

HISTORIC DISTRICTS AND PROPERTIES HANDBOOK



Fairfield Historic District Commission 2021

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PREFACE

Preservation of historic buildings in America began in the 19th century when private groups organized to save buildings associated with patriots and national leaders. The Mount Vernon Ladies' Association raised funds nationally and took over George Washington's house in 1860 after both the Federal government and the Commonwealth of Virginia had declined to do so. Monticello was acquired by the Thomas Jefferson Foundation in 1923 and Stratford Hall, the great Virginia estate where Robert E. Lee was born, was acquired in 1929 by the Robert E. Lee Memorial Foundation, an organization whose initial impetus was from Greenwich, Connecticut. As time passed, preservation ideas expanded beyond buildings associated with great men and women. The Colonial Revival movement recognized the historical importance of the surviving 17th- and 18th-century buildings, themselves. Henry Whitfield's Old Stone House in Guilford was acquired by the State of Connecticut in 1899 and is a fine example of both 17th-century dwelling and early 20th-century restoration. The techniques used by expert architects and restorers of the time would not be used in the 21st century but the house is an excellent example of both early architecture and preservation technique. The Society for the Preservation of New England Antiquities was founded in 1910 and Connecticut's Antiquarian & Landmarks Society in 1936. A local example of the preservation movement was the acquisition of Southport's Robinson Cottage by the Sasquanaug Association for Southport Improvement in 1929. It is important to note that most of these early preservation efforts were private undertakings and also that women were leaders among the country's early preservationists.

The national commitment to historic preservation was spurred by growing concerns about the loss of so much of America's historic architecture in the years following World War II. The decline of the eastern rural economy, urban redevelopment, highway construction and the general trend towards modernization all played a part.

In 1961 the Connecticut statute enabling the creation of local historic districts was enacted and in 1962 Fairfield took the first steps to establish its historic districts. In 1966 Congress passed the National Historic Preservation Act, recognizing the importance of preservation to the spiritual and visual well-being of our nation. In the preamble of this legislation, Congress stated that "the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people." These reminders of our past make us aware of the struggles of our forefathers to build a strong and stable America. Historic homes, barns, churches, Main Streets, stone walls, even ruins, stimulate the public's imagination and educate both young and old towards a better understanding of our nation's past.

In its century and a half of life, the national historic preservation movement has evolved in various ways. In the early years, the focus was on the past and in the Colonial Revival period this became something of an idealized vision of the past. Some of this early approach can be seen in choices made by preservationists of Henry Whitfield's house in Guilford. Another early focus was on distinguished houses without much attention paid to the barns and other ancillary buildings without which neither great estates nor modest farms could have operated. Even in the 1960s when Fairfield's historic districts were established there was scant attention devoted to outbuildings in the

districts. This thinking has changed both nationally and locally over the past generation of experience. Indeed, the State of Connecticut made barn preservation one of its leading initiatives of the 21st century. The evolution in thinking can best be summarized as a shift from saving the great, well-known or remarkable monuments of the past to preserving all aspects of the historical life of our communities so that future generations will have a better understanding of their antecedents.

In short, preservation is not for the past but for the future. Generations yet to come deserve to have some small measure of the material culture that preceded them. We do not protect only the beautiful, or the economically valuable, or the fashionable in style. We protect the entirety of the historical life of our community through a representative group of buildings and structures located in the three historic districts or individually designated as historic properties.

The places under the jurisdiction of the Historic District Commission have been carefully selected since 1963 and range in age from the early colonial period to the 21st century. They include grand mansions, humble homes and everything in between. Some stand on large lots with significant gardens while others may have been built as farmsteads or ancillary buildings. All manner of materials, styles of construction and uses that have been a part of Fairfield's history are included.

This approach recognizes that the value of history is for the future. It gives every new generation perspective on its antecedents. Historic districts and properties ensure that a small slice of the material culture of our community will be carried from the past through our stewardship in the present to the future. Buildings that stood witness to the British invasion of 1779 are protected as are those those built for soldiers returning from the World Wars of the 20th Century. These buildings represent the architectural styles used by Fairfielders from the beginnings of the community to the present day. More than just architectural styles, the historic districts and properties teach how our antecedents lived, how they built, and what methods and materials they used to forge their lives. They show land being used for farms and for gardens. They show structures such as stone walls and teach us their historical purposes. They provide examples of architectural materials and elements seldom used in the 21st Century such as slate for roofing and functioning exterior shutters and blinds.

Having explained what and why we preserve, it is important to add for whom this is done. It is done for everyone. Historic districts are not just for those residing in them nor only for local historians. They are places in which all in our community can and should take pride. They are places that visitors from wherever they come may admire. Fairfield's historic districts and properties are special and protected places that tell our story as a community and make us proud of our town. They will do the same for generations of Fairfielders to come.

Finally, a brief description of how the Historic District Commission fulfills its responsibilities should be included here. In carrying out its statutory mandate, the Historic District Commission requires that proposed alterations visible from a public street, way or place to the exterior architectural features of buildings and structures located in historic districts as well as to historic properties be granted a Certificate of Appropriateness. The same requirement applies to proposed erections of buildings and structures. Throughout this handbook, the phrase "buildings and structures" is used because both terms are included in state statute and defined differently. Under Connecticut law,

“building” means a combination of materials forming a shelter for persons, animals or property; “structure” means any combination of materials, other than a building, which is affixed to the land, and shall include, but not be limited to, signs, fences and walls.

In considering the appropriateness of a proposed change, the Historic District Commission is guided by Connecticut’s governing statute, the local regulations in this handbook and the *U.S. Secretary of the Interior’s Standards for Rehabilitation and Guidelines for the Rehabilitation of Historic Buildings*.

The last of these, which are used throughout the country, were first developed in the 1970s and the Standards themselves were incorporated into Fairfield’s regulations in 1990. The review process is therefore not a subjective one but rather an analysis guided by many years of local, state and national experience with such issues.

The work of the Historic District Commission in carrying out national policy, state statute and local ordinance is intended to preserve the qualities that have come to characterize our town over its long history and to ensure that those qualities will be carried into the future. We hope that all those who come before the Commission will join in pursuing this important objective.

NOTES

CHAPTER I: AN OVERVIEW

Part One: HISTORIC DISTRICTS AND PROPERTIES

What is an Historic District?

An historic district is an area in which a group of buildings, structures, places or surroundings have retained their historic character and have some identifiable link to one another: i.e. within a clearly delineated geographic area, built within a specific time frame, built by a well-known architect or builder, or built for a common purpose. The borders of historic districts are carefully drawn so as to express one or more of the above characteristics. While the structures may not qualify individually for special recognition, collectively, the area is noteworthy.

Connecticut General Statutes (see Appendix A) provide for the creation of an historic district in which any exterior change visible from a public way is subject to review by a locally-appointed commission. The three existing historic districts in the Town of Fairfield: Greenfield Hill, Southport, and the Old Post Road were established under this legislation in the 1960s, and were among the first such districts in the state. At the time they were created by action of the town's legislative body, the approval of at least 75% of the property owners within the district was required, although present statutes now require only 67%. An Historic District Commission consisting of five commissioners and three alternates appointed by the Board of Selectman and approved by the Representative Town Meeting (RTM) administers these approved districts.

Fairfield's three districts are also listed on the National Register of Historic Places, a largely honorary designation created to assist the federal government in its planning process.

There are presently 96 local historic districts in sixty Connecticut municipalities. They have withstood several court challenges, the most important of which was *Figarsky v. Historic District Commission of the City of Norwich* (1976).

What is an Historic Property?

State legislation currently allows noteworthy single historic properties to be placed under the supervision of a local Historic District Commission. The process for creating such a designation parallels that of a district, requiring the establishment of a study committee by the RTM, comments by local planning and zoning agencies, the advisory opinion of the State Historical Commission, approval of the study report by the RTM, and finally, consent of the owner of the property. Historic Places can be broadly interpreted so as to include outbuildings and farmlands.

What is the Role of the Historic District Commission?

Under state enabling legislation, historic district commissions are mandated to review Applications and approve or deny a "Certificate of Appropriateness" for the alteration of exterior architectural features, demolition, or new construction, if any of the foregoing is visible from a public way.

The jurisdiction of the Historic District Commission includes any proposed demolition, new construction, or exterior alteration, visible from a public way and affecting buildings or structures that are located in local historic districts or are designated local historic properties.

The “public way” means any public street, road, or right of way extending up to any portion of the property line. The “public way” also includes public railways, public parking lots, parks, trails, and waterways.

In evaluating visibility from a public way, the Commission shall consider the view of the building or structure as it would be without any screening created by trees, bushes, shrubs, plantings, or any other temporary visual obstructions. [NB: Fences, walls, and earthworks are structures, so their modification would be subject to HDC review.]

Property owners are strongly encouraged to consult the Chairman of the Historic District Commission prior to undertaking any project, even those that the property owner thinks are not visible from a public way. If work commences on a project that is visible from a public way without a Certificate of Appropriateness, the Historic District Commission Enforcement Officer shall issue a stop work order.

The Commission may also undertake the following:

- providing reports to the legislative body.
- providing information concerning preservation to property owners;
- initiating planning and zoning proposals.
- commenting on applications for variances and special exceptions.
- parking or the erection or alteration of a public building where it affects an historic district.

References:

Connecticut General Statutes, Sections 7-147a through 7-147K (1989)

Connecticut General Statutes, Section 10-321 to 10-321g (1989)

A Handbook of Historic Preservation Law for Connecticut, Connecticut Trust for Historic Preservation, 1984

Handbook for Connecticut Historic District and Historic Property Commission and Report of the Historian-in-Residence Project to the Connecticut Association of Historic District Commissioners, 1988.

Part Two: A GUIDE TO THE REVIEW PROCESS

Procedural Questions

How do I find out if my house is in an historic district?

There are presently three historic districts in the Town of Fairfield: Southport, Greenfield Hill and Old Post Road, although others may be added at a future date. To determine if your house is in a district, or has been identified as an historic property, check the maps online at Fairfieldct.org/hdc or at the Building Department counter in Independence Hall.

Suppose my house is in an historic district, what happens next?

Before making any changes to the exterior of the house, consult the Historic District Commission. The Building Official will give you an application form and instructions for filing. He/she will also inform you as to what other municipal approvals may be required before you begin work.

What is a

Certificate of Appropriateness?

A "Certificate of Appropriateness" is an approval which acknowledges that the proposed work is in conformance with the intent and purposes of Connecticut General Statutes Section 7-147a through 7-147y and the Fairfield Historic District Commission Handbook.

What if I do not get a Certificate of Appropriateness before I start work?

Under Conn. General Statute 7-147, you must apply for and receive a Certificate of Appropriateness prior to proceeding with construction or face monetary penalties or legal action by the Town of Fairfield.

I'd like some input from the Commission before I spend money on plans.

Can I get some guidance up front?

Your questions may be answered by consulting the Fairfield Historic District Commission Handbook. If you need further assistance, you may contact the Chairman of the Historic District Commission. His/her name and telephone number are available at the Building Department. Any such discussion must occur prior to submission of an application.

What activities require me to get a Certificate of Appropriateness from the Historic District Commission?

Any exterior changes, including reroofing and alterations, hardscape and lighting, temporary or permanent, require a Certificate of Appropriateness, or a letter from the Historic District Commission stating that no Certificate is required. If a building permit is required, you will need written approval from the Historic District Commission before a permit can be issued.

What work does not require a Certificate of Appropriateness?

Exceptions include repainting, repairs that do not change the original appearance, reroofing with certain colors of asphalt shingles (check with the Chairman), identification signs on buildings and

such other items to which the Commission may from time to time give blanket approval. Repair work forms must be submitted to the Building Department prior to work being done. A building permit if required may be issued immediately. Always check with the Commission before you begin any work.

How do I get an appointment with the Historic District Commission? Where and when do they meet? Should I bring my architect or contractor with me to the meeting?

The Historic District Commission has regularly scheduled monthly meetings. The schedule and submission deadlines are available at the Town Clerk's Office and the Building Department and on-line at Fairfieldct.org/hdc. If a public hearing is required, you may want to have your architect or builder attend, especially if your project is extensive or complex.

Where do I submit my Application?

All applications are submitted to the Building Department unless otherwise directed by the HDC Chairman.

What do I submit with my Application form?

The amount of information will depend on the nature of the work you propose to do. In many cases, drawings of your building and photos of adjacent structures, along with samples of materials will suffice. For complex projects, more detailed plans and specifications will be required. Check the Application Form for specific requirements.

The addition (or swimming pool) I am planning is in my back yard, and not visible from the street. Do I still need to file an Application?

Perhaps. The determination of whether something is visible or not from a public way is made by the Commission, not the homeowner. The legal term "public way" is rather broadly defined, and may include views from Long Island Sound, or a rail line or parking lot. You need to submit one copy of a complete application to the Commission including the Plot Plan **stamped by Zoning for HDC review** showing location of proposed work.

What about for a shed or temporary building? Do I need Commission approval?

Yes. These "accessory" type structures such as fencing, tool sheds and greenhouses are subject to Commission review. If in doubt, call the Commission Chairman.

I'm anxious to get going. How long will it take to get a decision?

After you submit your completed Application to the Building Department, it will be forwarded to the Commission for review and a Public Hearing. The Commission will act on your completed application within 65 days of its public hearing date set by the Commission.

Is a public hearing always required?

Not necessarily. Approval may be given by the Commission Chairman for projects that involve simple repairs or maintenance work. Applications for repairs where there is no change in appearance may not require a public hearing but do require the filing of a Repair Order and receipt of Commission approval. These may be expedited and acted upon immediately. Consult the Chairman of the Commission.

What is involved in a public hearing?

You will be notified of the hearing one (1) week in advance of the scheduled date. As required by State Statute, the Commission will publish a notice in the local newspaper prior to the hearing giving the date, time and place. You or your agent will make a presentation that includes the material provided in your application submission along with any other material you think relevant. Members of the public are often present and have the right to see and hear your application.

You or your representative must appear at the hearing to present the application to the Commission.

Suppose I don't want to go along with the decision, is there any recourse?

The property owner may wish to revise an Application which has been denied and resubmit it for approval at a later date. However, the property owner may take an appeal to the Superior Court serving the municipality within fifteen (15) days of the date the Commission rendered its decision.

Suppose I want to demolish my building? What should I do?

File an application as indicated earlier in the document since a Certificate of Appropriateness is required before the Town will issue a Demolition Permit. A Certificate of Appropriateness is also required to demolish any other structure in an Historic District.

What if I am considering buying a house in an historic district but I want to demolish and replace it, or to make other changes to its appearance?

No change, including demolition of structures and construction of new ones, is allowed in historic districts without a Certificate of Appropriateness. Only a property owner can apply for a Certificate of Appropriateness related to a specific property. A potential buyer cannot apply but could request that the current property owner apply for the desired Certificate. Do not assume that the Commission will necessarily grant a Certificate of Appropriateness.

I am having financing difficulties. How long is my Certificate of Appropriateness valid?

Certificates of Appropriateness are generally valid for a period of twelve (12) months from the date of issuance unless a different period is stated on the Certificate. The Commission may renew an approved Certificate of Appropriateness for an additional period not exceeding six (6) months.

I've got a conflict between health, safety, fire, building or handicapped regulations and the preservation of important architectural elements. What can I do?

Contact the Commission; there may be a way to redesign the project or obtain waivers from State enforcement agencies.

What if the Commission's guidelines create severe economic hardship or are extremely difficult to implement on my property?

State statute allows the Commission to vary or modify strict adherence where, by reason of topographical conditions, district borderline situations, or other unusual circumstances solely with respect to a certain parcel of land and not affecting generally the district in which it is situated, strict adherence would result in exceptional practical difficulty or undue hardship upon the owner of any specific property. Hence, State statute gives the Commission authority to waive requirements only in exceptional situations where practical difficulty or undue hardship would result from conditions,

situations or circumstances solely relating to a specific parcel of land. Any such situations resulting in the Commission waiving its requirements in exceptional circumstances cannot be considered as precedent in reviewing any other applications.

I want to use my building for commercial purposes.

Do I need Historic District Commission approval?

All proposed uses must meet the Zoning Regulations and are not under the jurisdiction of the Historic District Commission. However, the design of parking areas and lighting, if required, is subject to Commission approval.

Who signs off on the completed project?

The Building Official is required to determine whether or not the project was built in conformance with the Certificate of Appropriateness.

Part Three: REGULATIONS AND PROCEDURES

The following regulations and procedures shall apply both to Historic Districts and Historic Properties.

1. MEETINGS

Regular meetings of the Historic District Commission (“the Commission”) shall be held monthly. The schedule of meetings and deadlines for filing applications shall be prepared at the beginning of each year and shall be filed with the Town Clerk and the Building Department. Three members or seated alternates of the Commission shall constitute a quorum. Minutes of all public hearings and regular or special meetings of the Commission shall be kept.

All meetings of the Commission must conform to the requirements of the Connecticut Freedom of Information Act.

All letters of public support or opposition to an Application for a Certificate of Appropriateness MUST be addressed and mailed to: The Historic District Commission, Sullivan Independence Hall, 725 Old Post Road, Fairfield, Ct 06824. Emails and hand deliveries will NOT be accepted. Letters must be received no later than Wednesday, 2:00 p.m., the week prior to the Public Hearing.

2. OTHER MEETINGS

Special Meetings and meetings where the Commission is acting as a study committee for Historic Properties or forming new districts may be called by the Chairman or at the request of any three members of the Commission.

3. PRE-APPLICATION PROCEDURES

Any architect, builder, property owner, or any other person with an interest in a property located in an Historic District is encouraged to meet with the Commission to discuss contemplated work before preparation of detailed plans and prior to submission of a formal Application for Certificate of Appropriateness. Pre-application discussions on matters that will require a variance from the Zoning Board of Appeals are discouraged. To determine if a structure is within an Historic District, the applicant must consult the maps in the Building Department in Independence Hall. There are three districts, Southport, Greenfield Hill and Old Post Road, Fairfield. Historic Properties, which are listed with the Building Department, also require an application for a Certificate of Appropriateness.

4. APPLICATIONS

See Historic District Regulations and Procedures for additional information.

Each application must include the first 4 items listed below. The complete application shall be filed with the Building Department prior to 3:00 p.m. on the deadline date. (See schedule in the Building

Department or online: <http://www.fairfieldct.org/hdc>.) If an application is incomplete it will not be heard at the next HDC Meeting.

1. One (1) completed copy of the application form.
2. Four (4) copies of the plot plan, drawn to scale, showing the location of proposed work. One (1) copy must bear a current stamp "approved for Zoning Compliance" as issued by the Town Plan and Zoning Commission. This is required for ALL Applications. The Zoning department will stamp plans between 8:30-10:30AM Only.
3. Four (4) complete COLLATED sets of drawings, to scale, and a description of materials to be used. The collated sets must be complete, showing both existing and proposed conditions. Each page should be identified with the owner's name, address and phone number. The plot plan is always the first page of each collated set of the application.
4. Four (4) sets of photographs or tear sheets must be included if applicable to the application. Each page should be identified with the owner's name, address and phone number.
5. Additional material, such as photographs, perspective drawings, models, samples of materials, etc., are helpful and can be used or submitted and presented at the time of the hearing. Materials will be returned to the applicant if requested.

Fences: A drawing to scale is required. (See items 2 & 3 above) It must show a typical section of fence and gate(s) if different than the fence. All posts and post caps shall also be shown.

Swimming Pools (in-ground): If plot plan (See item 2 above.) clearly shows outline of pool, coping, and any paving around the pool, additional drawing may not be required. However, any items above ground, such as diving boards, slides, filters, stonework, fences, lighting, etc. must be completely shown or described including sizes, heights, locations, etc.

Driveways*, walks, terraces, etc.: As well as related edging and decorative detail also require approval by application to the Commission as described above. (See item 2 above.)

*Once a driveway application is approved, a permit must be obtained from the Engineering Department.

Note: The owner or representative must be present at the hearing and make an oral and visual presentation to the Commission. If no one is present or no presentation is presented, the application shall be denied without prejudice.

If additional help is needed, you may call the Chairman of the Commission. Contact information is available at the Zoning or Building Departments.

5. NOTICE OF HEARING

Notice of the date of such hearing shall be mailed postage prepaid to the applicant at least one week before the date set for the hearing. The Commission shall cause a notice of the hearing to be published in a newspaper having circulation in the Town of Fairfield not more than fifteen (15) days or less than five (5) days before the date set for the public hearing

6. DECISIONS

a. All decisions of the Commission granting or refusing a Certificate of Appropriateness shall be made within 65 days of the date of "receipt" of the application by the Commission. Decisions shall be in writing and a copy thereof sent to the applicant and to the Building Official.

b. Decisions granting or refusing an application for a Certificate of Appropriateness shall be made by a vote of not less than three members of the Commission. If a matter must be tabled, written consent must be given by the applicant prolonging the statutory 65 days to a date certain. No application may be withdrawn after notice of the application has been published when it has been placed on the agenda as the subject of a public hearing. Applications may be approved as presented, approved with one or more stipulations or conditions, denied without prejudice, or denied.

7. APPROVAL OF CERTAIN TYPES OF WORK

The Historic District Commission may from time to time rule on certain applications and issue a statement to the effect that an application is not necessary, nor is the issuance of a Certificate of Appropriateness necessary. Approval will be given on this work under a separate notice to the Building Official, a copy of which will be issued to the property owner.

Examples of such approval may occur where the structural change cannot be seen from a public way and where the change constitutes merely a repair.

In the event only repairs to a property are anticipated, one copy of the application form only, (no drawings or plot plan are required) shall be filed with the Building Department. The application shall describe the work to be done and shall certify there will be no change in appearance when completed. Approval can be given by the Chairman or any member designated by the Commission without a public hearing or action by the full Commission.

8. REVISIONS TO CERTIFICATE OF APPROPRIATENESS

After the issuance of Certificate of Appropriateness, the Commission may consider requests for revisions to approved drawings, provided that such revisions are minor in nature and in general conformity with the original application and the Commission's prior ruling. In such cases, the requirements for notice and hearing may be waived, but any revision will require approval by the Commission at a duly called public meeting. If the Commission determines that any requested revision is not to be minor, the applicant must file an application for Certificate of Appropriateness.

9. CONSIDERATIONS OF APPLICATIONS FOR CERTIFICATE OF APPROPRIATENESS

a. The purpose of Historic District Commission deliberations is to control the erection or alteration of buildings, structures or parking which are incongruous with the historic or architectural aspects of the historic district. In passing on appropriateness as to exterior architectural features, buildings or structures, the Commission shall consider, in addition to other pertinent factors, historical and architectural significance, type and style of exterior architectural elements and structures, architectural style, size, mass, scale, kinds of exterior materials, textures and ornamentation, site layout and overall

visual exterior appearance of the building, as well as its visual effect on surrounding buildings and the immediate neighborhood. The Commission shall also consider the general design, arrangement, texture, and material of the architectural features involved and their relationship to the exterior architectural style and pertinent features of other buildings and structures in the immediate neighborhood.

b. In its determination as to appropriateness of applications, the Commission shall be guided by the considerations stated in this Handbook, as well as those expressed in the *U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for the Rehabilitation of Historic Buildings*.

U.S. Secretary of the Interior's Standards for Rehabilitation

(1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

(2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

(3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

(4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

(5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

(6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

(7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

(8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed mitigation measures shall be undertaken.

