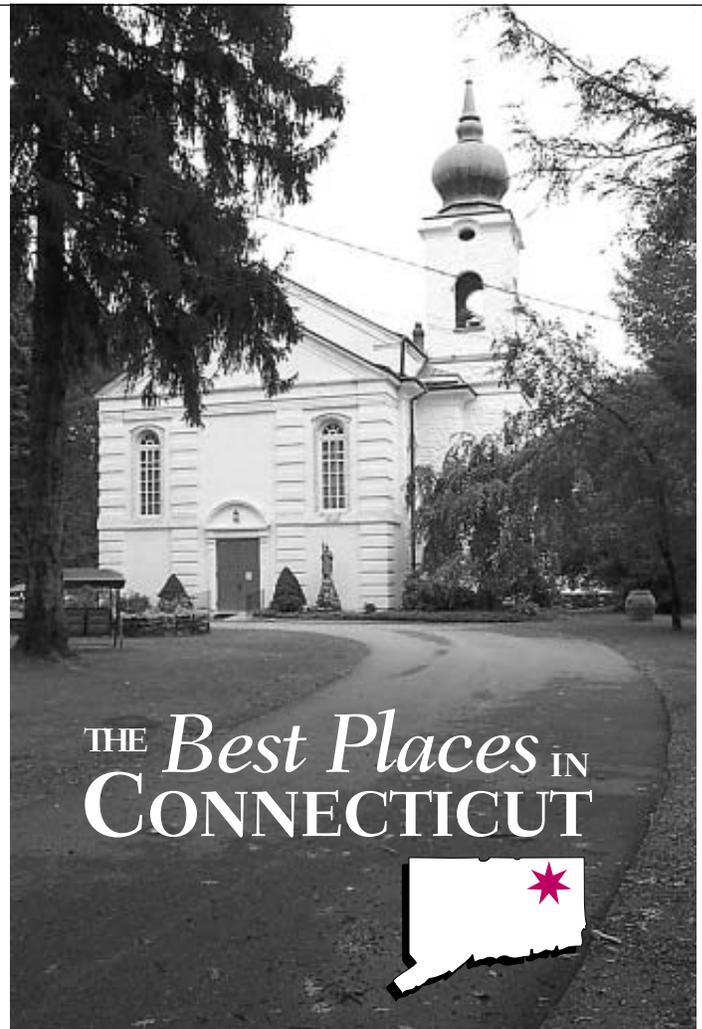
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One of the great surprises of the Connecticut countryside is the sight of St. Philip's onion-domed tower, completed in 1937, rising above the shapeless crossroads village of Warrenville. Rarely did the immigrants who moved onto Connecticut's worn-out and abandoned farms in the late nineteenth and early twentieth centuries leave so conspicuous and distinctive a mark of their presence. In Ashford, many of these immigrants were Hungarians, Slovaks, and Bohemians, but the church apparently owes its Eastern European Baroque character less to them (at least directly) than to its designer, Paul Chalfin, who had a summer cottage in Ashford and donated the plans to the fledgling mission congregation.



THE *Best Places* IN
CONNECTICUT



Chalfin was not in fact an architect, but rather a painter and curator — and one of those people of exquisite taste who devote themselves to helping the very rich spend their money. He is best known for overseeing the creation of Vizcaya, the palatial Florida estate where he bullied, wheedled, cajoled and charmed his client, International Harvester heir James Deering, into ever more lavish outlays. Did he do the same in Ashford, pushing the Depression-strapped farmers to or even beyond the limits of their means? If so, history records no trace of resentment. Instead, one finds nothing but the parishioners' justifiable pride in their ability to construct such an ambitious and handsome structure, and the church was fully paid for when it was dedicated in 1937. Much of the manual labor, particularly the stonework, they did themselves, with their pastor, the Rev. William J. Dunn, taking the lead. (The Hartford Courant reported at the time, "Missionary Padre Sheds

continued on page 14