(9) New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

(10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

c. Applications for enlargement and new construction shall be accompanied by explanatory line drawings and, where required by the Commission, drawings and/or pictures of the surrounding buildings, which shall clearly demonstrate the compatibility of the new structure with buildings in

the immediate neighborhood. It is not the intent to limit new construction to any one period of architectural style, but to preserve the integrity of historic buildings and to insure the compatibility of any new work constructed in the vicinity.

d. Where lighting changes or additions are proposed, the application must include drawings or pictures of the proposed fixture(s) as well as detailed specifications as to voltage and intensity of proposed lighting.

e. The terms “immediate neighborhood” and “immediate vicinity” as used in these guidelines and procedures shall be defined as the historic district in which the structure under consideration is located.

f. A Certificate of Appropriateness shall not be issued if, in the judgment of the Commission, the proposed work is inappropriate to the building or the site, compromises the historical or architectural integrity of the building, or is incongruous with the appearance of the immediate neighborhood or the general neighborhood.

11. LIMITATION ON VALIDITY OF CERTIFICATE OF APPROPRIATENESS

Any Certificate of Appropriateness issued by this Commission shall expire twelve (12) months from the date of its issue, unless otherwise stated on the Certificate, or unless work and/or construction covered thereby has been started and is continuing. The Commission may renew an "approved" Certificate for an additional period not exceeding six (6) months.

12. ENFORCEMENT

i: Connecticut General Statutes (CGS) Sec. 7-147h.(a) states: “If any provision of this part or any action taken or ruling made by the historic district commission pursuant to the provisions of said sections or of any regulation or ordinance adopted under said sections has been violated, the commission may, in addition to other remedies, institute an action in the superior court for the judicial district wherein such violation exists...”

ii: CGS Sec. 7-147h.(a) also states that “Regulations and orders of the commission issued pursuant to said sections, or to any regulation or ordinance adopted under said sections, shall be enforced by the zoning enforcement official or building inspector or by such other person as may be designated by ordinance, who may be authorized to inspect and examine any building, structure, place, or premises and to require in writing the remedying of any condition found to exist therein or thereon in violation of any provision of the regulations or orders made under the authority of said sections or of any regulation or ordinance adopted under said sections.”

iii: The Building Inspector of the Town of Fairfield is the designated Historic District Commission Enforcement Officer.

iv: After notice to the property owner determined to be in violation of a Certificate of Appropriateness and/or Fairfield Historic District Commission Regulations and Procedures, the Historic District Commission Enforcement Officer may record on the Fairfield Land Records, with respect to the property in question, an Order to Comply, including a description of the property and a summary of the nature of the violation and the actions and time frames required for its resolution. A copy of such Order to Comply shall be sent by Certified Mail Return Receipt Requested to the violator.

v: The property owner may file an application to the Historic District Commission for a Certificate of Appropriateness for the condition found by the Historic District Commission Enforcement Officer to be a violation. The property owner may also, pursuant to CGS Sec. 7-147i., within fifteen days from the date when the Historic District Commission Enforcement Officer's decision was rendered, take an appeal to the superior court for the judicial district in which Fairfield is located.

vi: If the property owner seeks a Certificate of Appropriateness and the Historic District Commission denies the application and upholds the finding of the Historic District Commission Enforcement Officer, the property owner may, pursuant to CGS Sec. 7-147i., within fifteen days from the date when the Historic District Commission's decision was rendered, take an appeal to the superior court for the judicial district in which Fairfield is located.

vii: Following resolution of a violation in a matter where an Order to Comply is filed on the Fairfield Land Records, the Historic District Commission (or its designated agent) shall clear the title by recording on the Fairfield Land Records a Notice of Resolution of Violation. For more complete details on the procedures of the Commission, consult the Connecticut General Statutes, Municipalities, Section 7-147a through 7-147k.

13. CONSIDERATIONS FOR SIGNIFICANT CHANGES

Demolition or significant enlargement or reduction of buildings or structures in historic districts is discouraged. Historic districts represent a carefully selected group of buildings and structures that, taken together, are an expression of the growth and development of the area over time. The mix of buildings and structures and their architectural styles should be preserved in order maintain the integrity of the overall historic district. For a variety of reasons, however, some buildings and structures within historic districts may be subject to significant change over time. In determining the appropriateness of demolition or significant enlargement or reduction in size of a building or structure, the Historic District Commission shall address, in addition to any other considerations it deems relevant, the building or structure's:

- historical importance;
- architectural importance (e.g. was its architect an important figure in the field nationally, in Connecticut, in Fairfield and its environs, or in the specific district?; is the building or structure an example of design or construction significant to the historic district?); and
- representation of a particular architectural style in the historic district (e.g. is the building or structure unique or one of few examples of its architectural style within the district?).

Demolition or significant changes to buildings or structures of historical or architectural importance, or that are representative of an architectural style or period of construction that is unique or rare within a district are **strongly** discouraged.

14. RELOCATION OF BUILDINGS AND STRUCTURES IN HISTORIC DISTRICTS

The relocation of buildings and structures in an historic district is generally not recommended.

The Commission shall presume that a building or structure is in its original location absent persuasive evidence presented to the contrary. Barring extraordinary circumstances, buildings and structures in their presumed original locations should not be moved so that the authenticity of the building or structure on its original site is maintained.

In a very few limited circumstances, moving a building or structure from its presumed original location may be acceptable in order to save the building or structure. In the event that such a building or structure must be moved, the closer it remains to its original location, the better. Such relocation should take place, if at all possible, within the existing building lot. If that is not possible, another site within the historic district would be the next best alternative. This exception to the general preference for not moving buildings and structures from their presumed original locations should only be used when it is the best approach for preserving a building or structure. This exception should not be used for applications such as those proposing to connect historically separate buildings or structures (e.g. a barn or carriage house) to a main building or structure or for those proposing to move a building or structure within the area of a lot or to an alternate location so as to accommodate the construction of another building or structure on the property or the subdivision of the property.

If a building or structure is determined by the Commission to have been moved from its original location (i.e. it is not on its presumed original foundation), the Commission shall have more latitude for approving further relocation. The Commission's consideration of such applications shall be guided by Standard 4 of the Secretary of the Interior's Standards for Rehabilitation: "Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved." Once a building or structure has been moved into or within an historic district and has remained in its relocated site for a significant period of time, its presence and siting are presumed to have acquired historic significance within an historic district and to have become an integral part of the historic district. In such cases, further relocation of a building or structure is strongly discouraged. However, the Commission may, in its discretion, make exceptions to allow for movement of an already relocated building or structure, preferably within its own building lot, in order to preserve the integrity of the building or structure; or to accommodate minor modifications to the building or structure that would not otherwise be possible for reasons of topography or structural integrity.

As with the prohibition on relocation of buildings or structures from their original foundations, the Commission should not approve the relocation of a previously relocated building or structure which would connect an historically separate building or structure (e.g. a barn or carriage house) to a main building or structure, or to move a building or structure within the area of a lot so as to accommodate the subdivision of the property.

Part Four: STREET ADDRESSES

Street Numbers included in Fairfield's Historic Districts*

SOUTHPORT

Center Street:	28 thru 275 plus 400
Chester Place:	60 <i>plus new 4 lot sub-division not yet numbered</i>
Church Street:	1 thru 45
Harbor Road:	95 thru 1110 <i>plus parks, parking lots, etc.</i>
Main Street:	26 thru 252
Old South Road:	24 thru 249
Pequot Avenue:	416 thru 860
Prospect Lane	29
Rose Hill Road:	17 thru 160
Station Street:	28 thru 65 plus 96 <i>plus portion of Railroad Parking lot</i>
Spruce Street:	10 thru 101 plus 115
Westway Road:	25 thru 271
Willow Street:	14 thru 221

OLD POST ROAD

Beach Road:	205 thru 370 plus 140
Belmont Street:	90 thru 110
Old Post Road:	85 thru 1047
South Benson Road:	131, 110

GREENFIELD HILL

Bronson Road:	2793 thru 3244 <i>plus Cemetery, Town Green, etc.</i>
Greenfield Hill Road:	566 thru 620
Hillside Road:	820 thru 1386
Hubbell Lane:	174
Meeting House Lane:	39 thru 105
Old Academy Road:	745 thru 1130
Verna Hill Road:	280, 317, plus 710

**This list should be used only as a guide. Maps of districts should be used for determining properties or portions thereof that are in the districts.*

**02/01/91, revisions: 09/23/91; corr. 02/26/92.
Revised 1/17/08. Corrected 1/14/13**

Part Five: FAIRFIELD'S HISTORIC DISTRICTS AND MAPS

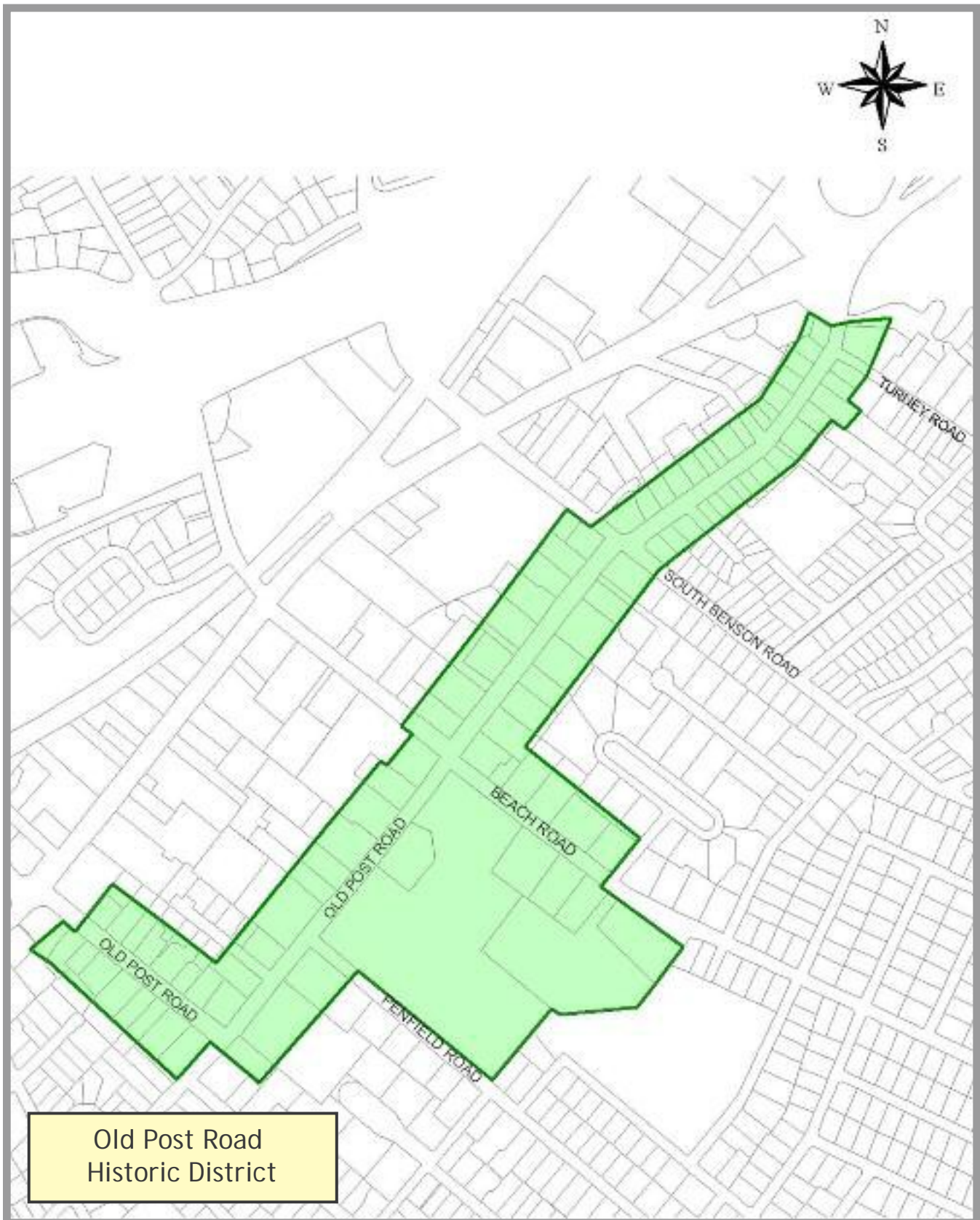
Old Post Road Historic District
1963

Southport Historic District
1967

Greenfield Hill Historic District
1967

Fairfield's three historic districts and its individual historic properties are described in the following sections. A list of all properties in historic districts, as well as individual historic properties, with basic information on buildings and structures is included as Appendix D (for historic districts) and Appendix E (for historic properties). The narratives present the districts through descriptions of some of the buildings and structures, and sometimes their architects and owners. This information will assist the reader in understanding the overall historical context of the historic district. All the buildings and structures described in these narrative sections are significant. It is important to note, however, that many buildings and structures not singled out for mention in the narrative descriptions are also important elements of Fairfield's historic districts. Those buildings and structures specifically mentioned are intended to be a representative sample of the important architecture in Fairfield's historic districts. They should not be understood as a complete list of important buildings and structures in Fairfield's historic districts. The dates associated with specific buildings and structures are in all instances approximate, whether or not "circa" or "c." is used in the description.

The Historic District Commission has made every effort at accuracy in this regard but precise dating of old buildings and structures is sometimes impossible, particularly for barns as well as buildings originally intended for commercial or industrial use. Approximation in dating in no way diminishes the historical importance of any of the buildings and structures in historic districts regulated by the Fairfield Historic District Commission.



Old Post Road Historic District Formed in 1963

The architectural basis for the Old Post Road Historic District is its eighteenth-century buildings in the vicinity of the Town Green, and the larger, relatively high-style nineteenth-century buildings located on the large lots facing the Old Post Road.

The Town Green not only provides an historical focus for the district (and the town), but a visual one as well, creating a vantage point from which the district and its components can be readily appreciated. The Town Green is located at the center of the town's historic Four Squares, laid out by Roger Ludlow, the town's founder, in the 1630s. The Town Green area includes three buildings constructed in the period just after the Revolutionary War.

The hip-roofed Old Town Hall (originally built in about 1794) and the pedimented Old Academy (built in about 1804), are both examples of the Federal style. Each is crowned with a cupola, and has large windows and refined Classical elements. The Old Town Hall building was transformed to the Second Empire style in the nineteenth century and restored to a late eighteenth century appearance after extensive remodeling in the 1930s overseen by noted architect C. Cameron Clark. The 1930s remodeling was accomplished in conjunction with the town's tercentenary celebrations in 1939.

The Sun Tavern, built in about 1783 and located on the south side of the green, is a good example of Georgian architecture, featuring a prominent pilastered entry and a long gambrel roof. The building received guests from the 1780s to 1818, among whom was George Washington.

To the east of the Town Green on Beach Road are four houses that survived the burning of Fairfield by the British in 1779. Not only are they the district's earliest houses and good examples of the kind and style of dwellings that were being built in the 1750-1775 period, but they are most important as a group, producing a rare example of an eighteenth-century Colonial streetscape.

The Isaac Tucker house at 249 Beach Road dates to about 1766. The British set fire to the house in 1779 but the fire was put out by a servant who had hidden in the attic. Shortly after its construction, the house was acquired by the Hobart family who occupied it for the next two centuries. During part of this time, the house served as the Post Office.

The Justin Hobart house at 289 Beach Road dates to about 1765. Spared when the town was burned in 1779, it was used as a court house and also a meeting house until the Congregational church, which had been burned, was rebuilt in 1785. During the First World War, the house served as the headquarters of the local chapter of the American Red Cross.

The Nathan Bulkley house at 303 Beach Road was built in about 1750. It was spared when the town was burned in 1779, and also later when threatened by Colonial troops who suspected its owners of Tory sentiments. In the twentieth century, it was the residence of Samuel Glover, Town Clerk from 1932 to 1959.

The Bulkley house at 349 Beach Road dates to before 1750. It is characterized by the long sloping pitch of the roof and the great central chimney, making it typical of the Saltbox style of its period. It is one of the best of the few remaining examples of this style of house in the area.

The pre-Revolutionary Colonial streetscape just described is rare nationally but unique in Fairfield, much of which was burned by the British in 1779. Every effort should be made to preserve this true Colonial streetscape, which has been unchanged since the 1770s. As the only uninterrupted line of houses to survive the burning of the town center in the Revolutionary War, it is a defining characteristic of the historic district.

In addition to the houses on Beach Road, the Andrew Rowland house at 952 Old Post Road is another fine example of Fairfield's pre-Revolutionary War dwellings. It was built in the 1750s or 1760s and was also spared when the town was burned in 1779.

In general, the district's Federal houses are grander and more elaborate than the earlier Colonial houses.

The Benson house at 131 South Benson Road was rebuilt by Elijah Abel, a brigadier general of the Continental Army, in about 1780 on the foundation of an earlier house that had been burned by the British in 1779. After the death of General Abel, the house was acquired by Captain Benson, whose wife was a niece of General Abel. The house became a tavern in 1832, when rooms were enlarged and a small front portico was added. Andrew Jackson is known to have dined there, as did Washington Irving and Daniel Webster, who was a frequent visitor.

The Stephen Fowler house (c.1783) at 205 Beach Road and the Major William Silliman house (c.1791) at 543 Old Post Road both feature a very unusual arched entry portico with flaring eaves. The Silliman house was built by Major William Silliman who, along with his father, General Gold Selleck Silliman, had been taken prisoner by the British in 1779 at their house on Holland Hill. They returned to Fairfield in 1780 in a prisoner exchange.

The John Glover house at 290 Beach Road is another fine Federal example built in the late 1820s or 1830s. It is brick with wood sheathing and was built on the site of the Bulkley Tavern, which had been burned by the British in 1779.

The most distinctive example of the Federal style is the Sherman Parsonage at 480 Old Post Road, which is distinguished by an ornate, fan-lit entry, a full-length front porch, roof balustrades and an idiosyncratic, inset corner porch with a single, colossal column. It was built in about 1816 by Roger Sherman, a distinguished jurist who was a member of the General Assembly and an Associate Justice of the Connecticut Supreme Court. After his death, it served as the Congregational church parsonage from 1848 to 1950. The small structure to the west of the main house was Sherman's law office. A stone marker indicating the distance from New Haven stands in front of the Sherman Parsonage. According to popular legend, Postmaster General Benjamin Franklin commissioned the installation of such mile markers.

The side-gabled house at 766 Old Post Road is, like the Sherman Parsonage, a handsome example of the Federal style.

The Greek Revival is the earliest of the totally nineteenth-century styles in the district, and the most important of them, primarily because of the Daniel Dimon house at 536 Old Post Road, which dates to about 1825. The Final Report of the Historic District Study Committee called it the best example of the Greek order of architecture in Fairfield. Its prostyle (temple-front) form is a monumental version of the style, and consists of a tetrastyle Doric-columned portico supporting a pediment with a decorated tympanum. The wall in front was built to screen the house from the dust raised by passing traffic before the days of paved streets. The stones in the wall were taken from the remains of a blockhouse that stood on the east side of Perry's Pond, which had been built in the seventeenth century as a place of refuge in the event of an attack by Indians.

The Burr Homestead on the Old Post Road, now owned by the Town of Fairfield and sometimes called the Burr-Warner house, was built in about 1794 to replace a house that had witnessed the 1775 marriage of John Hancock, President of the Continental Congress, to Dorothy Quincy, daughter of the patriot Edmund Quincy. Initially a Georgian residence, a hexastyle Doric portico and a raised roof were added later to allow for a wide attic frieze. In the early twentieth century, the house was the residence of DeVer Warner.

To the west of the Burr Homestead and across the street from 766 Old Post Road, the Bradford G. Warner house was built in about 1927 at 801 Old Post Road. It is a handsome example of the Federal Revival and in its architectural design and siting certainly complements the older Federal dwelling at 766 Old Post Road. Most importantly, the Warner house followed and enhanced the established Federal "downtown" streetscape by siting a large dwelling house set well back from the street on a large piece of land.

The Burr Homestead, along with the handsome dwellings at 480, 536, 766, and 801 Old Post Road together represent the earliest and most important components of the "downtown" streetscape of the Old Post Road that had its nascence in the Federal period: large, architecturally significant buildings on generously-sized lots. This "downtown" streetscape, like its Colonial counterpart on Beach Road, is a defining characteristic of the historic district and every effort should be made to preserve it.

In the 1840s, four similar early Victorian Italianate houses were built on the south side of the Old Post Road, between South Benson and Beach Roads. They were built by a developer named John B. Steenbergen who came to Fairfield to build homes for wealthy New Yorkers who wanted a residence in what was then an emerging summer vacation spot on Long Island Sound. Only two of these houses survive. The James B. Thompson house at 363 Old Post Road is the only one of the four to remain substantially the same as it was built, with the exception of a wing added in 1939. The Samuel H. Wheeler Cottage at 415 Old Post Road is another of the four though it has been substantially altered. A major change occurred around the turn of the twentieth century. Also, in 1976 the house was divided into two dwellings when both the building and its lot were subdivided and the rear-most portion of the house was moved roughly 60 feet to the east to a new foundation between 363 and 415 Old Post Road now known as 401 Old Post Road. The section of the Wheeler Cottage

moved to the east was most likely part of an early twentieth century addition. The two Steenbergen houses that no longer exist were built immediately to the west of 415 Old Post Road.

Mid- and late-nineteenth-century architecture is well represented by two important churches: St. Paul's Episcopal Church and the First Church Congregational. St. Paul's, built in 1855, is an excellent example of the Gothic Revival. Rising from its location adjacent to the Town Green, its high, pointed steeple provides a visual focus not only for the district, but as a landmark representing the town's center. Additions to St. Paul's were undertaken in 1891, 1928, and 1960.

The present First Church Congregational, which was built in 1891, is the sixth church to occupy the same site, and the lineal descendant of the first meeting house that was built there in 1640. Opposite the Town Green and diagonally across the Old Post Road from St. Paul's, the First Church Congregational provides an interesting contrast to the older Episcopal church, showing a distinctive horizontal aspect and a solidity produced by its massive, cut-stone walls and asymmetrical massing. It is an imposing example of the Richardsonian Romanesque style designed by J. C. Cady. This style was used primarily for churches and public buildings precisely because of the solidity and strength it suggested. The character of the church building is enhanced by the handsome slate roof and the stained glass windows, several of which were commissioned from Louis Comfort Tiffany.

The Henry L. Mills House at 690 Old Post Road, now the St. Paul's Rectory and dating to about 1850, is a good example of the Gothic Revival. It features tall, narrow windows, a steep central gable, and a notable stickwork front porch displaying Gothic decorative motifs.

The George W. Sherman house at 85 Old Post Road, dating to about 1839, is a fine example of the Italianate style. It features the characteristic flattish roof resting on paired curvilinear brackets.

The Samuel/Allen Nichols house at 931 Old Post Road is another Italianate example, in this case with a cross-gabled roof with an arched gable window and curved purlin-ends.

The Henry T. Curtiss house at 432 Old Post Road has an Italianate appearance but is actually an Exotic Revival building with Persian influence, stripped of its tower and most of its ornamentation. It dates to around 1850.

The dwelling at 556 Old Post Road has a long history of form and use. Knapp's Tavern occupied the site until being destroyed by fire in 1835. It was replaced by a new hotel in the 1840s and by the 1880s the St. Marc Hotel was operating at the site. The surviving portion of the St. Marc's building housed the local chapter of the American Red Cross for a period in the twentieth century.

There is a Shingle style house at 720 Old Post Road with a hip roof, which was built in about 1910.

There is also an interesting gambrel-roofed house at 953 Old Post Road dating to about 1919, with shingle-covered piers supporting the overhang of the roof.

The earliest example of the Colonial Revival style is the William Sell Smith/George W. Smith house at 458 Old Post Road, built in about 1899. It features a hipped roof, corner pilasters, bracketed

cornices and turned balustrades – all elements of the style at its most ornate – and the least inspired by actual Colonial prototypes.

Later examples, most dating from the 1920s, show more authentic Colonial or Federal influence, as in 1047 Old Post Road with its ornate, Neo-Federal entry porch, and the c.1932 Mrs. Howard H. Williams house at 340 Beach Road, which was designed by C. Cameron Clark.

An especially fine Colonial Revival example is the Henry Stevenson house, a Saltbox at 360 Old Post Road designed by C. Cameron Clark in about 1940.

The very fine Bradford G. Warner house at 801 Old Post Road, though dating from the early twentieth century, was discussed above in the paragraphs dealing with the Federal streetscape since it is an integral part of that defining element of the Old Post Road Historic District.

The gambrel-roofed Dutch Colonial Revival style is very common. These generally date from the 1910 to 1930 period. Most are taken from builder's pattern books of the period and are similar, or even identical to, examples in nearby Black Rock, in Bridgeport. Good examples are 121, 135, 174, 186, 236, 307, and 323 Old Post Road.

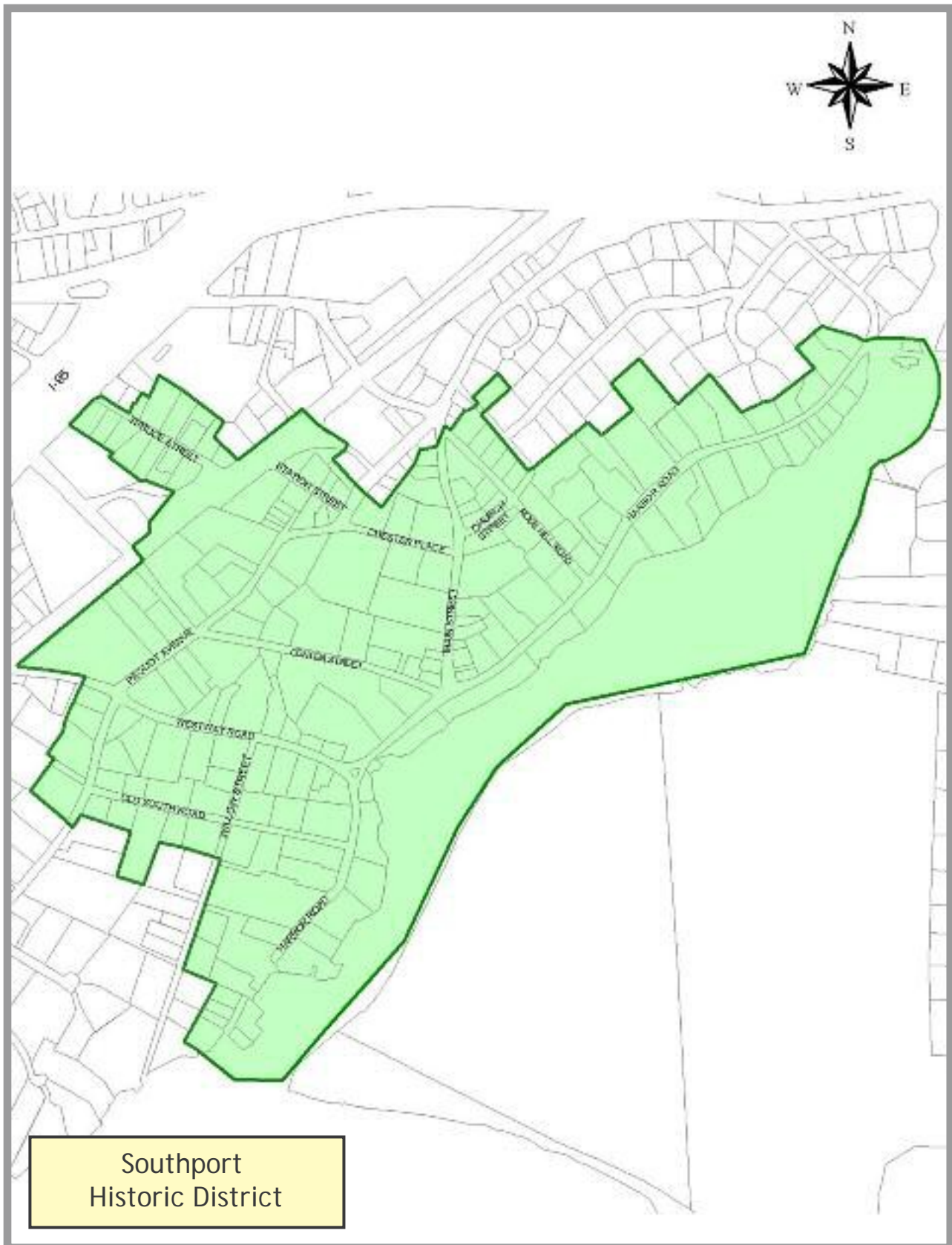
There are only a handful of examples of other twentieth-century building styles.

The Georgian Revival building at 636 Old Post Road, which was built in 1954 and is owned by the First Church Congregational, housed the Fairfield Historical Society for about 50 years. It is a handsome brick building the slate roof on which nicely complements the one on the First Church, which is next door.

The Classical Revival style is well represented by 388 Old Post Road (built c.1928), which has a characteristic temple-front façade obviously influenced by the Daniel Dimon house, the landmark Greek Revival at 536 Old Post Road, but with the more slender columns typical of this style. O. C. S. Zirolì, the architect of what is now the Tomlinson Middle School (built as Roger Ludlowe High School), designed 388 Old Post Road.

An example of the Tudor Revival style is 889 Old Post Road, a stuccoed version with the characteristic multiplicity of steep gables and asymmetrical arrangement of elements built in about 1935.

There are several representatives of the Craftsman style, the best example being 1038 Old Post Road, which was built in about 1900 and features flared, exposed rafter ends, large brackets and wide overhanging eaves.



Southport Historic District Formed in 1967 and Expanded in 2007

The Southport Historic District consists of over 150 buildings. The district is significant because of its high percentage of landmark quality buildings representing the early, middle and late eighteenth century, all major nineteenth-century styles, as well as high quality buildings from the twentieth century, notably several Colonial Revival and early Cape Cod style dwellings, as well as one distinguished contemporary house. These buildings include churches, commercial buildings, institutional buildings and residences, many of which were built for the wealthy and located on generous-sized lots. A few of these large gardens and lawns from the nineteenth and early twentieth centuries remain in close to their original state and are one of the defining characteristics of the Southport Historic District. Some of the very important properties are described herein. The unusually large number of noteworthy buildings reflects Southport's post-Revolutionary and nineteenth-century affluence due to shipping and specialized agriculture (i.e. the onion trade) and its continued prominence as an affluent village in the twentieth century.

The district includes several notable eighteenth-century buildings. The pre-Revolutionary War buildings include the Old Mill at 95 Harbor Road, the Samuel Bradley house at 450 Harbor Road and the William Bulkley house at 824 Harbor Road. The Old Mill, thought to date from about 1722, is located at the entrance to the historic district and has been a Southport landmark for generations.

The Samuel Bradley house is a classic Connecticut Saltbox. It was originally built in East Haven, Connecticut in 1715 or earlier and moved to Southport in the 1945-48 period. It is a fine example of early Connecticut Saltbox architecture. Several of its superb architectural features were described in the 1971 nomination of the Southport Historic District for inclusion in the National Register of Historic Places. The nomination stated: "The broad chimney rises from behind the ridgepole. The exterior siding is part of the original house. The bull's eye glass in the front door is of special interest." The relocation of this structure to Southport in the 1940s and its inclusion in the historic district in 1967 were fortuitous because it is a very fine representation of eighteenth-century Southport Saltbox dwellings, such as the one at 55 Oxford Road, but which is located outside the historic district.

The William Bulkley house at 824 Harbor Road, built 1767-1770, shows its origins in its box-like, four-bay façade, but also features later Federal alterations such as gable fanlights and ornamented cornices.

One of the district's several post-Revolutionary War eighteenth-century buildings is the Miah Perry/Nehemiah Jennings building at 668-670 Harbor Road. At first glance, 668-670 Harbor Road, at the corner of Main Street, might appear to be a mansard-roofed commercial building, but it is actually a rare example of Dutch Colonial influence, characterized here by two, rather low-pitched gambrel roofs intersecting at the street corner. At a later date, the house was lifted up and set up on the present commercial story, resulting in the present three-story structure.

The Robinson Cottage at 15 Main Street is an eighteenth-century dwelling and also a preservation landmark. A handsome Saltbox, it was built between 1788 and 1795 and has been owned since 1929 by the Sasquanaug Association, which maintains it as a dwelling. The Sasquanaug Association's acquisition and preservation of the Robinson Cottage is an early example of American village improvement societies acquiring and maintaining important buildings.

There are over a dozen examples of the Federal style, including two that are truly exceptional. The older, the Jeremiah Sturges house at 608 Harbor Road, built in 1808, features a central, pedimented pavilion and includes an extraordinary number of refined Classical details, primarily in the modillion and dentil courses that ornament the gables and cornices. Also noteworthy are the leaded, trefoil windows in the side gables and an oval, leaded window in the central gable. A later example of the styles, the Charles Perry house at 564 Harbor Road, is distinguished by its hexastyle Ionic portico, pedimented side gables, and the period trademark, the leaded elliptical fanlight over the entry. The Charles Perry house at 564 Harbor Road is uniquely important in the Southport Historic District. It dates to the early nineteenth century but over the years changes were made to the architecture. Around 1928, while it was owned by Egbert Hadley, the house was remodeled by the firm of Clark and Arms in an early effort of this architectural partnership. Cameron Clark went on to become one of the country's most esteemed Colonial revival architects and John Taylor Arms a leading American etcher. There are very few surviving examples of the work of this architectural partnership. 564 Harbor Road is the only one in the district.

The two houses at 104 and 142 Main Street, each on a corner lot where Chester Place meets Main Street, are an extremely important pair. They both date to the early part of the nineteenth century. Southport The Architectural Legacy of a Connecticut Village by Cigliano and Schwarz highlighted the Captain Moses Bulkley house at 142 Main Street as a Federal style farmhouse. The c.1867 photo of the house in the book shows it with a front porch similar to the one still on the house at 104 Main Street. The porch across the main part of the front facade at 142 Main Street has been replaced with a much smaller one giving the house an appearance closer to what it likely had at the time of its construction c.1811. The house at 104 Main Street was built for Captain Charles Bulkley, brother of Moses. It retains its long porches across the front facade, and it has a roof line that shows a Greek Revival influence. The present roof line may date to a c.1840 renovation. Despite the differences in front porches, roof lines and chimneys, the main structural elements of the front facades leave little doubt that the two houses had the same early nineteenth century builder, a supposition supported by their construction for Bulkley brothers. As the two houses stand across Chester Place from one another, each carefully sited on the high point of its lot and set back from the street by a large lawn, every effort should be made to preserve the integrity of both of these important pieces of the architectural history of Southport in the landscape settings for which they were designed. As a pair, they are unique in the Southport Historic District.

The Greek Revival is the most important of all the styles that have created Southport's distinctive architectural character. The large number of significant examples produces a concentration which is not only locally significant, but also on a state and nationwide level. Southport has no less than six examples of the prostyle (temple-front) form, characterized by a pedimented, two-story portico. The Oliver Perry house at 750 Harbor Road features a Doric-columned portico, with smaller porticoes on its side wings, and a Doric-pilastered entrance. Next door, the Austin Perry house at

712 Harbor Road shows massive, high-style Corinthian columns as well as an anthemion motif in its tympanum. The Francis Perry house at 678 Pequot Avenue features a rare pentastyle (five-columned) version of Greek Revival, with Ionic columns and matching pilasters, and a Palladian window with Ionic colonettes lighting the tympanum. An almost identical version, the Henry Perry house at 45 Westway Road differs only by the use of a fanlight in its tympanum. Among the less monumental, but still very impressive examples are another pair of near twins: the Paschal Sheffield house at 104 Old South Road and the Francis Jelliff house at 212 Center Street. Both display Ionic-columned entry porticos, pedimented gables, and Doric-columned side wings.

The Lot Bulkley house at 14 Willow Street, built by his father, the revolutionary patriot Eleazer Bulkley, in 1830 is another Greek Revival example of the houses in the district with generous-sized lots that were an integral part of the architectural design. These examples are important evidence of an age in which houses were built to suit their site and in which the garden became an integral part of the life of the house. This characteristic has become one of the chief defining elements of the Southport Historic District.

Also in the Greek Revival style, the William Webb Wakeman house was built atop Rose Hill in 1837. Its address is 478 Harbor Road though it faces Rose Hill Road, and its importance to the district cannot be overstated. A magnificent Greek Revival house on the highest point in the Southport Historic District, the historical and architectural integrity of this house is greatly enhanced by the significance of the place itself in Southport's history. The lawn and garden on the Rose Hill Road and Church Street sides is largely unchanged since Southport's first church, which occupied the present lawn area, was destroyed by fire in 1854. The demise of the church and the integration of the land into the Wakeman estate after 1854 has had the effect of preserving, in a natural state, this last piece in the district of the historic Ram Pasture, which was the undivided common land used by the first settlers of Southport. This important early tract of land was cited in the 1966 report on the establishment of the Southport Historic District. The report stated: "The area of Rose Hill where the church was and the house still is, was known as the Rampasture, which was undivided common land that extended from the top of Rose Hill to the Harbor." Based on the history of the land and the significant architecture of the house, this property is of great import to the historic district.

Subsequent nineteenth-century styles are not as well represented but do include high-quality examples of each. The Gothic Revival is represented by two churches and one residence. Trinity Episcopal Church, located at 375 651 Pequot Avenue, is an exceptional version of a symmetrical, wooden Gothic Revival church. Its pronounced sense of verticality is created by a central tower and steeple at the front of the building, its crenellated roof parapet, and the pinnacles located at each corner of the church and its steeple. In contrast, the Southport Congregational Church, not too far to the east at number 524, is a later, asymmetrical example of Gothic Revival constructed of cut stone. It is composed of a central gabled nave, a high, buttressed tower to the right, and a Gothic-arched porte-cochere crowned with a slender bell-cote and spire. The best residential example of the style is the Oliver Bulkley house at 176 Main Street, built in 1861, which features a steeply-pitched front gable with lancet windows and Gothic tracery on the bargeboards and a wrap-around porch with an ogee-arched valance. The building has a three and a half-story tower, which was constructed 25 years later, but in the same style.

There are a number of Italianate houses in the district. The grandest of these is the house at 385 Harbor Road built in 1854. Like the nearby William Webb Wakeman house, 385 Harbor Road sits on one of the highest points in the district and also retains the grounds and landscape intended for this large and very beautiful building by its architect. The Italianate style is also well best represented by the John H. Wood house at 249 Old South Road. An example of the Italian Villa subtype, it features a tall, central tower with paired, arched windows, bracketed eaves and a balustraded front porch. Vernacular versions of the Italianate are represented by the front-gable Wakeman Meeker house at 25 Westway Road and the flat-roof Benjamin Bennett house at 46 Station Street. Both these examples display elaborate, jig-saw ornamented porches.

While there are few examples of the Stick style in the district, there is one which is of exceptional quality. The Charles Gilman house at 139 Main Street was built in 1871 and features an off-side, three-story tower and a long, front porch. As is typical of the Stick style, the underlying structure is expressed on the exterior of the house in the form of various forms of applied horizontal and vertical sticks and diagonal braces. Several different kinds of siding, i.e. clapboard, board and batten and shingles, are set within the exterior framework.

The Second Empire style is readily identified by its trademark mansard roof. It is represented by several outstanding examples, including the Mrs. Benjamin Pomeroy house at 658 Pequot Avenue, a symmetrical version defined by a central pavilion, modillioned eaves, a front porch with paired columns, and elliptical arched windows. The Zalmon Wakeman house at 418 Harbor Road features a much lower mansard roof and mainly flat-headed windows.

The Queen Anne style, probably the most complex in form and surface treatment, is also represented by several significant examples. The John Hoyt Perry house at 134 Center Street features a tall, three and a half-story tower, sharply pointed gables, a surface covering of patterned shingles, and an extended porch and porte-cochere. This house was cited by Cigliano and Schwarz in *Southport The Architectural Heritage of a Connecticut Village* in discussing the importance of visually integrating the house with its exterior landscape. A more typical example of the Queen Anne style is the Simon Sherwood house at 67 Westway Road, which has lost its half-timbered gable ornament and wrap-around porch but retains its complex asymmetrical arrangement of elements, including a polygonal corner tower, overhanging gables and balconies, a front porch with a stick valance, and a skin of clapboards and patterned shingles.

The quieter Shingle style is also represented by several excellent buildings. This period's emphasis on complex, asymmetrical massing rather than applied ornament can be seen in the Oliver Sherwood house at 683 Pequot Avenue, which also displays Colonial Revival elements such as Tuscan columns and a Palladian window. The characteristic shingle skin serves as a unifying element. Its neighbor, the Roderick Curtis house at 715 Pequot Avenue, shows a more vertical configuration with multiple, gambrel roofs and a rounded, domed tower. Here again these elements are tied together by an all-encompassing covering of shingles.

The Richardsonian Romanesque style is similar to the Shingle style with its complex, horizontal massing, but is a masonry style and is most commonly found in public buildings such as the Pequot Library, located at 720 Pequot Avenue. This landmark quality building features an expansive tiled

roof, ribbon windows and an unusual arcaded entry with a multi-gabled parapet.

The best example of nineteenth-century commercial architecture is the Southport Saving Bank at 226 Main Street. Here again, Southport's wealth and sophistication is reflected in high-style architecture, in this case an excellent example of Italian Renaissance Revival. This brick structure, constructed in 1863, is distinguished by its high-relief details such as a modillioned and dentilled pediment, drip moldings over arched windows, and prominent window cornices.

Southport features two notable examples of civic architecture from the early twentieth century. The Wakeman Memorial Boy's Club at 638 Harbor Road is an excellent example of the Georgian Revival phase of the Colonial Revival style. It features bold modillion and dentil courses along its gambrel roof, pedimented dormers and flat-arched, keystone lintels. The Pequot School at 214 Main Street, an elongated, one-story structure built in 1917, shows Georgian Revival influence in its corner quoins and octagonal cupola, and Mediterranean influence in its green tile roof. Its entry is distinguished by an ornate Baroque plaque resting on a denticulated cornice and scrolled console brackets.

Much of the twentieth-century domestic architecture in the district is based on Colonial and Federal antecedents. There are several good representatives of Colonial Revival architecture in the district, including two designed by one of the nation's leading proponents of the movement, Fairfield architect C. Cameron Clarke. The Colonial Revival is a derivative style, meaning that it drew upon the historic architecture of an area or region in the design of new structures so that they would blend aesthetically with existing buildings while contributing to historical and architectural continuity. In some cases, Colonial Revival buildings were modeled on buildings that have not survived, so the twentieth century building is itself an important artifact representing the eighteenth- or nineteenth-century structure from which its design derived. The house at 350 Harbor Road, which was designed by C. Cameron Clark around 1931, is an excellent example of the Dutch Colonial Revival. The setting of this house, a good distance back from Harbor Road, contributes strongly to its Colonial Revival architectural importance since it evokes the agrarian setting in which most eighteenth century Dutch Colonial houses were originally built. The Colonial Revival house at 1036 Harbor Road is another fine example of a dwelling whose placement, considerably back from both Harbor Road and Willow Street evokes the rural qualities that were so important to the Colonial Revival movement. On the Harbor Road side in particular the placement of the house, sitting as it does atop a hillock, gives it a commanding view of the harbor and likewise, there is a superb view of the house from the water.

Another outstanding example of the Dutch Colonial Revival is 808 Pequot Avenue, which was designed by Roswell Barratt in 1951. It is noteworthy for having retained the integrity of its original design, not having been compromised by incompatible later additions.

Another very fine post-World War II Colonial Revival dwelling is at 24 Old South Road (at the corner of Harbor Road), built in 1949. It is one of only two William Jackson houses in the district. Jackson was an important exponent of the Colonial Revival movement in Fairfield. The house was built well back from Harbor Road taking advantage of the topography by siting the building atop a rise, and it has distinctive architectural elements characteristic of the Colonial Revival style visible from both Harbor Road and Old South Road.

Another good example of a Colonial Revival house taking excellent advantage of its site is 1110 Harbor Road, the finest views of which are from the public waterway beyond the historic Lower Wharf. The Virginia Perry house, a Colonial Revival Saltbox at 935 Harbor Road, was designed by C. Cameron Clark around 1937, and is a high point of this style of architecture, not only in the district but in the New England region. It is a superb example of early Connecticut houses. Moreover, it was built for Virginia Perry, who was an important figure in early local efforts at historic preservation. For many years, she maintained an early house at this site, calling it Set-a-Spell, and replaced it with the present dwelling, which drew part of its architectural inspiration from the earlier building. Another outstanding example of the Colonial Revival in the district is the handsome house at 968 Harbor Road. Perhaps unique among the district's Colonial Revival dwellings, the ample grounds surrounding this house allow it to be seen from both Harbor Road and Willow Street as a building typifying the most elegant aspects of the Colonial Revival movement. Overall, the district's Neo-Federal dwellings and alterations might be said to be based on existing examples in the Southport Historic District, while the Colonial Revival houses relate generally to earlier examples elsewhere in the Town of Fairfield and colonial New England, and to examples once in the district itself that have now been demolished or relocated.

Relatively rare in the district but equally important are examples of the two new kinds of residential housing stock added to the area of the Southport Historic District in the early and mid-twentieth century — the Cape Cod and Contemporary styles. Both styles are present in the Southport Historic District, though there are very few examples of either. The Cape Cod houses at 179 Main Street and 45 Church Street anticipated the popular adaptation of the style in other parts of Fairfield as part of the post-World War II housing boom. The house at 179 Main Street is especially important since it was built in 1928, making it the only pre-war Cape Cod house in the Southport Historic District and a prototype in Fairfield for this very important architectural stylistic development that reflected the changing socio-economic conditions in Fairfield and the country at large in the aftermath of the war. There is also a good example of the Cape Cod style at 260 Harbor Road, though it is significantly later--built in 1954. Demonstrating the relative rarity of Cape Cod houses in Fairfield's historic districts, there are none in the Greenfield Hill Historic District and only one--an example from the 1950s--in the Old Post Road Historic District. The most prominent example of the Contemporary style in the Southport Historic District is 575 Harbor Road, a house designed by a New Haven architect. It was built in 1966 and was thus the only contemporary house in the Southport Historic District at the time of its creation in 1967. With Cape Cod and Contemporary style houses being so infrequently found in the town's historic districts, the early examples in Southport underscore the rich variety of architectural styles represented in the Southport Historic District.

In 2007, the Southport Historic District was expanded to the north to include a number of dwellings on Spruce Street, as well as Southport's two railroad station buildings. As such, the Spruce Street expansion not only added several excellent examples of the architectural styles found elsewhere in the district but also, and perhaps more importantly, references the importance of the railroad, which came to Southport in 1848, to the history and evolution of Southport and the Connecticut coastal towns more generally. The introduction of the railroad caused the village character of Southport to change from a primarily trade-oriented coastal harbor town to a more residentially-oriented area directly connected with the larger cities of New York, New Haven, and Boston.

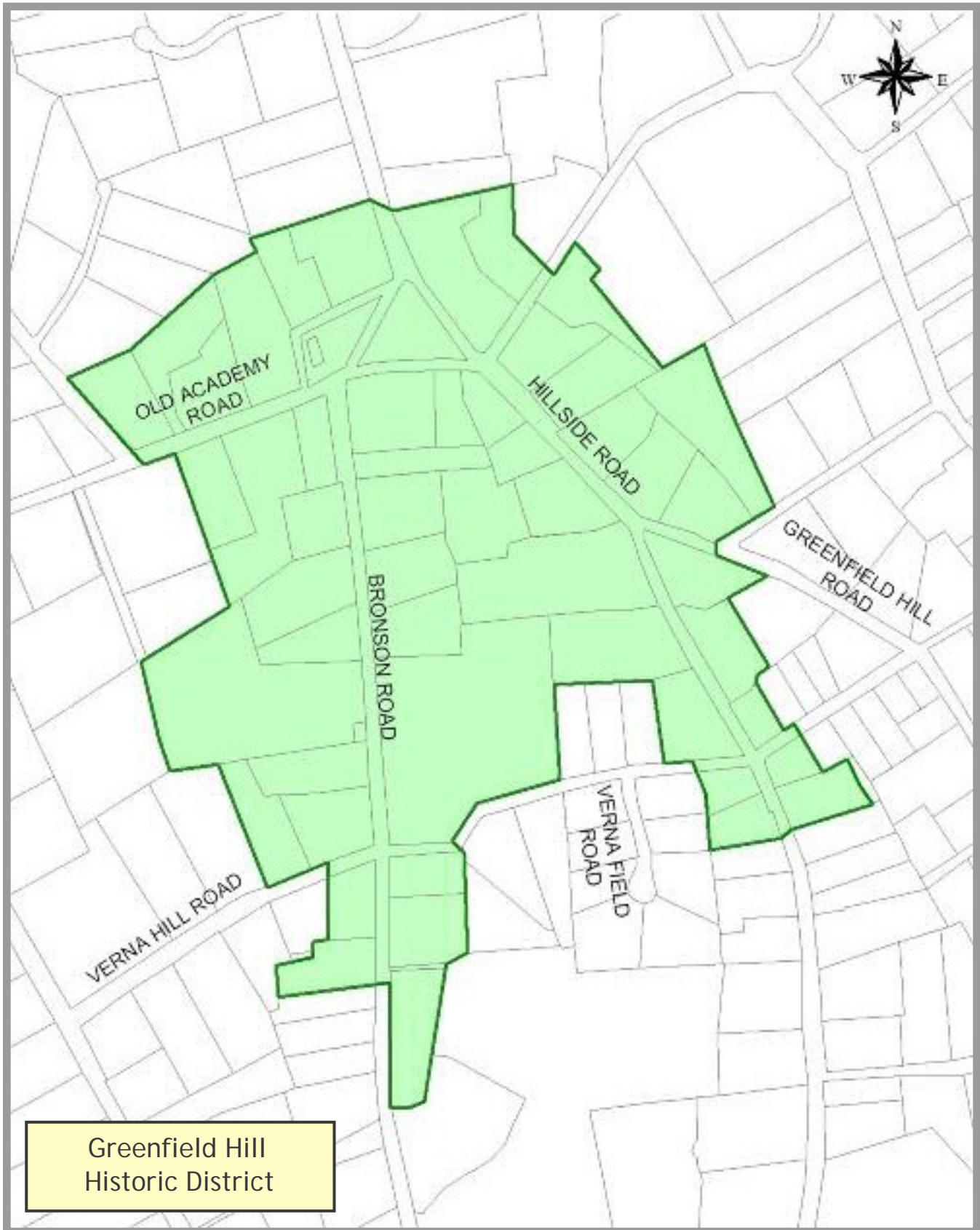
The development of Spruce Street occurred primarily after the Civil War as advances in land engineering helped to make the area, which was originally a boggy extension of the local river basin, suitable for residential development. Some of the first homes built along the street were built in the Italianate style and feature the genre's classic cube form elaborated with paired arched windows, bracketed eaves and window cornices, and fully detailed cupola top. Examples include 62 (the Sherwood-Northrop house), 53, 51 (the John Meeker house), and 26 Spruce Street. The William B. Taylor house at 44 Spruce Street, which was actually the second home to be built on the street, is an exceptional example of the Gothic Revival style and features a façade porch highlighted by chamfered posts and angled open-work spandrels with center drops. The L. F. Sherwood house at 80 Spruce Street is also noteworthy. Originally constructed as a simple gable-to-street house with a front porch supported by Tuscan posts, the home was remodeled extensively in 1894 to introduce a new architectural style to the neighborhood: the Queen Anne. The last "historically-styled" home built in the neighborhood is the Federal Revival Jesse Harris house at 71 Spruce Street, which was completed in 1926. Some of the last homes built in the area include 83 (the Salvo-Martin house), 101 (the Huether house), and 115 (the Edward J. Speer house) Spruce Street. These houses, which contribute greatly to the rhythm of the streetscape, were all erected just after World War II and reflect what is now a genuinely historic style of modest housing common for those returning from war and starting life anew.



Southport Harbor



Harbor Road



Greenfield Hill Historic District Formed in 1967

Greenfield Hill, a rural community of quiet charm and beauty, set apart from the busier and more populous centers of industry, commerce and politics, has been outstanding for its significant contributions in the political, educational and cultural history of Connecticut and the United States. The houses, buildings and sites within the District possess many close associations with the persons involved in such contributions.

The Greenfield Hill Congregational Church was established in 1725. The present church building, the third to be erected on the site was built in about 1855. The steeple was destroyed and the church building itself damaged by a hurricane in 1944, after which C. Cameron Clark designed a new steeple and made additional changes to the building. For almost 300 years, this church has been the center about which the life of Greenfield Hill has revolved. The prominent location of the church on the village green demonstrates the important role it has played in the cultural and religious life of the community.

While the building itself is gone, the site of the famous academy founded by Timothy Dwight in 1783-84 ranks high on the list of significant places in the district. This spot between Hillside, Old Academy and Bronson Roads, east of the green and the church, has been dedicated as Timothy Dwight Park. Appropriately, the site of Timothy Dwight's own house at 2970 Bronson Road has, since 1949, been occupied by the Fairfield Country Day School, which carries on the tradition of education in Greenfield Hill. Unfortunately, Dwight's own house, which he called Verna, does not survive.

Isaac Bronson bought Dwight's Verna in 1796 and retained the name. Frederic Bronson inherited Verna from his father and in 1862 significantly enlarged the house while maintaining the old Dwight dwelling as one wing. The entire house (including Dwight's eighteenth-century Verna) was torn down in 1891 by Frederic Bronson, Jr., who commissioned Richard Morris Hunt to design a three-story brick house on the site. After the death of Frederic Bronson, Jr., Verna was the home of his daughter and her husband, the diplomat Lloyd Griscom, who was a political figure in the early twentieth century. Theodore Roosevelt visited Griscom at Verna and it was Griscom who is credited with the reconciliation between Roosevelt and William Howard Taft. Bronson descendants sold the house in 1933 to W.A. Morschhauser, who employed Westport architect Philip Sands Graham to remodel it and reduce the size. The third story was removed and the number of rooms was reduced from 42 to 13. The house was acquired by Ernest Staber in 1941 and by the Fairfield Country Day School in 1949.

In terms of earlier historical architecture, the Greenfield Hill Historic District is significant for having the largest concentration of pre-Revolutionary War dwellings in Fairfield. Many of these retain their original features. These houses not only give the district its basic character, but have influenced the design of altered and later buildings.

The Zalmon Bradley house at 105 Meeting House Lane was built in about 1750. Originally a

Saltbox it was remodeled to its present Georgian appearance around 1780 with a four-sided hip roof, chimneys and an exquisite doorway. In addition to its great architectural merit, the house is important through its association with Abraham Baldwin, a key figure in the drafting of the Constitution, and with Joel Barlow, poet of the Revolution, one of the "Hartford Wits", envoy of the United States to Europe and North Africa, and the first American diplomat to lose his life in service to his country. He is memorialized at the State Department in Washington, D.C. Baldwin came to Greenfield Hill in 1783 and lived in the house with his sister, Ruth, who was courted there by Barlow, whom she married in 1785.

One of the architecturally outstanding pre-Revolutionary examples in the district is the Squire Samuel Bradley, Jr. house at 1050 Old Academy Road, which dates to about 1752, and has Federal-style alterations dating to about 1800. It features an entry porch with a denticulated broken pediment and Palladian windows in the side gables. This significant house is situated atop a rise over Old Academy Road and would have afforded magnificent views of what was the surrounding farmland.

An especially important pre-Revolutionary War dwelling is the Gershom Hubbell house, a fine old Saltbox at 1081 Hillside Road built around 1750. Hubbell was a saddler and leather dresser and he carried on his trade in one room of the house. When Timothy Dwight came to Greenfield Hill in 1783, it was in this room that he started his famous academy.

Another historically important building is the Seth Pomeroy house at 3171 Bronson Road, with its high gambrel roof and dormer windows, which was built about 1757-58 by the Rev. Pomeroy.

The Samuel Bradley house at 3244 Bronson Road, built before 1735, served as the Customs House when Fairfield was a port of entry. At a later date, the Greenfield Hill Post Office was housed in the building. A very interesting stickwork porch of Gothic Revival design was added in the nineteenth century.

The Jonathan Middlebrook house at 2860 Bronson Road is another of the district's pre-Revolutionary War dwellings, dating from about 1767. The former barn on the property remains largely unchanged in its exterior appearance from the days of its agricultural use. As such, it is a rare and valuable survivor of Greenfield Hill's farming past.

The handsome house at 1177 Hillside Road is another of the district's pre-Revolutionary War dwellings, dating to the 1750s or perhaps earlier.

The c.1746 Deacon Joseph Bradley house at 1001 Hillside Road is another of the district's important early houses, in part because it is situated on a high point overlooking Hillside Road. It is historically linked to the Deacon Joseph Bradley tanning shop at 939 Hillside Road, which was built in about 1740 or perhaps a few years earlier and was probably Bradley's residence prior to construction of the larger house in about 1746. After the larger house was completed, the former residence was most likely devoted to agrarian industry as a tanning shop. Both buildings remained in the Bradley family until 1924, when they were sold to Ruth Williams. She subdivided the property in 1946 thus creating the two separate addresses. In 1956, the house at 1001 Hillside Road was

acquired by Cameron Clark, Jr., who became the head of Warnaco and whose father was the noted architect.

The Deacon Joseph Bradley tanning shop at 939 Hillside Road, a partly stone building, dates to about 1740 and was probably converted to its present Colonial Vernacular style in about 1930 by Ruth Williams. It is a unique and fine example that includes several elements not seen in other properties of the style and period in the district. Clearly not of the Colonial Saltbox type, the Bradley tanning shop has taken on more of the character of a country cottage. Its variance from the standard Colonial appearance contributes character and diversity to the district.

The Deacon Joseph Bradley tanning shop, the Bradley mill at 958 Hillside Road and a third building with roots in the agrarian industry of Greenfield Hill at 831 Hillside Road, are three particularly important eighteenth-century buildings that occupy a low-lying area. They stand apart from other eighteenth-century buildings in the district in that all three have major elements constructed of stone, and their location together suggests that this low-lying area adjacent to a stream was used for agrarian industry in the eighteenth-century rural village of Greenfield Hill. They were tanning shops, mills or buildings ancillary to agrarian industry.

The Deacon Joseph Bradley tanning shop was discussed in connection with his larger house.

The Bradley Mill is a largely stone building at 958 Hillside Road. It dates to about 1760 and stands at the foot of a stone and earth dike that backs up the waters of Brown's Brook and creates a mill pond. The building has documented uses as a mill, blacksmith shop and ice house.

The house at 831 Hillside Road, which dates to about 1800, is another largely stone building later converted to residential use.

Taken together, these three buildings form an extremely rare link to the agrarian industry that supported the Greenfield Hill community in the eighteenth century. It is unusual for one such building to have survived a community's evolution from an agrarian to a purely residential character. To have three in close proximity is a precious link to Greenfield Hill's past. Every effort should be made to preserve these three historically important buildings, which together constitute one of the very few surviving examples of a group of agrarian industrial buildings from an eighteenth century village. It is certainly the only such area in Fairfield's historic districts, and quite likely the only one surviving in the entire town.

At about the time the Revolutionary War ended, the Moses Betts house at 2829 Bronson Road was built (c.1782-84). It served as the main building of the Greenfield Hill Country Club between 1901 and 1915 and reverted to its original use as a dwelling when the club was closed in 1941.

Perhaps the earliest distinctly Federal dwelling in the district is the house at 317 Verna Hill Road, which may date to as early as the 1780s. Its Federal features such as the fine entry and the oval window in the front gable are outstanding examples of the style. It was the residence of noted architect William Henry Jackson in the twentieth century.

Nineteenth-century buildings actually outnumber eighteenth-century ones but their stylistic influence is lessened by the fact that many of them have been altered in a Neo-Colonial manner. Among the early and important examples, however, there are several very fine late Federal dwellings.

The distinctly individual and attractive Varick Dey house at 39 Meeting House Lane was built in about 1823. Its long, steep pitched roof comes down to the level of the first story in front, which permits a recessed veranda. With its four chimneys, dormer windows, fan windows and quarter lunettes in the house ends, it is beautifully and delicately balanced. It shows Dutch influence in its recessed front porch and exaggerated Federal elements including an oversized, leaded transom at the entry, a central dormer with a Palladian window and prominent quarter-lunettes in the gables. By tradition, it is believed to have been designed by the young bride of the Rev. Varick Dey. This building is especially important as a little-altered example from the Federal period.

Another 1820s dwelling is the Rufus Blakeman house at 3113 Bronson Road, built in about 1821 and remodeled by C. Cameron Clark in 1937. Clark made changes to the original dwelling for his client, Mrs. George Waldo. The house has a fan-lit entry and pedimented side gables.

One of the most important nineteenth-century buildings in the historic district is the John Taylor Arms house known as "Millstone" at 745 Old Academy Road. It takes its name from the millstone embedded in the walkway leading from the street. The house was built c.1850 and remodeled in the early 1920s by Fairfield architect C. Cameron Clark for John Taylor Arms. The terraced garden was designed by Clark's wife, Agnes Selkirk Clark. John Taylor Arms was an historically important Fairfielder who was one of the world's leading etchers of the twentieth century. There have been exhibitions devoted to Arms locally, in New York, and at the National Gallery of Art in Washington, D.C. The building that served as the studio used by Arms from the 1920s until his death in the 1950s has been removed from the 745 Old Academy Road property and is now part of the structure at 1170 Hillside Road. Despite being moved to a nearby location, this studio remains an important part of the architectural and artistic legacy of John Taylor Arms in the Greenfield Hill Historic District. The house at 745 Old Academy Road was the subject of two of Arms's etching.

The Charles Bradley house at 1386 Hillside Road is an early nineteenth-century house (c.1834) that was remodeled in 1932 by C. Cameron Clark in the Greek Revival style for Dean Edmunds. It is an outstanding example of Clark's work. Later in the twentieth century, it was the residence of Bradford G. Warner. The wooden fence above the stone wall was evidently inspired by the design of the balustrade on the house. The Connecticut Historical Commission Historical Resources Inventory Form stated that: "This house is both architecturally and historically significant as an excellent illustration of changing architectural tastes."

As for the rest of the nineteenth century, there are only a few noteworthy examples of the many styles popular during that period. The Italianate style is represented by a good vernacular example at the Dr. Martin Van Buren Dunham house at 1130 Old Academy Road, which shows an arched window in its front gable and several bay windows. An excellent example of the Free Classic subtype of the Queen Anne style is prominently situated at 75 Meeting House Lane, overlooking Dwight Park. Built in about 1893, it features a complex hipped-and-gabled roofline, scalloped



Greenfield Hill
Congregational Church



Hillside Road

shingles, and Tuscan-columned porches and balconies that foreshadow the Colonial Revival. Finally, special mention should be made of the tall, shingled windmill built by Frederic Bronson, Jr. at 3015 Bronson Road. Built in 1893, it is the most visible of the many auxiliary buildings that originally supported life in this rural setting.

There are two early Colonial Revival buildings, one of which is brick, at 3237 Bronson Road. Both of these date to the 1880s and they both complement the Colonial character of the Greenfield Hill Green.

The twentieth century has contributed relatively little in the way of significant buildings to the district, but it has given rise to so many Neo-Colonial echoes of the Colonial past that Neo-Colonials actually outnumber the originals. The Neo-Colonial assemblage consists of altered nineteenth-century dwellings, as well as Colonial Revival buildings from the twentieth century. Among the most noteworthy examples is the Greenfield Hill Congregational Church, whose Colonial and Federal elements were given greater emphasis in the 1940s renovation. Another significant alteration is the Greenfield Hill Parsonage at 3192 Bronson Road, where a Carpenter Gothic building was transformed into a Neo-Classical dwelling featuring a pedimented portico with four colossal Ionic columns. Another good though very late example of the Colonial Revival is the Hume Cronyn house at 3100 Bronson Road, which was built in 1957 and designed by William Henry Jackson.

Twentieth-century architectural styles are represented by two good examples on Bronson Road and a third on Hillside Road. There is a carriage house in the Craftsman style on the grounds of the Fairfield Country Day School at 2970 Bronson Road. The carriage house shows a jerkinhead roof and wide, overhanging eaves ornamented with exposed rafter ends and oversized brackets. Across the street, the Alfred Grant/Adolphe Wenzel house built in about 1936 at 2905 Bronson Road is a large brick dwelling, a good example of the French Eclectic style, specifically its towered or Norman Cottage phase. It features a conical-roofed tower located at the intersection of steeply-gabled wings. Houses of this kind were typical of sophisticated suburban architecture of the 1930s, but uncommon in more rural communities such as Greenfield Hill. A third architecturally important twentieth-century example is the Edward Kottsieper house, built in about 1941-42 at 1060 Hillside Road. It is a revival of the French Norman style with steep gables no doubt inspired by the triangular lot on which the house stands. The house was based on one that stood in Hastings, England but which might not have survived the Second World War. Kottsieper, himself an architect, credited his neighbor C. Cameron Clark with having advised in the design of the house. All three of these twentieth-century buildings are unique examples of their architectural style within the district, importantly diversifying the types of twentieth-century architecture represented there.

CHAPTER 2 DESIGN GUIDELINES

Part One: AN ILLUSTRATED GUIDE TO ARCHITECTURAL STYLES

The majority of the houses within Fairfield's three historic districts fall broadly into ten stylistic categories. While we have attempted to illustrate and describe these styles in the most general terms, it is rare to find any one structure that "follows all the rules." Houses frequently display the characteristics of two, or even more periods. They may well have been "transitional" structures from the start. Late 18th and early 19th century houses often combined Georgian and Adam architectural elements, while Federal tended to blend into the incoming Greek Revival. By the 1840s, Greek Revivals mingled with Italian Villas, and Italian Villas incorporated steep Gothic gables and pointed-arch windows. Even 20th century "Eclectic" houses combined styles, and it is not uncommon to find a mixture of Colonial Revival, Queen Anne, Tudor and Craftsman in one house.

"Blended" houses may also be the result of later remodeling. Popular Victorian builder's guides often demonstrated how to turn a "plain jane" Colonial house into a fanciful Greek, Gothic or Italian Villa. In the early 20th century, however, the process was reversed, and the Victorian or Victorian-ized house was stripped of its "gingerbread" in order to give it a fashionable-again Colonial look.

Houses were not only altered to update their appearance, but for ease of maintenance. Exterior wood ornament is especially fragile and needs constant care. As a result, many older houses have been stripped of detail out of ignorance, or in an attempt to minimize the cost of upkeep.

Since a brief handbook of this sort can only sketch the broadest characteristics of each style, we have included a list of additional reference books to consult. Present-day owners of old houses are often fortunate in having many reprints of original builder's pattern books available; most of which not only provide decorative details, but excellent descriptions of construction technology as well.



17th Century Colonial



Colonial



Colonial



Georgian Colonial

Georgian Colonial (1730-1790)

In response to the expanding economy and relative prosperity of the late Colonial era, the heavy, timber-frame 17th century folk house gradually evolved into the more formal Georgian style taken from the fashionable Palladian-inspired architecture of 18th century England. In most localities, however, Georgian details were merely tacked on to vernacular houses, especially in the form of cornice details and door enframements.

Plan

Classical symmetry increased in importance with the wide, center hall now flanked by one or two rooms on either side. The central chimney remained prominent, although occasionally replaced by side or end chimneys.

Materials

Wood clapboard and shingles were popular in smaller communities, while brick was used in wealthier, urban settings.

Roofline

While most houses retained the steeply-pitched gable roof of the 17th century, many others were gambrel or hip-roofed. The most sophisticated examples displayed a balustraded roof deck at the peak of the hip.

Entryways

In typical examples, the six or eight paneled front door was lit by a row of rectangular panes of glass known as "lights". These were either set into the upper portion of the door, or into a separate transom. Pilasters often appeared on either side of the doorway and were capped by a flat, molded cornice, or an arched or triangular pediment. Elaborate, broken pediments were rarely used, and are most often Colonial Revival re-creations.

Windows

Symmetrically placed, double-hung windows were distinguished by their small panes of glass, most commonly set in 12/12, 9/9 or 9/6 patterns. Upper-story windows rested directly under the cornice. Windows were framed by simple moldings, occasionally pedimented to match the entryway.

Details

High-style versions borrowed enthusiastically from Palladian sources and featured applied corner quoin blocks, or molded cornices with a course of dentils underneath.



Federal

Federal (1780-1830)

The Federal style, also referred to as late Georgian or the Adam style, was especially popular among the prosperous merchants of the northeast coast. It drew upon fashionable English sources, especially the archaeologically-inspired designs of the Scottish architect, Robert Adam, the most popular architect of the period.

Plan

Similar to Georgian in its emphasis upon formal symmetry, the typical Federal house was five bays wide, with a traditional center hallway and two rooms on either side. More fashionable versions broke out of the traditional box shape with the use of curved or elliptical-shaped rooms, creating more varied interior spaces.

Materials

Narrow clapboards remained the primary covering material, with the occasional use of flush boards on the front elevation.

Roofline

Gabled and hipped roofs are still predominate, although less-steeply pitched than before. The balustrade, if used, is now more frequently placed at the lower edge of the roof.

Entryways

The front entrance remained the key decorative element of the late Georgian house; the semi-circular fanlight gradually widening into an elliptical fan resting on a pair of sidelights. Side and fanlight muntins were delicately wrought, almost floral in nature. The front door is paneled, generally without lights. Small, entry porticoes were now commonplace and came in several versions, including gable-roofed pediments, or curved entablatures surmounted by a low balustrade. Columns were also varied, mainly an attenuated form of Doric Tuscan.

Windows

Windows were still double-hung, although narrower with fewer panes of glass and thinner muntins. Typical glass arrangement was 6/6, although earlier patterns still persisted. Palladian windows were increasingly popular, especially over the main entrance, while the flattened, elliptical window of the fanlight also turned up frequently in the gable. Window frames were usually left plain, but sometimes capped by elaborate molded crowns or pediments.

Details

Federal details were generally lighter and more delicate than in the preceding Georgian era. Of special note were the archaeologically-derived, Adam-style swags, urns and garlands frequently applied to the cornice frieze.



Greek Revival



Greek Revival

Greek Revival (1825-1860)

Prompted by an affection for ancient Greek culture, as well as an affinity for modern Greece's struggle for independence from the Turks (1821-30), Americans changed their style of architecture almost overnight. Everything from public buildings to outhouses took on the temple form, and America was soon awash in colonnaded pediments and classical details. Carpenter's guides, especially those written by Asher Benjamin and Minard Lafever, taught builders how to adapt classical formulas to everyday needs.

Plan

By turning the short, gabled end of the traditional Colonial box towards the street, the effect of a temple could be easily achieved. Smaller, three-bay houses defied traditional symmetry by placing the entry door off to one side, allowing sufficient space for the parlor and dining hall, while larger, five-bay versions permitted a central hallway with two rooms on either side.

Materials

Clapboard continued to be the most commonly-used covering material, although flushboard was preferred on the façade where it could be carved and painted to create the effect of marble.

Roofline

Gabled roofs were typically low to medium in pitch, and defined by heavily molded cornices. In true "temple-style" structures the gable end was pulled forward to form a pediment which rested on a row of classical columns. The plainer, more vernacular version lacked a colonnade, but created the effect of a pediment with molding alone. An incomplete lower cornice was often the only remaining indication of Greek Revival influence in a modest house.

Entryways

Elaborate, Federal-era fanlights were replaced by a recessed doorway framed by narrow, rectilinear sidelights and transom set in plain, but heavy moldings enlivened with traditional Greek motifs such as frets and honeysuckle. Paneled wood doors typically featured an arrangement of two long sections over two shorter ones.

Windows

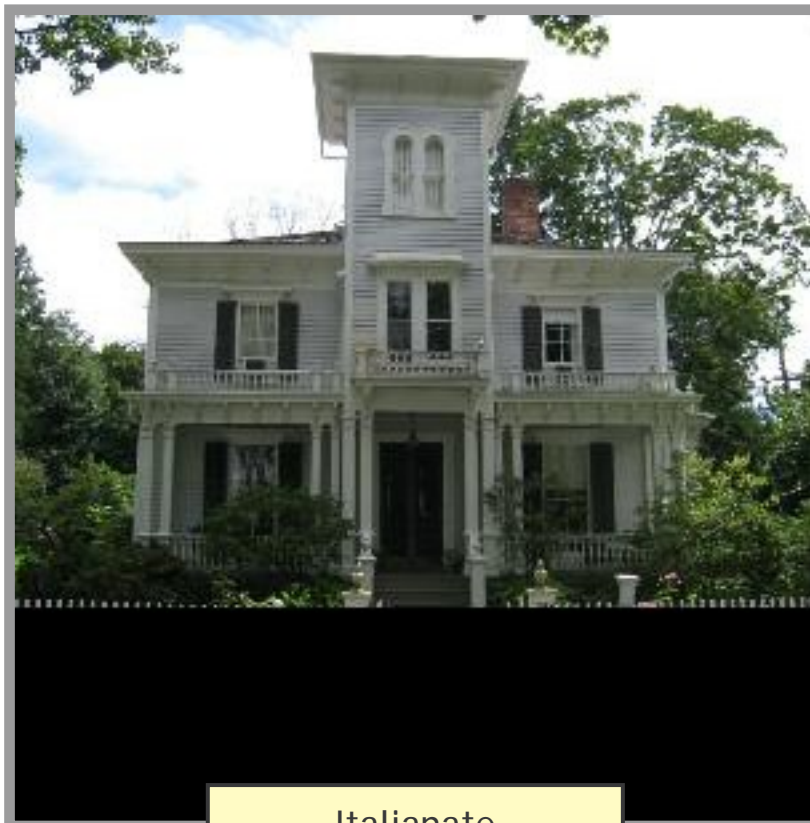
Windows remained slender, with 6/6 glazing. Small, rectangular, "eyebrow" windows appeared in the frieze, often covered by a decorative, cast-iron grille, while a narrow, horizontal window with delicate rectangular muntins lit the gable. Window frames were generally less elaborate than doorways, although still employing traditional classical ornament.

Details

Details were generally restrained, with attention focused on the massive row of Doric, Ionic or square columns which supported the heavy, molded pediment. Corinthian columns were reserved for the most imposing buildings. The frieze was usually left plain, or restricted to a row of applied triglyphs.



Italianate



Italianate

Italianate (1840-1885)

By the 1840s, the rather rigid Georgian and Greek Revival formats began to give way to a style based on the informal villas of the Italian countryside. Widely distributed pattern books, especially those written by Andrew Jackson Downing made the picturesque Italianate style the dominant architectural model during the mid-19th Century.

Plan

In general, a mood of informality prevailed, characterized by a free-flowing interior plan created by asymmetrically-placed wings, bays and towers. The most commonplace version, however, a cube-shaped structure with a low, pyramidal roof, retained a symmetrical center hall plan.

Materials

Villas were primarily executed in clapboard, although attempts at “authenticity” encouraged more lavish versions to be constructed of masonry.

Roofline

Italian villas are usually distinguished from other structures of the period by their low-pitched hipped or gabled roofs, with broad, heavily-bracketed eaves. The pyramidal, hipped roof of the cube-shaped version was capped by a low cupola designed to ventilate the house and provide a “belvedere” or “beautiful view”.

Entryways

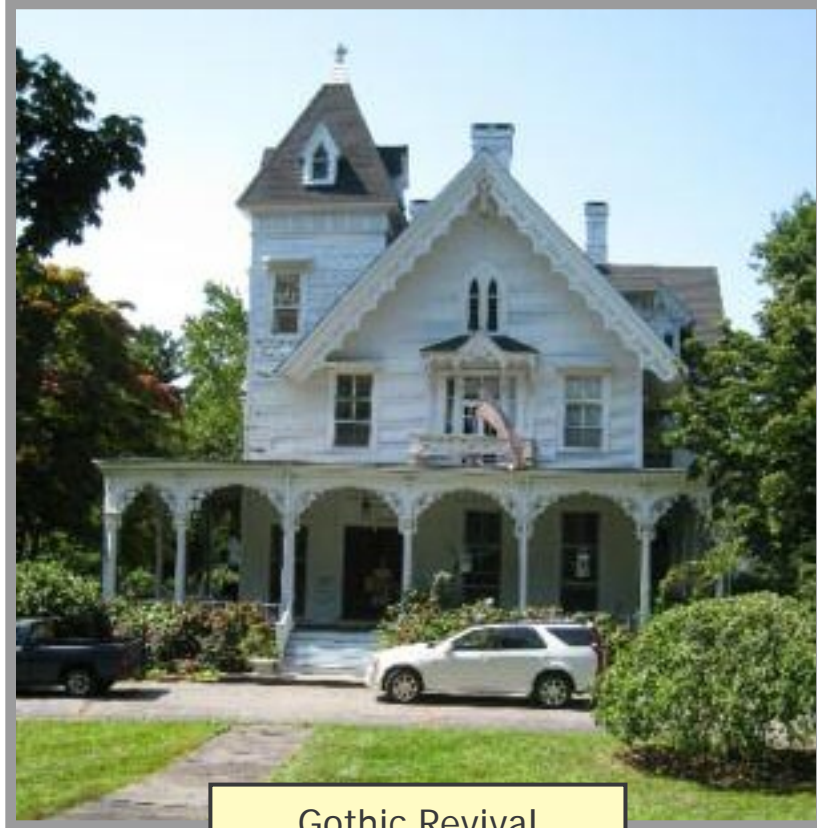
Entryways were characterized by elaborate, heavily-molded, double doors ornamented by round-arched panels of wood or etched glass. Door enframements were also lavishly molded, with flat entablatures or semi-circular or triangular pediments.

Windows

Windows remained tall and narrow, now usually 2/2 as a result of continued improvements in glass manufacturing. Round-headed windows, often in pairs or threes were also popular.

Details

Ornament was lavish, especially as mass produced millwork became widely available after the Civil War. Spacious verandas with paneled posts on molded pedestals, curvilinear brackets and arched valances vied for attention with the heavy roof brackets that led to the descriptive use of the term, “Hudson River Bracketed.”



Gothic Revival



Gothic Revival

Gothic Revival (1840-1870)

Although never as popular as the Italianate and Greek Revival styles, Gothic Revival also expressed the public's affection for Romantic houses evocative of by-gone eras and far-away places. The pattern-book writer, A.J. Downing, and his architect friend, A.J. Davis were among the first to extol the virtues of Gothic Revival as a "natural" style, suitable for a wholesome, rural environment.

Plan

Although the majority of Gothic Revival houses were symmetrical in plan, the use of projecting wings and towers allowed room for creative expansion. Bay windows and multiple porches also added to the complex diversity of forms characteristic of the style.

Materials

While Downing advocated the more historically accurate use of masonry, most Americans opted for less expensive, "Carpenter Gothic", either in traditional clapboard, or "board and batten" with its proper Gothic emphasis on vertical lines.

Roofline

Gothic Revival structures were distinguished by their steep, medieval-inspired gables. Intersecting gables created a complex, picturesque roofline punctuated by tall, slender brick chimneys with corbelled tops and projecting chimney pots.

Entryways

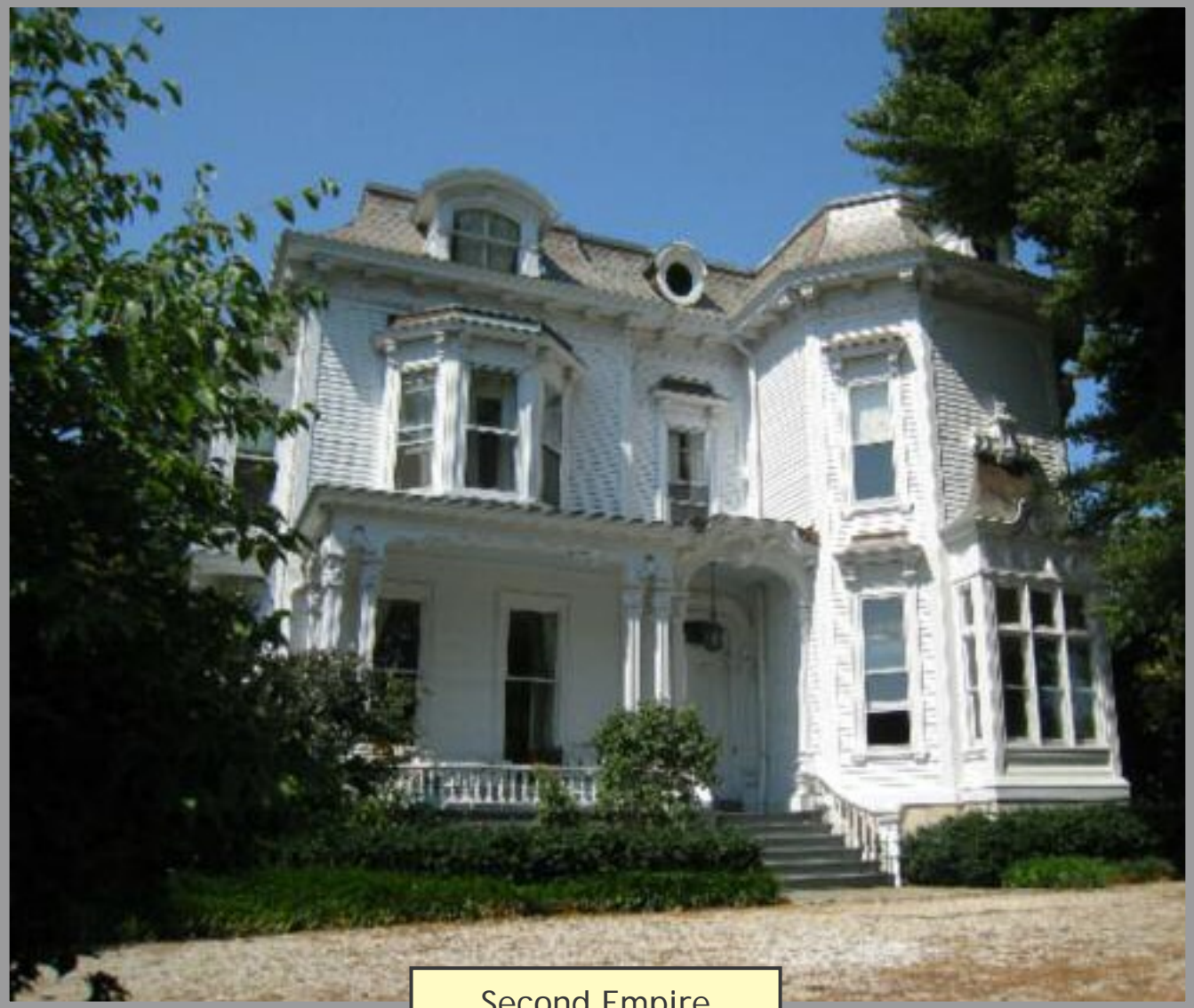
Elaborately paneled single or double doors displayed typical Gothic design motifs such as pointed arches or three-lobed trefoils. Doors were crowned by heavy molding similar to the drip moldings used over windows.

Windows

While pointed-arch windows, especially in the central cross gable, characterized the style, trefoil-shaped windows, or pairs of narrow, lancet windows also added a suitably Gothic note. Bay windows and cantilevered oriels were also in widespread use. Windows were frequently topped by a distinctive drip molding designed to protect them from water runoff. Double-hung, 2/2 sash prevailed, while high-style versions featured diamond-paned casements.

Details

Gothic Revival structures were distinguished by their elaborate "gingerbread" trimmed gables derived from the stone window tracery of the Gothic cathedral. The widespread adoption of decorative porch, window and roof trim was made possible by improvements in machine-made ornament. Porches increased in importance, emphasizing the professed relationship of the Gothic Revival house to the natural environment. Trellis-type porch posts with curvilinear, plant-like brackets were popular, as were wooden versions of the Gothic compound column. Trefoil-shaped cut-outs in porch brackets and lintels expressed the organic, medieval origins of the style.



Second Empire

Second Empire (1855-1885)

The Second Empire style, with its characteristic “mansard” roof took hold in the decade prior to the Civil War. Unlike previous “revival” styles, Second Empire was based on America’s admiration for contemporaneous French culture during the reign of Napoleon III (1852-70). The profusion of elaborate, fussy ornament reflected the tastes of a new middle class, as well as the widespread availability of mass-produced decorative detail.

Plan

The introduction of balloon framing during this period encouraged a wide variety of building plans, although the most frequent format was still the symmetrical, three or five bay square or rectangular box. This formal arrangement, however, was often discarded in favor of an L-shaped plan with a corner tower. Except for the mansard roof, Second Empire houses are often identical in plan and ornament to those of its contemporary, the Italianate.

Materials

As in the past, clapboard remained popular, although more elaborate examples were executed in stone or brick.

Roofline

Second Empire houses were distinguished by their mansard roofs, derived from the work of the 17th century French architect, Francois Mansart. These elaborate double-pitched roofs with their numerous dormer windows, provided an attic floor with sufficient headroom for living space. The lower portion of the roof was generally covered in slate, often with hexagonal tile patterns. Its flatter upper portion required the use of seamed metal or rolled roofing. By mid-century, American technology had developed to the extent that entire “French” roofs, as they were called, could be pre-fabricated and shipped for on-site assembly. Mansard roofs were also placed on towers and cupolas, and came in a number of different shapes: straight, concave, convex or even S-curved. Rooflines were emphasized by an elaborate cast-iron rail known as cresting.

Entryways

Entries were usually similar to those of the Italianate, with round-arched doors framed by heavy molding. Details, however, were fussier and more related to French Renaissance sources.

Windows

Round-arched or flat-headed windows were capped by heavy pediments or drip-moldings, again, quite similar to those of the Italianate.

Details

The main difference between Second Empire and Italianate lies in the cornice with its narrower overhang and smaller brackets. Porches were wide and handsome with elaborate chamfered posts resting on paneled pedestals. Decorative details were often composites of fashionable Renaissance and Gothic Revival motifs.



Queen Anne

Queen Anne (1876-1910)

The Queen Anne style represented a return to the “honesty” of post-medieval residential building during the reign of Queen Anne. It was brought to America from England, establishing itself at the Centennial Exposition held in Philadelphia in 1876. Versions of Queen Anne managed to dominate residential building during the last quarter of the 19th century, losing popularity only after the introduction of Colonial and Classical Revival models in the 1890s.

Plan

Queen Anne houses were characterized by an irregular floor plan, with parlor and dining rooms coming off an impressive entry hall. Projecting wings, bays, towers and porches added to the complex asymmetry of the plan now made affordable by new balloon frame technology.

Materials

Surface textures and materials were varied, even within the same structure. Each floor was usually clad in a different material with a stone or brick foundation, a ground floor of brick or clapboard, a second story of plain or decorative shingles and gable ends either half-timbered, or another shape of shingle.

Roofline

Rooflines were quite complex, often consisting of a mixture of hips, gables, towers, turrets, dormers and porches. Medieval-looking chimneys made of patterned brick added an additional dramatic note.

Entryways

The upper half of the massive oak or mahogany entry door was usually lit by a single sheet of beveled glass, or by a combination of small squares of colored glass surrounding a clear glass center.

Windows

While manufacturing improvements made large panes of glass practical and affordable, the desire to create a dimly-lit medieval appearance resulted in windows that combined small panes of glass on the upper sash with a sheet of plate glass below. Leaded glass was also popular, especially for the large hall window that lit the main staircase.

Details

Although the earliest phase of the Queen Anne style emphasized a medieval appearance, later versions anticipated the Colonial and Classical Revivals by introducing decorative elements such as pseudo-Palladian windows or classically-derived columns. Most examples of the Queen Anne, however, were characterized by turned porch posts, rails and valances. Applied sunflower or sunburst ornament was also typical, taken from motifs of the late 19th century English Arts and Crafts movement.



Colonial Revival



Colonial Revival

Colonial Revival (1880-1955)

Colonial Revival is a catch-all term for a wide variety of styles ranging from relatively accurate copies of Medieval, Georgian and Federal houses, to more free-wheeling interpretations such as the highly popular “Four-squares” or Dutch Colonial Revivals.

Plan

The majority of Colonial Revival houses returned to the formal, rectangular box of the Georgian and Federal era. Early turn-of-the-century versions, however, often retained the asymmetrical plan of the Shingle style or the Late Classical phase of the Queen Anne.

Materials

Skins of clapboard and shingles predominated, although use of brick increased in the 1920s, mainly due to improvements in the application of brick veneer.

Roofline

Rooflines varied depending upon which Colonial prototype was used for inspiration. “Foursquare” boxes with pyramidal-hipped roofs were popular but historically inaccurate, as were the gambrel-roofed structures generally referred to as “Dutch Colonial Revivals”.

Entryways

As front porches declined in popularity, elaborate, pseudo-Georgian and Federal door enframements took their place. Broken, triangular or ogee-curved pediments, while rare on Colonial prototypes, were popular, as were sidelights, with or without the customary fanlight. Small entry porticoes resting on classical columns also returned to favor.

Windows

Although Colonial Revival houses occasionally attempted to recreate the authentic multi-paned sash of the 18th century, most versions used 1/1 windows or a combination of a decorative upper sash with a single-paned lower sash. Palladian-type windows reappear along with round, keystoneed “bulls-eyes”. Paired windows are indicative of 20th Century origin and were not used during Colonial times.

Details

Georgian and Federal decorative elements were rather freely applied to cornices, entryways and windows. The wide availability of photos and measured drawings of Colonial houses during the 1920s and '30s enabled architects to be more historically accurate in their plans. Post World War II versions, however, tend to be standard builder's boxes with a touch of “Colonial” architectural detail over the front door.



Shingle Style

Shingle Style (1880-1910)

The Shingle style is a complex mixture of the late 19th century Queen Anne, Romanesque, early Colonial and Colonial Revival influences. Except for a number of architect-designed examples in the seaside resorts of the northeast it never achieved the popularity of its contemporary, the Queen Anne.

Plan

Generally large and rambling, with little in the way of a predictable plan, Shingle style houses were entered by means of a large entry hall, often with a fireplace, which provided access to the downstairs rooms.

Materials

The style is defined by its all-encompassing shingle skin, although other “rugged”, natural-looking materials such as fieldstone or cobblestone were often used in combination with the shingles.

Roofline

Houses were notable for their complex shingled roofs, often an irregular arrangement of hips, gambrels and gables punctuated by picturesque towers and curved, polygonal or “eyebrow” – shaped dormers. Massive stone or paneled brick chimneys were placed on the exterior building wall, as well as up through the roofline.

Entryways

Doors were generally massive, made of paneled wood with a single, beveled glass upper light. For the most part they were set in simple, unadorned frames, although many examples incorporated Colonial Revival multi-paned sidelights.

Windows

Windows were irregularly placed, dictated more by the requirements of the plan than any sort of classical symmetry. Primarily double-hung they were either 1/1, or multi-paned upper sashes with clear glass below. Palladian windows were popular, derived from Colonial Revival sources, as were leaded glass windows inspired by the Queen Anne.

Details

Shingle style houses generally avoided the decorative excesses of the late Victorian era. When ornament was used, it was largely limited to window treatments. Porches remained an important design element, often tucked under the main roofline, or with a polygonal “gazebo” at the corner of the “L”. Porch posts varied according to the overall architectural character of the house and ranged from classical columns to shingled, Romanesque arches, or heavy stone piers.



Bungalow Craftsman

Bungalow Craftsman Style (1905-1930)

Bungalows and Craftsman style houses developed as an alternative to the fussy Eclectic Revivals of the early 20th century. Their ease of construction and inexpensive cost enabled them to dominate much of the small house market in America prior to the Depression. A flood of pattern books, mainly from California, offered bungalow plans influenced by everything from Spanish Mission Style to English Tudor, log cabin or Japanese folk architecture.

Plan

The term “Bungalow” is generally used to describe the one or one and a half storey version of the two-storey Craftsman style house. The most typical format turned its narrow gable end towards the street with a full width or off-side, gable-roofed porch. Other designs tucked the porch under the main roofline. The formal entry hall was eliminated and the front door frequently led directly from the porch to the parlor.

Materials

In keeping with Bungalow and Craftsman intentions to connect the house to its natural environment, materials were primarily plain and rough-textured. Shingles were a common exterior covering, although brick or stucco was also frequently used. Fieldstone or cobblestone foundations and fireplaces added to the sought-after rugged look.

Roofline

The roof of a Bungalow/Craftsman style house was usually a low-pitched gable with broad, overhanging eaves and exposed rafter ends. Pyramidal, hipped roofs, or tipped roofs were also popular.

Entryways

Heavy oak doors featured vertical paneling with small, medieval looking panes of plain or leaded, colored glass in the upper half.

Windows

The typical glazing pattern was a multi-paned upper sash, with a single sheet of glass on the lower half. Upper sashes came in varied patterns, often with diamond or lozenge-shaped lead or wood muntins.

Details

The philosophy of the period generally called for restrained ornament with a hand-crafted look. Decoration was usually restricted to windows, exposed rafter ends, angled roof brackets, or half-timbered gables. Deep, well-shaded porches were also relatively plain, with tapered wood posts on stone pedestals, or heavy piers of fieldstone or stucco. A somewhat unexpected Neo-Classical note was struck by the occasional use of oversized, Tuscan columns.

Part Two: DESIGN, SITE AND BUILDING ISSUES

Introduction

While it is difficult to establish a set of rules applicable to all situations there are certain basic concepts to guide the Historic District Commission and the property owners. They are largely summarized in the Secretary of the Interior's Standards for Rehabilitation of Historic Structures (see page 10), and have proven effective in over 35 years of use through the country. Although no two historic houses are completely alike, these guidelines can basically assist in preserving the character of each Historic District.

In this section we have selected the most common issues to come before the HDC in reviewing Applications and provided approaches which we feel are in keeping with the objectives of the Commission and most likely to be approved.

SITE ISSUES

Driveways, Aprons and Paths

Wherever possible, driveways should be constructed with materials appropriate to the historic character of the building and placement made to follow original access ways on the site.

Materials generally considered **appropriate** for driveways are:

- a. Unpaved with native stone (grits) surface.
- b. Paved with "blacktop"
- c. "Blacktop" with native stone embedded.

Materials considered generally **inappropriate** are:

- a. Grits other than gray or brown native stone
- b. White marble chips
- c. Crushed bluestone or trap rock, etc.
- d. Concrete Pavers

If a new driveway is to be introduced, it should be designed recognizing historic prototypes, e.g. a circular drive might be appropriate to a Victorian house while not so for a Colonial structure.

Aprons should match material of driveway or the adjoining street. The introduction of a different material is strongly discouraged.

Curbing or edging for driveways, walks and paths

Generally, curbing and edging should be the minimum practical thickness. Examples of **appropriate** materials include but are not limited to:

- a. Wood edging as used by paving contractors (this however is not permanent), 1" or 2" redwood or pressure treated lumber
- b. (Ryerson) steel edging
- c. 2" or less bluestone (on edge)

Examples of **inappropriate** materials include but are not limited to:

- a. Belgian block
- b. Granite curbing
- c. Railroad ties
- d. Concrete curbing
- e. Composite edging

Paths and walks should not be of hard modern materials such as concrete but of brick, pebbles and pea stone, with flagstone popular in early 20th Century Tudor and Colonial Revival styles.

Stone Walls and Driveway Entry Gates and Piers

Stone Walls

The designer of stone walls should consider the following:

- a. Type of wall
- b. Scale, height & width
- c. Context and period of home
- d. Color
- e. Mortar joints

Appropriate types of stone walls:

- a. Dry-stacked stone
- b. Mortared Stone wall
- c. Battered Stone walls
- d. ONLY in the case of retaining walls requiring non-traditional materials for engineering reasons, veneer stone wall that match one of the above.

Appropriate materials:

- a. Granite
- b. Gneiss



Appropriate: Dry stacked stone wall



Appropriate: Cap on dry stacked stone wall



Appropriate: Mortared stone wall



Inappropriate: Color too light and stones too round



Inappropriate: Too much mortar showing at joints

Inappropriate materials include but are not limited to:

- a. Stone that is not indigenous to New England
- b. Sandstone
- c. Limestone
- d. Manufactured stone



Inappropriate: Color too uniform and joints are too tight

Entry Gates

The designer of entry gates should consider the following:

- a. Historical precedence
- b. Type of gate
- c. Scale, height
- d. Context and period of home
- e. Material of gate
 - a. Wood
 - b. Iron

- f. Gates should be set within the stone wall not in front of or behind.
- g. Gate height should be equal to or slightly lower than adjacent stone walls.

Stone Piers

The designer of stone piers should consider the following:

- a. Historic precedence
- b. Scale, height
- c. Context, period of home

Fences

A number of factors should be considered in selecting a fence:

1. Location of the fence

- a. More attention should be given to authenticity and neighborhood context where the fence faces the street.
- b. In the case of interior lot fencing an unobtrusive utilitarian fencing material may be appropriate.

2. Is there an established neighborhood fence style to be respected, i.e. stone walls, picket fences?

3. Architectural styles generally considered appropriate include but are not limited to:

- a. Solid board fences used by Colonial builders.
- b. Open board and rail fences, 18th Century to the present day.
- c. Painted pickets, 18th Century to the present day.
- d. Fences of one-inch square sticks with pyramidal tops flanked by heavy, pedestal-type posts, late 18th Century and well into the 19th Century.
- e. Paneled posts with elegant, urn-shaped finials, Federal style.
- f. Ornamental head or a cut-work pattern in a picket fence, Victorian style.
- g. Trefoil or quatrefoil cutouts decorating a fence, Gothic revival.
- h. Ornate cast iron fencing.

4. Fences considered inappropriate include but are not limited to:

- a. Synthetic fiber or polymer fences
- b. Chain link
- c. Stockade
- d. Split Rail
- e. Deer fence
- f. Aluminum
- g. Garden fence

Screen Planting

The commission may require planting to screen items that if visible from a public way would be considered inappropriate.

Items in this category are included but not limited to:

- a. Swimming pool enclosures.
- b. Air conditioning condensers
- c. Electric transformers installed on grade.
- d. Generator housings
- e. Basement access doors.
- f. Gas meters
- g. Handicap access ramps
- h. Interior lot fencing

The commission may specify the type, height and density year-round of the planting and may require that the planting plan be submitted and approved prior to issuing a Certificate of Appropriateness. The commission may also require a periodic inspection of the planting to assure that it continues to meet the screening requirements.

Playground, Sporting & Entertainment Equipment

It is recommended that all moveable equipment should be stored out of public view when not in use.

Playground, sporting and entertainment equipment which is non-portable or affixed to the ground regulated by the Historic District Commission includes but is not limited to:

- a. Permanently installed swing sets
- b. Permanently installed or non-portable playhouses
- c. Treehouses
- d. Multi-use sports courts
- e. Tennis courts
- f. Basketball courts
- g. Bocce courts
- h. Hockey rinks
- i. Trampolines
- j. Non-portable basketball hoops
- k. Permanently installed goal posts, cages and nets.
- l. Outdoor kitchens & entertainment areas
- m. Outdoor fireplaces
- n. Permanently installed outdoor artwork

Swimming Pools

Considerations for swimming pool installations:

1. Types:

- a. In ground: **Appropriate**
- b. Above ground: **Inappropriate**

2. **Location:** Pools should be placed out of sight of a public way.

3. **Screening:** Utilized in such a manner so as to blend into the natural environment. (e.g. vine covered metal mesh fencing, or tall plantings)

Historic fence treatment such as cast iron or ornamental wood is generally inappropriate.

Lighting

The selection of exterior lighting fixtures should be consistent with regard to style and scale for the period of the structure or building.

Appropriate fixtures include:

1. **Original** to the period or style of the building;
2. **Historically accurate** reproduction fixture(s) based on old photographs, prints and pattern books;
3. **Contemporary** lighting fixtures which are diffuse, hidden, and/or unobtrusive in scale and intensity; and
4. **Path lighting** 16 inches high or less above adjacent grade.

Lighting should not intrude on adjacent properties including pool lighting, court, and driveway lighting, particularly near lotlines.

Street lanterns should have relevance to lighting on adjacent lots and/or along the street.

Use of spotlights and/or other intense lighting is generally discouraged at private buildings and structures. Such lighting of inappropriate wattage and/or intensity has the effect of focusing attention on certain buildings and structures and thereby reducing the visual integrity of the historic district as a whole. There would have been no high intensity lighting in the period when most of the buildings and structures in historic districts were built and introduction of it in some cases and not others tends to distort the view of an entire historic district. Where low intensity spotlighting at private buildings and structures is needed for security or safety reasons, it should be recessed (soffit) lighting, or hidden amongst the landscaping. Where low intensity spotlighting at private buildings and structures is needed for evening illumination of an American flag the lighting should be of appropriate intensity and focused on the flag and not the surrounding property. Spotlighting of low intensity is not discouraged at public buildings and structures. The Historic District Commission recognizes that such buildings and structures often have parking areas and large numbers of people attending public gatherings in the evening hours.

With respect to lights of low intensity, the minimum number of lights required by applicable building codes shall be considered appropriate for all buildings. It is expected that public buildings will require a greater number of low intensity lights than a private residence because of the demands of public use. However, an excessive number of lights, defined as anything greater than the minimum amount required by relevant buildings codes, is strongly discouraged. In all instances, every effort should be made to "hide" light fixtures and to minimize the intensity of the light that they cast by placing the fixtures within an appropriate kind of vegetation.

Signage

Although the size and location of signs is generally regulated by Town's zoning regulations, inappropriate formats, lettering or materials can have an adverse impact upon the appearance of an Historic District. A few general concepts should be kept in mind:

1. **Location:** the sign should not obscure or compete with significant architectural features. Brackets should be simple and minimal in size, and not cause damage to building fabric.
2. **Materials:** the Commission may favor traditional material, usually wood or metal.

No internally-lit, moving, or neon signs will be permitted. Signs should use as few colors as possible, and be compatible with the basic architectural character of the structure, for example avoid an ornate Victorian sign on a Colonial-era building.

3. Graphics: Lettering and ornamentation should be plain and of appropriate historic style. Logos are generally not acceptable.

Satellite Dishes

Small satellite dishes, approximately 18" in diameter should be installed in as an inconspicuous location as possible. The preferred location is on the ground where a dish can be screened by planting. If this is not possible it may be placed on the building with the strong recommendation that it not be placed on a roof facing the street.

BUILDING ISSUES

Outbuildings

There are a number of structures which fall into the definition of an "outbuilding." These include barns, carriage houses, garages, pool houses, sheds, gazebos or greenhouses. These can be either existing, proposed or temporary structures.

- 1. Existing:** Existing outbuildings should retain their essential architectural character, including design elements such as the degree of ornamental or basic configuration. An anachronistic appearance should be avoided, e.g. a Victorian greenhouse on a modern house. (See the New Openings section for recommendations on windows and doors.)
- 2. Proposed:** The goal of any new outbuilding is to create a structure which is not disruptive to the historic character of the existing building(s). New accessory buildings can be based on historic examples or be of contemporary design clearly related to the basic configuration of the main building. It should be subsidiary in nature, clearly less important than the original structure. New construction should be sited so as not to disturb an established streetscape and preferably not within sight of a public way.
- 3. Temporary:** such as tool sheds, greenhouses, tents and marquees have a tendency to become permanent and must therefore be reviewed.

New Construction

In the extremely unlikely event that a new construction is replacing a recently demolished or otherwise recently removed structure, the new construction should roughly match the previous structure in mass, scale, height and dimension in order to maintain the historic visual qualities of the streetscape. Established rhythms in location, massing, height and bulk of buildings and structures along the street should be maintained. New construction replacing a recently demolished or other-

wise recently removed building or structure, therefore, shall be set back from the street and side yards in proportion to setbacks of adjacent buildings. If there is a common roof pattern, e.g. gabled roofs to the street, that roof style and configuration should be maintained. This also applies to materials, where an effort should be made to maintain characteristic materials of the surrounding area. In general, the creation of a “sore thumb” in the District should be avoided.

In the more common case of new buildings or structures proposed for areas where no buildings or structures or only ancillary ones have stood since the creation of the Historic District, care should be taken to design new buildings and structures that intrude as little as possible on the historic character of the District. Common cases of new construction on previously undeveloped land include new building(s) and structure(s) as a result of a property subdivision, addition of ancillary building(s) and/or structure(s) including, but not limited to, garages, barns and boat houses, and addition of amenities, including but not limited to, pools, spas, tennis courts and sports courts.

The historic character of the land in question will vary from case to case. In general, the Greenfield Hill Historic District includes properties with fields once devoted to agriculture whereas the Southport Historic District includes a good number of properties with very large houses surrounded by spacious gardens and grounds. The Old Post Road Historic District is Fairfield's most urban District so there are fewer gardens and fields but some of the larger properties in the District do have elements of these characteristics.

New construction in such areas that have no recent history of buildings or structures shall be sensitive to the historic character of the site. Amenities such as pools, spas, tennis and sports courts shall be hidden from view from a public way insofar as is possible through the use of setbacks and shrubbery. Garages, barns and other outbuildings shall complement the architectural style of the main building that they are intended to serve and be sited so as to be as visually unobtrusive from a public way as is possible. New buildings constructed on a subdivided lot or on a lot that has not had buildings or structures since the creation of the Historic District shall be designed to retain as much as possible of the visual historic streetscape. The established rhythms in location, massing, height and bulk of buildings and structures along the street may not be appropriate for replication in the case of new construction on land without any relevant history of buildings or structures. On the contrary, such new construction shall be designed so that the views from public ways of existing buildings and structures is undiminished, to the extent possible. For example, a new construction will often need to be of lower height and with less massing and bulk than existing buildings and structures, so that the view of these existing structures from public ways is protected. Similarly, street setbacks and lot placement should not necessarily mirror existing buildings and structures but should be designed to protect the historic views of such existing buildings and structures. Finally, to the extent possible, design of new buildings and structures should complement the historic character of the property in question. For example, if a building lot is created where a garden has historically existed, then a building with elements of a garden cottage retaining as much as possible of the historic grounds would be more appropriate than a formal house with a large footprint. As another example, if a swimming pool, tennis or sports court is proposed to replace a garden or open field, it should be limited in scale, visually unobtrusive from a public way, and surrounded by elements characteristic of the historic value of the property (e.g. stone walls, fences or vegetation) as appropriate to the individual property. Garages, barns,

boat houses and other proposed outbuildings should be sited so as to minimize any visual infringement of the views from public ways of existing historic buildings.

Construction Techniques

In accord with the Secretary of the Interior's Standards 5 and 7, construction techniques used in making alterations to buildings and structures shall be undertaken in such a way as to preserve existing historic qualities. For example, application of paint or other surface treatments should be done in the manner best suited to preserve the original surface material. As another example spray painting a historic wood structure would be strongly discouraged as it does not afford the same protection of historic surfaces as brush painting.

Additions

In general, additions should be undertaken in such a way that the least amount of historic material is lost or damaged. Where possible, the addition should be designed so that it could be safely removed at a later date.

Scale

Generally speaking, additions should be smaller in size and less prominent than the primary building. Window and door openings of the addition should replicate the basic scale and configuration of the original.

Massing

The basic configuration of the addition should be compatible with the proportions of the existing building, i.e. the ratio of height to width. Further, the addition should typically be set back from the front plane of the building including the construction of additional stories. This will help differentiate new construction from the existing historic structure. The addition should also respect the basic symmetrical or asymmetrical character of the original architecture. For example, Georgian and Federal buildings tend towards symmetrical facades, while Victorian period buildings typically have freer plans and elevations.

Materials

Materials should be harmonious with those of the original building or a material which might have been used for an addition in that particular period. For example, a Shingle Style house of stone might have had an addition constructed of wood shingles. In accord with the Secretary of Interior's Standards, replacement or additional materials should be the same as the original being replaced or should be of a kind that might have been used at the time of original construction.

Detailing

In general, period detail should be replicated, although, in some cases, in a simplified form. In no case should an incompatible style be allowed, for example, Post-Modern or historical styles without

existing precedent, or a Salt Box addition to a later house. Significant details to be respected include window and door configuration, glazing pattern and ornamentation, and cornice details including brackets.

Window and Door repair/replacement

In this era of energy conservation, there is a temptation to remove historic windows and replace with more energy efficient units. This has resulted in the loss of important historic fabric. Old windows should not be replaced unless totally deteriorated. Modern epoxy fillers and hardeners, wood splicing and patching can often repair seemingly hopeless conditions. If no alternative exists, the window should be accurately replicated. Current manufacturers offer several standard and custom reproduction units, many double-glazed. However, care must be taken to maintain the original muntin profile.

Muntin thickness is a critical aspect of building design, and any alteration to the configuration, however minor, can be visually disturbing. Snap-ins are permissible provided they respect the original muntin configuration, however, the Commission will review the application and act on it as though there were no muntins. An alternative is the installation of seasonal single-pane storm window panels mounted from the interior of the building. Standard metal storms painted the color of the window are permissible. Surprisingly enough, the old-fashioned kind of wooden, exterior storms (while a nuisance to store, install and maintain) are quite energy efficient. In addition, architraves, hoodmolds, sashes and sills should be repaired rather than replaced. Missing elements can be replicated using existing features on the building or copied from nearby unaltered structures, historic photos, or pattern books.

In a similar fashion, historic doors should be repaired and conserved wherever possible. If replacement is unavoidable, the style of the new door, including hardware should be compatible with the historic character of the building. If adequate proof of its appropriateness is available, a salvage door is acceptable. Use of wooden storm/screen doors is preferred to aluminum, a modern material.

Changes in Openings

In order to meet today's building codes or a change in an interior building plan or even the desire for a brighter interior, may cause the need for new openings. Every effort should be made to keep these new openings in context with the existing structure. Existing scale and symmetry should be respected. Classical-derived styles preferred symmetry, while those such as Craftsman influence were more inclined towards asymmetry. In addition, the glazing pattern and level of ornamentation should be respected e.g. a Palladian window would be unsuitable on a modest Federal-era farmhouse, even though Palladian windows were in use on grander homes at that time.

The location of the main entrance to an historic building is highly significant and should not be relocated. In cases of converting the use of an accessory building, it may be necessary to alter existing openings to service the new use. Every effort should be made to keep the original openings

intact so as not to disrupt the historic character of the structure. For example, in converting a barn to a dwelling, the windows and doors could be placed on the side and rear elevation, leaving the characteristic barn door configuration intact. If possible, glazing should be placed into existing openings. If additional wings or stories are contemplated refer to the section entitled 'Additions' above.

Hardware

The Secretary of the Interior's Standards for Rehabilitation (no. 5) states that: "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic "property shall be preserved."

Accordingly, existing hardware that forms a distinctive feature of a building or structure or that is an example of a construction technique or craftsmanship characteristic of the building or structure shall be preserved.

The Secretary of the Interior's Standards for Rehabilitation (no. 6) states that: "... Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities, and where possible, materials..."

Accordingly, replacement hardware for existing buildings and structures and all hardware for new buildings and structures located in historic districts shall be of a kind that would complement the period and style of the building or structure. Hardware that would have suited a Colonial period house would be very different in several ways from the hardware on a nineteenth or twentieth-century house. Not only is it important that an appropriate style of hardware be used, but also that the hardware itself be made of appropriate materials and that it be made using appropriate techniques. As to style, the particular building or structure and its period of construction is of paramount importance. An eighteenth-century Georgian mansion would have a very different kind and style of hardware than a farmhouse of the same date, or any house built a hundred or two hundred years later. Construction technique is also important, e.g. hardware on an eighteenth-century Colonial period house would most likely have been made using different manufacturing techniques and perhaps different materials than hardware on a twentieth-century Colonial Revival house. Style, texture, materials and manufacturing techniques should always follow the period and style of the building or structure itself. In no case, would an "off-the-shelf" piece of hardware in the "style" of an architectural period but manufactured using techniques or materials unavailable when the building or structure was built be appropriate on such a building or structure.

Exterior Shutters and Blinds

The terms "exterior shutters" and "exterior blinds" are not interchangeable: shutters have solid panels, while blinds are louvered. Although both styles were employed to block out light and provide insulation, each was characteristic of different architectural periods.

After choosing the appropriate shutter or blind for the period of the house, the key consideration is size and placement in relation to the window opening. The height of the shutters/blinds must fit

within the window frame and be wide enough so that when closed they meet in the center. Shutters/blinds should not be used where there is insufficient space for them to lie flat against the exterior wall, unless originally intended to do so. Arched windows require curved shutters/blinds. Shutters can also provide additional protection for doors and act in place of a screen in the summer months. In a smaller doorway, a single, double-paneled blind is sufficient, while larger entrances can utilize a pair of blinds. Avoid the use of shutters on modern windows or in circumstances where historically they never would have been used. **For example, a picture window.**

Siding and Roofing

Each style of historic architecture made use of characteristic siding and roofing materials, and every effort should be made to preserve or replicate authentic material. This holds true for additions and new construction as well as for improvements to the original building since historic buildings are extremely sensitive to keeping the scale, profile and texture, of the original surfaces. In conformance with the *Secretary of the Interior's New Standards for Rehabilitation* (see appendix C), every effort should be made to either retain original siding material or replicate it if previously removed beyond repair. Use of artificial siding, e.g. aluminum or vinyl is discouraged as historically inappropriate and a potential cause of damage to the underlying historic fabric.

Roof materials play a more noticeable role in some architectural styles than others. For example, patterned slate roofs are a significant feature of Second Empire houses, while Shingle Style buildings are defined by their all-over sheathing in wood shingles. In replacing roofs, every effort should be made to keep or return to the original roofing material although property owners are permitted to replace existing asphalt shingle roofs.

Dormers

New dormers are acceptable provided they are in keeping with the basic architectural style of the original structure. For example, shed dormers are a relatively modern feature and are compatible primarily with a post-1920 house. The pattern books listed in the Appendix provide guidance as to possible dormer styles. No dormer should be so large as to obscure the roofline. Further the overall size of its window may either match an existing gable window or be similar to, but slightly smaller than, the windows of the story immediately below.

Cupolas and "Widow Walks"

Historically, it was not uncommon for shallower-roofed structures in the areas that would become Fairfield's historic districts to have small glazed cupolas and "widow's walks." Consequently, new construction involving these features may be appropriate.

Small venting cupolas, however, were not a common characteristic of structures built during Fairfield's past and as such their use is discouraged on residential structures in the historic districts. Appropriately sized venting cupolas, however, were used on outbuildings and may be considered for inclusion on ancillary structures.

Skylights

Skylights are generally not encouraged as they destroy historical material and detract from the appearance of the house. If permitted, they should be located so as to be as unobtrusive as possible from the street. Low profile skylights are preferable to "bubble type."

Porch Enclosures

While it is tempting to acquire additional floor space by enclosing a porch, this has an extremely adverse impact on the historic character of the house. Enclosures must be seasonal in nature, and reversible without damage to the historic fabric.

Color

As it is truly temporary in nature, the choice of paint color is expressly unregulated by the Historic District Commission and no certificate of appropriateness is required. Color, however, plays a critical role in the appearance of the district. Although the tendency is to paint all older houses white, whether or not this was the case at the time they were built the history of color in America is far more complex. As more knowledge of historic paint technology is acquired, we are constantly surprised at the diversity and intensity of 18th and 19th century house color.

If one looks upon a historic house as an integrated work of art, expressive of its time period and lifestyle, it becomes important to know something about the original color scheme. With some research and perhaps expert help, one may be able to determine these colors, or at least be able to make an educated guess. You might begin by removing a small section of paint, preferably in an inconspicuous spot where paint tends to accumulate. The edge of the chip can be sanded smooth until it reveals what may be up to twenty layers of paint. You can examine this edge with a microscope or strong lens, but remember that what you see is deceptive. The original colors may have faded, or the linseed oil darkened over time. Organizations such as SPNEA, the Society for the Preservation of New England Antiquities, located in Boston, Mass., have experts on their staff who do scientific color analysis.

Even with accurate documentation, repainting a house in historic colors is not easy. 18th and 19th century colors tended to be extremely rich but muted. Victorian houses were painted in up to four, or even five complex colors, many of which used pigments which are no longer available. The so-called historic paint colors manufactured today lack the intensity of the originals, and re-creating them is a time-consuming process on the part of the paint store. In addition, a multi-colored application of paint may run into considerable expense.

Whether or not to paint a structure at all is something to consider.

Early Colonial houses were sometimes left unpainted and allowed to weather, as was also the case for early twentieth century Shingle style houses and bungalows. Brick buildings should be re-painted if they presently are painted, however, a coat of paint should not be applied to unpainted brick in lieu of cleaning and repointing. If a brick building was historically painted it is best to leave it that way as it often meant the brick was of a lesser, more porous quality. In any case, removing paint from brick, even by the gentlest of methods, can damage the brick and should be avoided wherever possible.

In the following section of the handbook, we have set down some historic color suggestions.

Historic Color Suggestions

Please remember that they are very general, and that color preferences often changed over the years within the same style. For example, an Italian villa built in the 1840s, would have been painted in far softer, paler colors than a villa built in the 1860s.

Period: Pre-Revolutionary War

Base Color: unpainted, Indian Reds (iron oxides), yellow ochre, dark browns, greens, blues and buffs.

Trim: same as base color or warm white

Door: Unpainted, dark brown, blackish-green, dark blue, red or grey

Blinds: same as door

Period: Federal 1780-1823

Base Color: warm whites, pale yellow, grey, green or blue, soft white, Indian Red

Trim: warm whites or base colors

Door: Black or dark green

Blinds: black or dark green

Period: Greek Revival

Base Color: white, off-white, other marble colors: pale grays, blue-greys, grey-greens, pale blue, beige or pinkish-sand

Trim: off whites, buffs, dark or olive green, black

Door: Dark green, black, medium blue, varnished wood

Blinds: mid green, black, deep chocolate brown

Period: Early Victorian 1845-60 – Italian Villa, Gothic Revival

Base Color: fawns, tans, stone greys, putty, pale pink

Trim: A lighter version of the house color on a dark house, or a darker tone on a light-colored house, black, chocolate brown

Door: Stained and varnished wood, black, chocolate brown

Blinds: same as door

Period: High Victorian 1860-75, Gothic, Italianate, Second Empire

Base Color: Deeper versions of the Early Victorian

Trim: Strong contrasts, sometimes three, four or even five deep colors used to pick out details.

Door: Stained and varnished wood, black, dark green, dark red

Blinds: same as door

Period: Queen Anne, Stick, Shingle style 1875-1895

Base Color: deep greys, reds, olive green, gold, tan and brown

Different stories or materials painted different colors
Left natural in Shingle style

Trim: Two or three trim colors. Strong contrasts or a shade lighter than wall, with white used in latter part of period.

Door: Stained and varnished wood, darker shades of base color

Blinds: Black, dark green or darker trim shades

Period: Colonial Revival 1895-1930

Base Color: whites, sun yellow, pale green, tan, deep brown or unstained shingles, medium to dark grays

Trim: whites, cream and tan

Door: Stained and varnished wood, black, blackish-green, green

Blinds: black, blackish-green, green

Landscaping

Although landscaping other than screening does not come under the jurisdiction of the HDC, plantings have considerable impact upon the appearance of an historic structure and the streetscape. Material appropriate to the period of the building can enhance its appearance, while inappropriate material detracts. The following overview might be of assistance:

The Pre-Victorian House. The earliest settlers planted gardens of necessity. Everything, including some flowers, served a purpose. The health and survival of the household depended upon the availability of vegetables, herbs, medicinal plants and dyestuffs. Thyme, rosemary, garlic, mints and onions were among the many plants used to make a constant diet of roots and beans more palatable. Roses and lavender were grown not for their beauty, but to scent linen. Very little time or energy was expended on the appearance of the garden. Everything was jumbled together according to the most suitable drainage, soil and exposure for each plant.

The Colonial House. Colonial houses sat low to the ground, and foundation planting as we practice it today was unknown. In the winter, it was the custom in the north to bank the foundation of a house with branches of fir to keep the wind and drifting snow from blowing through the cracks of the stone foundation. At the most, there would have been planted only a treasured lilac by a corner of the house. Deciduous trees were planted to the south and west to provide summer shade. Favored garden plants such as mulberry and boxwood were brought from England. While English gardening styles underwent a radical change in the 18th Century, the earlier, Tudor style of formal gardens persisted in homes of the landed gentry, especially in the South.

As the Colonies became better established and more prosperous, many of the necessary plants became commercially available, leaving more garden space and energy to non-essential plants. By the early 19th Century, the vegetable garden was usually segregated from the early ornamental and pleasure gardens. Niceties such as shrubs, flowers and arbors began to appear.

The Victorian Era. In the 1840s, popular taste shifted towards informal, naturalistic gardens to complement Gothic and Italianate villas. As leisure and wealth increased, so did interest in elaborate landscapes. The 'picturesque' ideal emulated nature with the use of irregularly-shaped trees, flower beds, and ornamental shrubs. Vines and exotic plant material became popular. Honeysuckle, introduced from the Orient, was a favorite.

By the 1880s, a fine lawn and large trees such as elms, beeches and silver maples were considered suitable complements to the oversized Queen Anne houses of the period. Most suburban houses concentrated their plantings on the front yard, as side yards tended to be narrow, and rear yards taken up by vegetable gardens, privies and carriage houses.

Shrubs were used to delineate areas of lawn and to screen off undesirable views. Flowerbeds reflected the general ostentatiousness of the period. Instead of irregular shapes, they were now composed of complex geometric forms such as stars and trefoils and filled with brightly colored plants including roses, geraniums, zinnias, lobelias and nasturtiums. The Orient provided new plant materials such as

Japanese yews. Other new varieties included barberry, hydrangea, flowering quince and viburnum. Garden ornamentation proliferated at this time: fountains, sentimental statuary, complex arbors, garden structures and fantastic topiary.

The Early 20th Century. By the turn-of-the century, garden styles began to shift back towards naturalism rather than formality. Foundation plantings finally became universal, anchoring the high foundation of the house to the ground. The lawn, with occasional groupings of trees remained popular, this time as a continuous carpet of green without the geometric cut-out flowerbeds of the Victorian era.

Curvilinear borders of flowers now delineated spaces, and were planted with clumps of pastel-hued perennials. Despite the number of hardy plant varieties imported from the Orient, there was increasing respect for native plants such as rhododendron, mountain laurel, willows, elms and junipers. Tall hedges became a popular form of fencing, providing privacy rather than ornament. Summer houses, fountains, and other lawn decoration remained popular, although simpler in design than in the previous era. The foundation planting concept, when transferred to the suburban models of the 1930-1940s, soon overwhelmed the modest houses almost hiding the buildings from view.

APPENDIX A

Excerpts from the Connecticut General Statutes

Chapter 97a: Historic Districts and Historic Properties

PART I*

Historic Districts

*Cited. 196 C. 596, 602, 607.

Because this part (Sec. 7-147a et seq.) provides comprehensive, detailed legislative scheme for establishment of historic district, including approval of legislative body, and because referendum authorized by town charter is not such a legislative body, provision of town charter is inapplicable to adoption of historic district ordinance in accordance with this part and has no place in such scheme. 62 CA 298.

Sec. 7-147a. Historic districts authorized. Definitions. (a) As used in this part: "Altered" means changed, modified, rebuilt, removed, demolished, restored, razed, moved or reconstructed; "erected" means constructed, built, installed or enlarged; "exterior architectural features" means such portion of the exterior of a structure or building as is open to view from a public street, way or place; "building" means a combination of materials forming a shelter for persons, animals or property; "structure" means any combination of materials, other than a building, which is affixed to the land, and shall include, but not be limited to, signs, fences and walls; "municipality" means any town, city, borough, consolidated town and city or consolidated town and borough; "appropriate" means not incongruous with those aspects of the historic district which the historic district commission determines to be historically or architecturally significant.

(b) Any municipality may, by vote of its legislative body and in conformance with the standards and criteria formulated by the Connecticut Commission on Culture and Tourism, establish within its confines an historic district or districts to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of the distinctive characteristics of buildings and places associated with the history of or indicative of a period or style of architecture of the municipality, of the state or of the nation.

(c) The legislative body of any municipality may make appropriations for the purpose of carrying out the provisions of this part.

(1961, P.A. 430, S. 1; February, 1965, P.A. 221, S. 2; P.A. 80-314, S. 1; P.A. 86-105, S. 1; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: 1965 act added provision requiring district to conform to standards and criteria of historical commission; P.A. 80-314 added Subsec. (a) containing definitions and divided earlier provisions into Subsecs. (b) and (c); P.A. 86-105 added definition of "appropriate" in Subsec. (a); June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596.

Subsec. (a):

Includes objects embedded in the earth, such as posts, stakes and foundations connected to objects rising above the surface and very heavy objects "affixed" to the ground by gravity, but not isolated objects that rest lightly on the surface of the ground that can easily be moved. 282 C. 672.

Sec. 7-147b. Procedure for establishment of historic district. Prior to the establishment of an historic district or districts, the following steps shall be taken:

(a) The legislative body shall appoint or authorize the chief elected official of the municipality to appoint an historic district study committee for the purpose of making an investigation of a proposed historic district or districts. The legislative body of a municipality which proposes to establish more than one district may establish more than one

committee if the proposed districts are not contiguous to each other nor to any existing historic district. Each committee established under the provisions of this section shall consist of five regular and three alternate members who shall be electors of the municipality holding no salaried municipal office. Such alternate members shall, when seated as provided in this section, have all powers and duties of a member of the committee. If a regular member of such committee is absent or has a conflict of interest, the chairman of the committee shall designate an alternate to so act, choosing alternates in rotation so that they shall act as nearly equal a number of times as possible. If any alternate is not available in accordance with such rotation, such fact shall be recorded in the minutes of the meeting.

(b) The historic district study committee shall investigate and submit a report which shall include the following: (1) An analysis of the historic significance and architectural merit of the buildings, structures, places or surroundings to be included in the proposed historic district or districts and the significance of the district as a whole; (2) a general description of the area to be included within the district or districts, including the total number of buildings in each such district or districts listed according to their known or estimated ages; (3) a map showing the exact boundaries of the area to be included within the district or districts; (4) a proposed ordinance or proposed ordinances designed to create and provide for the operation of an historic district or districts in accordance with the provisions of this part; (5) such other matters as the committee may deem necessary or advisable.

(c) The historic district study committee shall transmit copies of its report to the Connecticut Commission on Culture and Tourism, the planning commission and zoning commission, or the combined planning and zoning commission, of the municipality, if any, and, in the absence of such a planning commission, zoning commission or combined planning and zoning commission, to the chief elected official of the municipality for their comments and recommendations. In addition to such other comments and recommendations as it may make, the Connecticut Commission on Culture and Tourism may recommend either approval, disapproval, modification, alteration or rejection of the proposed ordinance or ordinances and of the boundaries of each proposed district. Each such commission, board or individual shall deliver such comments and recommendations to the committee within sixty-five days of the date of transmission of such report. Failure to deliver such comments and recommendations shall be taken as approval of the report of the committee.

(d) The historic district study committee shall hold a public hearing on the establishment of a proposed historic district or districts not less than sixty-five nor more than one hundred thirty days after the transmission of the report to each party as provided in subsection (c) of this section, except that, if all such parties have delivered their comments and recommendations to the committee, such hearing may be held less than sixty-five days after the transmittal of the report. The comments and recommendations received pursuant to subsection (c) of this section shall be read in full at the public hearing.

(e) Notice of the time and place of such hearing shall be given as follows: (1) Written notice of the time, place and purpose of such hearing, postage prepaid, shall be mailed to the owners of record of all real property to be included in the proposed historic district or districts, as they appear on the last-completed grand list, at the addresses shown thereon, at least fifteen days before the time set for such hearing, together with a copy of the report of the historic district study committee or a fair and accurate synopsis of such report. A complete copy of the report, a copy of all recommendations made under subsection (c) of this section, a map showing the boundaries of the area to be included in the proposed district and a copy of the proposed ordinance shall be available at no charge from the town clerk during business hours or shall be mailed, upon request, to any owner of record of real property in the proposed historic district or districts with the notice of the hearing; and (2) by publication of such notice in the form of a legal advertisement appearing in a newspaper having a substantial circulation in the municipality at least twice, at intervals of not less than two days, the first not more than fifteen days nor less than ten days and the last not less than two days before such hearing.

(f)) The historic district study committee shall submit its report with any changes made following the public hearing, along with any comments or recommendations received pursuant to subsection (c) of this section, and such other materials as the committee may deem necessary or advisable to the legislative body and the clerk of the municipality within sixty-five days after the public hearing.

(g) The clerk or his designee shall, not later than sixty-five days from receipt of such report, mail ballots to each owner of record of real property to be included in the proposed district or districts on the question of creation of an historic district or districts, as provided for in sections 7-147a to 7-147k, inclusive. Only an owner who is eighteen years of age or older and who is liable, or whose predecessors in title were liable, to the municipality for taxes on an assessment of not less than one thousand dollars on the last-completed grand list of the municipality on real property within the proposed district, or who would be or would have been so liable if not entitled to an exemption under subdivision (7), (8), (10), (11), (13), (14), (15), (16), (17), (20), (21), (22), (23), (24), (25), (26), (29) or (49) of section 12-81, may vote, provided such owner is the record owner of the property, thirty days before the ballots must be returned. Any tenant in common of any freehold interest in any land shall have a vote equal to the fraction of his ownership in said interest. Joint tenants of any freehold interest in any land shall vote as if each joint tenant owned an equal, fractional share of such land. A corporation shall have its vote cast by the chief executive officer of such corporation or his designee. No owner shall have more than one vote.

(h) The form of the ballot to be mailed to each owner shall be consistent with the model ballot prepared by the Historic Preservation Council of the Connecticut Commission on Culture and Tourism established pursuant to section 10-409. The ballot shall be a secret ballot and shall set the date by which such ballots shall be received by the clerk of the municipality. The ballots shall be mailed by first class mail to each owner eligible to vote in such balloting at least fifteen days in advance of the day on which ballots must be returned. Notice of balloting shall be published in the form of a legal advertisement appearing in a newspaper having a substantial circulation in the municipality at least twice, at intervals of not less than two days, the first not more than fifteen days or less than ten days and the last not less than two days before the day on which the ballots must be returned. Such ballot shall be returned to the municipal clerk, inserted in an inner envelope which shall have endorsed on the face thereof a form containing a statement as follows: "I, the undersigned, do hereby state under the penalties of false statement that I am an owner of record of real property to be included in the proposed historic district and that I am, or my predecessors in title were, liable to the municipality for taxes on an assessment of not less than one thousand dollars on the last grand list of the municipality of real property within the district, or who would be or would have been so liable if not entitled to an exemption under subdivision (7), (8), (10), (11), (13), (14), (15), (16), (17), (20), (21), (22), (23), (24), (25), (26), (29) or (49) of section 12-81." Such statement shall be signed and dated. Any person who intentionally falsely signs such ballot shall be guilty of false statement as provided in section 53a-157b. The inner envelope, in which the ballot has been inserted by the owner, shall be returned to the municipal clerk in an outer envelope endorsed on the outside with the words: "Official ballot". Such outer envelope shall also contain, in the upper left corner of the face thereof, blank spaces for the name and return address of the sender. In the lower left corner of such outer envelope, enclosed in a printed box, there shall be spaces upon which the municipal clerk, before issuance of the ballot and envelopes, shall inscribe the name, street and number of the elector's voting residence and the date by which the ballot must be returned, and before issuance the municipal clerk shall similarly inscribe such envelope with his name and address for the return thereof. All outer envelopes shall be serially numbered. The ballots shall be returned to the municipal clerk by the close of business on the day specified, and such clerk shall compare each ballot to the list of property owners to whom such ballots were mailed to insure that each such ballot has been properly signed and returned.

(i) If two-thirds of all property owners voting cast votes in the affirmative, the legislative body of the municipality shall by majority vote take one of the following steps: (1) Accept the report of the committee and enact an ordinance or ordinances to create and provide for the operation of an historic district or districts in accordance with the provisions of this part; (2) reject the report of the committee, stating its reasons for such rejection; (3) return the report to the historic district study committee with such amendments and revisions thereto as it may deem advisable, for consideration by the committee. The committee shall submit an amended report to the legislative body within sixty-five days of such return. The committee need not hold a public hearing other than the one provided for in subsection (d) of this section, notwithstanding any changes in its report following such hearing, unless the legislative body has recommended a change in the boundaries of the proposed district or districts. The legislative body of the municipality may authorize another ballot of the owners within a proposed district or districts to be cast, other than the balloting provided for in subsection (g) of this section, notwithstanding any changes in the proposed ordinance following such balloting, if the boundaries of the proposed district in which the owners' property is situated are changed.

(j) Any ordinance, or amendment thereof, enacted pursuant to this part, which creates or alters district boundaries, shall contain a legal description of the area to be included within the historic district. The legislative body, when it passes such an ordinance, or amendment thereof, shall transmit to the municipal clerk a copy of the ordinance or amendment thereof. Such ordinance, or amendment thereof, shall be recorded in the land records of the municipality in which such real property is located and indexed by the municipal clerk in the grantor index under the names of the owners of record of such property.

(1961, P.A. 430, S. 2; 1963, P.A. 600, S. 1; P.A. 75-52; P.A. 77-338, S. 1; P.A. 80-314, S. 2; P.A. 87-167; P.A. 91-135, S. 1; June 30 Sp. Sess. P.A. 03-6, S. 210(e), 235; P.A. 04-20, S. 3; 04-205, S. 5; 04-257, S. 4; May Sp. Sess. P.A. 04-2, S. 30.)

History: 1963 act amended Subsec. (c) to extend time for recommendations after receipt of report from 60 to 90 days and to authorize Connecticut historical commission to recommend re boundaries of proposed districts, amended Subsec. (d) to extend time within which hearing is to be held, amended Subsec. (e) to provide for sending a copy or synopsis of the study committee's report, together with a copy of the recommendations under Subsec. (c), a map and a copy of the proposed ordinance to property owners, amended Subsec. (f) to provide for inclusion of list of all buildings in report of committee and amended Subsec. (g) to provide for balloting by property owners; P.A. 75-52 added Subsec. (i) re ordinance contents; P.A. 77-338 deleted requirement in Subsec. (d) that hearing be held not less than 120 days after report; P.A. 80-314 amended Subsec. (a) to allow more than one committee and to include provisions for alternate members, amended Subsec. (b) to include in requirements for report consideration of architectural merit, description of area to be included, map of exact boundaries, proposed ordinance etc., amended Subsec. (c) to include combined planning and zoning commissions and to replace previous provision requiring that recommendations be read at hearing with provision for turning over recommendations to committee, amended Subsec. (d) to require that hearing be held not less than 65 days after report sent to commissions unless conditions specified in exception are met, amended Subsec. (e) to require 15 rather than 20 days' notice and to allow towns to have available on request rather than to automatically send out complete report and other data, amended Subsec. (f) to change deadline from 60 to 65 days and deleted specific accounting of report contents, amended Subsec. (g) to set deadline for mailing ballots and to replace general provisions for voting and action on result with detailed provisions for voting, deleted former Subsec. (h) re proposed amendments to ordinance replacing it with further voting detail, added Subsec. (i) re actions taken following vote and relettered former Subsec. (i) as Subsec. (j) and added requirement that copy of ordinance be sent to municipal clerk; P.A. 87-167 amended Subsec. (i) to reduce the affirmative vote requirement from 75% to two-thirds of all owners voting; P.A. 91-135 amended Subsec. (g) to transfer authority to mail ballots from the legislative body to the town clerk or his designee and amended Subsec. (h) to require that the ballot be consistent with a model ballot prepared by the Connecticut historical commission; June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film in Subsec. (c), and June 30 Sp. Sess. P.A. 03-6 also amended Subsec. (h) to substitute Historic Preservation Council of Connecticut Commission on Arts, Tourism, Culture, History and Film for Connecticut Historical Commission, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism; P.A. 04-257 made technical changes in Subsec. (h), effective June 14, 2004.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596. Cited. 227 C. 71.

Subsec. (a):

Cited. 43 CS 297.

Subsec. (g):

Each condominium unit owner "entitled to a vote proportionate to his freehold interest in the land ..." 196 C. 596.

Sec. 7-147c. Historic district commission. (a) Once an historic district has been established, the historic district study committee shall cease to exist and thereafter an historic district commission shall perform all the functions of the committee relative to the new district and to administering the provisions of this part.

(b) The historic district commission may from time to time, by following the procedure for creation of an historic district provided for in section 7-147b, suggest that an historic district be enlarged or that additional districts be created. Where additional property is to be included within an existing district, the owners of such additional property shall vote pursuant to subsection (g) of section 7-147b.

(c) Notwithstanding the provisions of section 7-147b, the legislative body of the municipality may enact amendments to the ordinance or ordinances of an historic district established pursuant to this part if such amendments do not involve changing district boundaries or the creation of new districts. No amendment shall be enacted until the substance of such amendment has first been submitted to the historic district commission having jurisdiction over the district affected for its comments and recommendations and either its comments and recommendations have been received or sixty-five

days have elapsed without receipt of such comments and recommendations. The historic district commission may suggest amendments to the legislative body.

(d) The historic district commission established under the provisions of this part shall consist of five regular and three alternate members, who shall be electors of the municipality in which the district is situated holding no salaried municipal office. The ordinance shall provide that one or more of the members or alternates of the historic district commission shall reside in an historic district under the jurisdiction of the commission, if any persons reside in any such district and are willing to serve on such commission. Such alternate members shall, when seated as provided in this section, have all powers and duties of a member of the commission. If a regular member of said commission is absent or has a conflict of interest, the chairman of the commission shall designate an alternate to so act, choosing alternates in rotation so that they shall act as nearly equal a number of times as possible. If any alternate is not available in accordance with such rotation, such fact shall be recorded in the minutes of the meeting. The method of appointment shall be fixed by ordinance. The appointments to membership in the commission shall be so arranged that the term of at least one member shall expire each year, and their successors shall be appointed in like manner for terms of five years. Vacancies shall be filled for the unexpired term and in the same manner as the original appointment. The commission shall elect annually a chairman, a vice-chairman and a clerk from its own number. Each member and alternate shall continue in office until his successor is duly appointed. All members and alternates shall serve without compensation. Any member or alternate may be appointed for another term or terms.

(e) The historic district commission shall adopt rules of procedure not inconsistent with the provisions of this part. The commission may adopt regulations not inconsistent with the provisions of this part to provide guidance to property owners as to factors to be considered in preparing an application for a certificate of appropriateness.

(f)) The historic district commission shall keep a permanent record of its resolutions, transactions and determinations and of the vote of each member participating therein.

(g) A copy of any ordinance creating an historic district adopted under authority of this part, amendments to any such ordinance, maps of any districts created under this part, annual reports and other publications of the historic district commission and the roster of membership of such commission shall be transmitted to the Connecticut Commission on Culture and Tourism. The historic district commission shall also file with the Connecticut Commission on Culture and Tourism at least once every year a brief summary of its actions during that year, including a statement of the number and nature of certificates of appropriateness issued, any changes in the membership of the commission and any other information deemed appropriate by the historic district commission.

(h) The historic district commission may accept grants and gifts, employ clerical and technical assistance or consultants and incur other expenses appropriate to the carrying on of its work, subject to appropriation by the municipality or receipt of such grants or gifts and may expend the same for such purposes.

(i) A municipality which has more than one historic district may establish more than one historic district commission if the districts are not contiguous.

(j) Any historic district commission established under this section may, unless prohibited by charter, ordinance or special act: (1) Make periodic reports to the legislative body; (2) provide information to property owners and others involving the preservation of the district; (3) suggest pertinent legislation; (4) initiate planning and zoning proposals; (5) cooperate with other regulatory agencies and civic organizations and groups interested in historic preservation; (6) comment on all applications for zoning variances and special exceptions where they affect historic districts; (7) render advice on sidewalk construction and repair, tree planting, street improvements and the erection or alteration of public buildings not otherwise under its control where they affect historic districts; (8) furnish information and assistance in connection with any capital improvement program involving historic districts; (9) consult with groups of experts.

(1961, P.A. 430, S. 3; P.A. 77-338, S. 2; P.A. 80-314, S. 3; P.A. 86-105, S. 2; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: P.A. 77-338 added Subsec. (b) re procedure for inclusion of individual's property in district after its establishment; P.A. 80-314 deleted previous Subsec. (b), inserted new material concerning enlarging districts or creating new ones and ordinance amendments as Subsecs. (b) and (c), placed provisions for commission membership, appointments, etc. in Subsec. (d) rather than Subsec. (a) as previously, amending provisions for alternate members and adding provision concerning vacancies and reappointments, placed provision for adopting rules in Subsec. (e) rather than Subsec. (a) and added provision concerning regulations providing guidance for property owners in preparing applications, added Subsecs. (f) and (g) re permanent records and information required to be sent to the state historical commission, amended provision re acceptance of grants and gifts and employment of personnel, formerly in Subsec. (a), and designated it as Subsec. (h) and added Subsecs. (i) and (j) re multiple commissions and further powers; P.A. 86-105 amended Subsec. (d) to require that one or more residents of historic district be included on commission as members or alternates; June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727.

Subsec. (j):

Cited. 227 C. 71.

Sec. 7-147d. Certificate of appropriateness: Parking areas. (a) No building or structure shall be erected or altered within an historic district until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to the historic district commission and approved by said commission.

(b) No building permit for erection of a building or structure or for alteration of an exterior architectural feature within an historic district and no demolition permit for demolition or removal of a building or structure within an historic district shall be issued by a municipality or any department, agency or official thereof until a certificate of appropriateness has been issued. A certificate of appropriateness shall be required whether or not a building permit is required.

(c) The historic district commission may request such plans, elevations, specifications, material and other information, including in the case of demolition or removal, a statement of the proposed condition and appearance of property after such demolition or removal, as may be reasonably deemed necessary by the commission to enable it to make a determination on the application. The style, material, size and location of outdoor advertising signs and bill posters within an historic district shall also be under the control of such commission. The provisions of this section shall not be construed to extend to the color of paint used on the exterior of any building or structure.

(d) No area within an historic district shall be used for industrial, commercial, business, home industry or occupational parking, whether or not such area is zoned for such use, until after an application for a certificate of appropriateness as to parking has been submitted to the commission and approved by said commission. The provisions of this section shall apply to the enlargement or alteration of any such parking area in existence on October 1, 1973.

(1961, P.A. 430, S. 4; 1963, P.A. 600, S. 2; P.A. 73-473, S. 1; P.A. 80-314, S. 4.)

History: 1963 act redefined "exterior architectural features", deleted stone walls, fences, signs, light fixtures, steps and paving from purview of certificate and excluded exterior paint color from provisions of section; P.A. 73-473 added Subsec. (b) re parking areas; P.A. 80-314 deleted "restored, moved or demolished" and removed definition of "exterior architectural features" from Subsec. (a), added Subsec. (b) re certificates of appropriateness, added Subsec. (c) including provisions re signs and exterior paint color, previously in Subsec. (a), and stating what information is necessary for commission's decision on application and relettered former Subsec. (b) as Subsec. (d).

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596.

Cited. 29 CA 28.

Subsec. (d):

A reading of the word "occupational" that restricts it strictly to for-profit commercial or industrial uses would render other words unnecessary surplusage, which would violate basic tenet of statutory construction that legislature does not intend to enact meaningless provisions. 284 C. 838. Subsec. plainly and unambiguously encompasses parking for private elementary educational facilities because legislature drafted statute with language clearly intended to subject a broad variety of nonresidential parking uses to historic district regulation. Id. Legislature's enactment of Sec. 7-147k(b) which exempts from provisions of historic district act "any property owned by a nonprofit institution of higher education, for as long as a nonprofit institution of higher education owns such property" further supports a construction of Subsec. subjecting nonprofit private elementary school to jurisdiction of the commission. Id.

Sec. 7-147e. Application for certificate. Hearing. Approval. (a) The historic district commission shall hold a public hearing upon each application for a certificate of appropriateness unless the commission determines that such application involves items not subject to approval by the commission. The commission shall fix a reasonable time and place for such hearing. Notice of the time and place of such hearing shall be given by publication in the form of a legal advertisement appearing in a newspaper having a substantial circulation in the municipality not more than fifteen days nor less than five days before such hearing.

(b) Unless otherwise provided by ordinance, a majority of the members of the commission shall constitute a quorum and the concurring vote of a majority of the members of the commission shall be necessary to issue a certificate of appropriateness. Within not more than sixty-five days after the filing of an application as required by section 7-147d, the commission shall pass upon such application and shall give written notice of its decision to the applicant. When a certificate of appropriateness is denied, the commission shall place upon its records and in the notice to the applicant the reasons for its determination, which shall include the bases for its conclusion that the proposed activity would not be appropriate. In the notice to the applicant the commission may make recommendations relative to design, arrangement, texture, material and similar features. The commission may issue a certificate of appropriateness with stipulations. Evidence of approval, as referred to in section 7-147d, shall be by certificate of appropriateness issued by the commission. Failure of the commission to act within said sixty-five days shall constitute approval and no other evidence of approval shall be needed.

(1961, P.A. 430, S. 5, 7; 1969, P.A. 37; P.A. 73-473, S. 2; P.A. 80-314, S. 5; P.A. 86-105, S. 3.)

History: 1969 act changed deadline for commission action in Subsec. (a) from 60 to 120 days; P.A. 73-473 specified parking as well as exterior architectural features as concern of certificate of appropriateness; P.A. 80-314 deleted reference specifying parking or exterior architectural features, changed number of times notice to appear in newspaper from seven to two and add specific time requirements, deleted requirement that commission record applications and activities and deleted former Subsec. (b) and placed in new Subsec. (b) procedure for action on application, changing deadline for action to 65 days, adding provisions re quorum, voting and denial of application or issuance with stipulations; P.A. 86-105 reduced newspaper notice requirements to one publication and provided that the bases for commission's determination shall be included in any notice of denial of certificate of appropriateness.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596.

Subsec. (a):

Failure to republish notice of continuance of a hearing in newspaper did not violate Subsec. 49 CS 498.

Subsec. (b):

In appeal from a decision by historic district commission, reviewing courts are limited to determining whether reason or reasons stated by commission are supported by substantial evidence in the record. 285 C. 755.

Although commission mailed the notice of the denial of the application to applicant 68 days after the filing of the application, applicant was not entitled to automatic approval of the application on that basis since commission had acted within 65 days after the filing of the application and applicant had actual notice of the commission's decision. 108 CA 682.

Sec. 7-147f. Considerations in determining appropriateness. Solar energy systems. (a) If the commission determines that the proposed erection, alteration or parking will be appropriate, it shall issue a certificate of appropriateness. In passing on appropriateness as to exterior architectural features, buildings or structures, the commission shall consider, in addition to other pertinent factors, the type and style of exterior windows, doors, light fixtures, signs, above-ground utility structures, mechanical appurtenances and the type and texture of building materials. In passing upon appropriateness as to exterior architectural features the commission shall also consider, in addition to any other pertinent factors, the historical and architectural value and significance, architectural style, scale, general design, arrangement, texture and material of the architectural features involved and the relationship thereof to the exterior architectural style and pertinent features of other buildings and structures in the immediate neighborhood. No application for a certificate of appropriateness for an exterior architectural feature, such as a solar energy system, designed for the utilization of renewable resources shall be denied unless the commission finds that the feature cannot be installed without substantially impairing the historic character and appearance of the district. A certificate of appropriateness for such a feature may include stipulations requiring design modifications and limitations on the location of the feature which do not sig-

nificantly impair its effectiveness. In passing upon appropriateness as to parking, the commission shall take into consideration the size of such parking area, the visibility of cars parked therein, the closeness of such area to adjacent buildings and other similar factors.

(b) In its deliberations, the historic district commission shall act only for the purpose of controlling the erection or alteration of buildings, structures or parking which are incongruous with the historic or architectural aspects of the district. The commission shall not consider interior arrangement or use. However, the commission may recommend adaptive reuse of any buildings or structures within the district compatible with the historic architectural aspects of the district.

(1961, P.A. 430, S. 8; P.A. 73-473, S. 3; P.A. 80-314, S. 6; P.A. 81-326.)

History: P.A. 73-473 added specific provisions concerning certificates of appropriateness for parking; P.A. 80-314 added Subsec. (b) re exclusion of consideration of interior space except to recommend adaptive reuse and expanded considerations for certificate concerning exterior features with specific references to doors, windows, signs, etc.; P.A. 81-326 added provisions concerning issuance of certificate of appropriateness for exterior architectural feature designed for utilization of renewable resources.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596. Cited. 227 C. 71.

Subsec. (a):

Commission may consider historic value and significance of buildings in their existing locations, including outbuildings, as a "pertinent factor" in denying an application for alterations. 285 C. 755.

Sec. 7-147g. Variations, permissible when. Where, by reason of topographical conditions, district borderline situations or because of other unusual circumstances solely with respect to a certain parcel of land and not affecting generally the district in which it is situated, the strict application of any provision of this part would result in exceptional practical difficulty or undue hardship upon the owner of any specific property, the commission in passing upon applications shall have power to vary or modify strict adherence to said sections or to interpret the meaning of said sections so as to relieve such difficulty or hardship; provided such variance, modification or interpretation shall remain in harmony with the general purpose and intent of said sections so that the general character of the district shall be conserved and substantial justice done. In granting variations, the commission may impose such reasonable and additional stipulations and conditions as will, in its judgment, better fulfill the purposes of said sections. In addition to the filing required by subsection (b) of section 7-147e, the commission shall, for each variation granted, place upon its records and in the notice to the applicant the reasons for its determinations.

(1961, P.A. 430, S. 9; P.A. 80-314, S. 7.)

History: P.A. 80-314 required that record of granted variance and commission's reasons for granting it be kept.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596.

Sec. 7-147h. Action by commission to prevent illegal acts. (a) If any provision of this part or any action taken or ruling made by the historic district commission pursuant to the provisions of said sections or of any regulation or ordinance adopted under said sections has been violated, the commission may, in addition to other remedies, institute an action in the superior court for the judicial district wherein such violation exists, which court shall have jurisdiction to restrain such violation and to issue orders directing that the violation be corrected or removed. Such order may direct the removal of any building, structure or exterior architectural feature erected in violation of said sections or any bylaw or ordinance adopted under said sections or the substantial restoration of any building, structure, or exterior architectural feature altered or demolished in violation of said sections or any regulation or ordinance adopted under said sections. Regulations and orders of the commission issued pursuant to said sections, or to any regulation or ordinance adopted under said sections, shall be enforced by the zoning enforcement official or building inspector or by such other person as may be designated by ordinance, who may be authorized to inspect and examine any building, structure, place or premises and to require in writing the remedying of any condition found to exist therein or thereon in violation of any provision of the regulations or orders made under the authority of said sections or of any regulation or ordinance adopted under said sections.

(b) The owner or agent of any building, structure or place where a violation of any provision of this part or of any

regulation or ordinance adopted under said sections has been committed or exists, or the lessee or tenant of an entire building, entire structure or place where such violation has been committed or exists, or the owner, agent, lessee or tenant of any part of the building, structure or place in which such violation has been committed or exists, or the agent, architect, builder, contractor, or any other person who commits, takes part or assists in any such violation or who maintains any building, structure or place in which any such violation exists, shall be fined not less than ten dollars nor more than one hundred dollars for each day that such violation continues; but, if the offense is wilful, the person convicted thereof shall be fined not less than one hundred dollars nor more than two hundred fifty dollars for each day that such violation continues. The superior court for the judicial district wherein such violation continues or exists shall have jurisdiction of all such offenses, subject to appeal as in other cases. Each day that a violation continues to exist shall constitute a separate offense. All costs, fees and expenses in connection with actions under this section may, in the discretion of the court, be assessed as damages against the violator, which, together with reasonable attorney's fees, may be awarded to the historic district commission which brought such action. Any funds collected as fines pursuant to this section shall be used by the commission to restore the affected buildings, structures, or places to their condition prior to the violation wherever possible and any excess shall be paid to the municipality in which the district is situated.

(1961, P.A. 430, S. 10; P.A. 73-473, S. 4; P.A. 74-183, S. 166, 291; P.A. 76-436, S. 145, 681; P.A. 78-280, S. 1, 127; P.A. 80-314, S. 8.)

History: P.A. 73-473 included reference to parking; P.A. 74-183 substituted court of common pleas for circuit court and included reference to "county or judicial district"; P.A. 76-436 substituted superior court for court of common pleas, effective July 1, 1978; P.A. 78-280 deleted reference to "county"; P.A. 80-314 divided section into Subsecs. (a) and (b), replaced former provisions for proceedings to prevent unlawful acts with provisions for proceedings in superior court and added provisions concerning court costs, attorneys' fees and fines.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. Cited. 196 C. 596.

Sec. 7-147i. Appeals. Any person or persons severally or jointly aggrieved by any decision of the historic district commission or of any officer thereof may, within fifteen days from the date when such decision was rendered, take an appeal to the superior court for the judicial district in which such municipality is located, which appeal shall be made returnable to such court in the same manner as that prescribed for other civil actions brought to such court. Notice of such appeal shall be given by leaving a true and attested copy thereof in the hands of or at the usual place of abode of the chairman or clerk of the commission within twelve days before the return day to which such appeal has been taken. Procedure upon such appeal shall be the same as that defined in section 8-8.

(1961, P.A. 430, S. 11; P.A. 76-436, S. 282, 681; P.A. 78-280, S. 1, 127; P.A. 80-314, S. 9.)

History: P.A. 76-436 substituted superior court for court of common pleas and added reference to judicial district, effective July 1, 1978; P.A. 78-280 deleted reference to county; P.A. 80-314 provided that appeal be made returnable to court in same manner as that prescribed for "other" civil actions.

See Sec. 51-197b re administrative appeals.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727. In appeals from administrative zoning decisions, decisions will be invalidated even if they were reasonably supported by the record, if they were not supported by substantial evidence in the record. In an appeal from decision of a commission, the record is reviewed to determine whether there is factual support for commission's decision. Should substantial evidence exist in record to support any basis or stated reason for commission's decision, the court must sustain that decision. 284 C. 838. Although judicial review of land use decisions is deferential, it is not a rubber stamp as a court cannot take view in every case that discretion exercised by local zoning authority must not be disturbed, for if it did the right of appeal would be empty. Id. Although defendant's decision in this case was guided by proper statutory factors under Sec. 7-147f, the application of those factors was not supported by substantial evidence and, therefore, was an abuse of its discretion. Id. Because neighborly animosity and outcry are not, without more, factors for defendant's consideration under Sec. 7-147f(a), testimony does not support the defendant's conclusion in this case. Id.

If an appeal has been taken and the trial court remands a case to the commission, the scope of the remand order determines the finality of the trial court's judgment for appeal purposes. 108 CA 682.

Sec. 7-147j. Exempted acts. Delay of demolition. (a) Nothing in this part shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in the historic district which does not involve a change in the appearance or design thereof; nor to prevent the erection or alteration of any such feature which the building inspector or a similar agent certifies is required by the public safety because of a condition which is unsafe or dangerous due to deterioration; nor to prevent the erection or alteration of any such feature under a permit issued by a building inspector

or similar agent prior to the effective date of establishment of such district.

(b) If a building in an historic district is to be demolished, no demolition shall occur for ninety days from issuance of a demolition permit if during such time the historic district commission or the Connecticut Commission on Culture and Tourism is attempting to find a purchaser who will retain or remove such building or who will present some other reasonable alternative to demolition. During such ninety-day period the municipality may abate all real property taxes. At the conclusion of such ninety-day period, the demolition permit shall become effective and the demolition may occur. Nothing in this section shall be construed to mandate that the owner of such property sell such property or building.

(1961, P.A. 430, S. 6; 1963, P.A. 600, S. 3; P.A. 80-314, S. 10; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: 1963 act deleted restriction on maintenance or repairs involving a change of material or outward appearance; P.A. 80-314 deleted references to construction, reconstruction and demolition and inserted references to "erection" and added Subsec. (b) re demolition procedure; June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

Cited. 153 C. 160. Cited. 171 C. 199. Cited. 189 C. 727.

Sec. 7-147k. Prior districts unaffected. Validation of prior creations and actions. Nonprofit institutions of higher education excluded. (a) The provisions of this part shall in no way impair the validity of any historic district previously established under any special act or the general statutes. Any and all historic districts created under the general statutes, prior to October 1, 1980, otherwise valid except that such districts, district study committees, municipalities or officers or employees thereof, failed to comply with the requirements of any general or special law, and any and all actions of such districts or historic district commission, are validated.

(b) The provisions of this part shall not apply to any property owned by a nonprofit institution of higher education, for as long as a nonprofit institution of higher education owns such property.

(1961, P.A. 430, S. 12; P.A. 80-314, S. 11; P.A. 06-196, S. 39.)

History: P.A. 80-314 expanded validation to cover districts created before October 1, 1980 and added Subsec. (b) excepting property of nonprofit higher education institutions from provisions of Secs. 7-147a to 7-147k; P.A. 06-196 made a technical change in Subsec. (b), effective June 7, 2006.

Cited. 171 C. 199. Cited. 189 C. 727.

Subsec. (a):

Validation of the Farmington Historic District by this statute rendered moot the basis for complaint. 189 C. 727.

Subsec. (b):

Where express exceptions are made, legal presumption is legislature did not intend to save other cases from operation of the statute. The enactment of section indicates that legislature, when it desires to do so, knows how to exempt specific kinds of educational institutions from historic district regulation. 284 C. 838.

Secs. 7-147l and 7-147m. Method of balloting; eligibility to vote; balloting on prior districts. Sections 7-147l and 7-147m are repealed.

(1963, P.A. 600, S. 4, 5; 1971, P.A. 333; 1972, P.A. 127, S. 8; P.A. 75-158; P.A. 78-285; P.A. 80-314, S. 12.)

Secs. 7-147n and 7-147o. Reserved for future use.

PART I*

Historic Properties

*Cited. 196 C. 596.

Sec. 7-147p. Historic property ordinances authorized. Definitions. (a) As used in this part: "Historic property" means any individual building, structure, object or site that is significant in the history, architecture, archaeology and culture of the state, its political subdivisions or the nation and the real property used in connection therewith; "altered" means changed, modified, rebuilt, removed, demolished, restored, razed, moved or reconstructed; "erected" means constructed, built, installed or enlarged; "exterior architectural features" means such portion of the exterior of a structure or building as is open to view from a public street, way or place; "building" means a combination of materials forming a shelter for persons, animals or property; "structure" means any combination of materials, other than a building, which is affixed to the land, and shall include, but not be limited to, signs, fences and walls; "municipality" means any town, city, borough, consolidated town and city or consolidated town and borough.

(b) Any municipality may, by ordinance and in conformance with the standards and criteria formulated by the Connecticut Commission on Culture and Tourism, designate within its confines an historic property or properties to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of the distinctive characteristics of individual buildings and places associated with the history of or indicative of a period or style of architecture of the municipality, of the state or of the nation.

(c) The legislative body of any municipality may make appropriations for the purpose of carrying out the provisions of this part.

(P.A. 84-286, S. 1; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

Sec. 7-147q. Procedures for establishment of historic properties. Prior to the designation of an historic property or properties, the following steps shall be taken:

(a) The legislative body shall appoint or authorize the chief elected official of the municipality to appoint an historic properties study committee for the purpose of making an investigation of one or more proposed historic properties. The legislative body of a municipality which proposes to establish more than one historic property may establish more than one committee. An already existing historic properties commission or an historic district commission established in the municipality pursuant to part I of this chapter may be appointed to make this investigation. Each committee established under the provisions of this section shall consist of five regular and three alternate members who shall be electors of the municipality holding no salaried municipal office. Such alternate members shall, when seated as provided in this section, have all powers and duties of a member of the committee. If a regular member of such committee is absent or has a conflict of interest, the chairman of the committee shall designate an alternate to so act, choosing alternates in rotation so that they shall act as nearly equal a number of times as possible. If any alternate is not available in accordance with such rotation, such fact shall be recorded in the minutes of the meeting.

(b) The historic properties study committee shall investigate and submit a report which shall include the following: (1) An analysis of the historic significance and architectural merit of the buildings, structures, objects or sites proposed as historic properties; (2) a map showing the exact boundaries of the area to be designated as the historic property or properties; (3) a proposed ordinance or proposed ordinances designed to designate and provide for the protection of an historic property or properties in accordance with the provisions of this part; and (4) such other matters as the committee may deem necessary or advisable.

(c) The historic properties study committee shall transmit copies of its report to the Connecticut Commission on Culture and Tourism, the planning commission and zoning commission, or the combined planning and zoning commission, of the municipality, if any, and, in the absence of such a planning commission, zoning commission or combined planning and zoning commission, to the chief elected official of the municipality for their comments and recommendations. In addition to such other comments and recommendations as it may make, the Connecticut Commission on Culture and Tourism may recommend either approval, disapproval, modification, alteration or rejection of the proposed ordinance or ordinances and of the boundaries of each proposed historic property. Each such commission, board or individual shall deliver such comments and recommendations to the committee within sixty-five days of the date of transmission of such report. Failure to deliver such comments and recommendations shall be taken as approval of the report of the committee.

(d) The historic properties study committee shall hold a public hearing on the designation of each proposed historic property not less than sixty-five nor more than one hundred thirty days after the transmission of the report to each party as provided in subsection (c) of this section, except that, if all such parties have delivered their comments and recommendations to the committee, such hearing may be held less than sixty-five days after the transmittal of the report. The comments and recommendations received pursuant to subsection (c) of this section shall be read in full at the public hearing.

(e) Notice of the time and place of such hearing shall be given as follows: (1) Written notice of the time, place and purpose of such hearing, postage prepaid, shall be mailed by certified mail to the owner or owners of record of the real property to be included in each proposed historic property, as they appear on the last-completed grand list, at the addresses shown thereon, at least fifteen days before the time set for such hearing, together with a copy of the report of the historic properties study committee or a fair and accurate synopsis of such report. A complete copy of the report, a copy of all recommendations made under subsection (c) of this section, a map showing the boundaries of the real property to be included in each proposed historic property and a copy of the proposed ordinance shall be available at no charge from the town clerk during business hours or shall be mailed, upon request, to any owner of record of real property in the proposed historic property or properties with the notice of the hearing; and (2) by publication of such notice in the form of a legal advertisement appearing in a newspaper having a substantial circulation in the municipality at least twice, at intervals of not less than two days, the first not more than fifteen days nor less than ten days and the last not less than two days before such hearing.

(f)) The historic properties study committee shall submit its report with any changes made following the public hearing, along with any comments or recommendations received pursuant to subsection (c) of this section, and such other materials as the committee may deem necessary or advisable to the legislative body of the municipality within sixty-five days after the public hearing.

(g) The owner or owners of record of a proposed historic property may object to the proposed designation by submitting to the historic properties study committee or to the legislative body of the municipality a notarized statement certifying that the person filing such objection is the entire or partial owner of the property and objects to the designation. Unless persons holding fifty per cent or more of the ownership interest in a proposed historic property object to the proposed designation within thirty days following the public hearing held pursuant to subsection (d) of this section, the legislative body of the municipality shall, by majority vote, take one of the following steps: (1) Accept the report of the committee as to the proposed historic property and enact an ordinance to designate the historic property and provide for its regulation in accordance with the provisions of this part; (2) reject the report of the committee, stating its reasons for such rejection; or (3) return the report to the historic properties study committee, with such amendments and revisions as it may deem advisable, for consideration by the committee. The committee shall, within sixty-five days of such return, submit an amended report to the legislative body and mail by certified mail a copy of the amended report to the owner or owners of record of each proposed historic property covered by the report. The committee need not hold a public hearing other than the one provided for in subsection (d) of this section. Unless persons holding fifty per cent or more of the ownership interest in a proposed historic property object to the proposed designation within thirty days of receipt of the amended report by written submission in the manner set forth in this subsection, the legislative body of the municipality may accept or reject the amended report as provided in this subsection.

(h) Any ordinance, or amendment thereof, enacted pursuant to this part, which designates or alters historic property boundaries, shall contain a legal description of the area to be included within each historic property. The legislative body, when it passes such an ordinance, or amendment thereof, shall transmit to the municipal clerk a copy of the ordinance or amendment thereof. Such ordinance, or amendment thereof, shall be recorded in the land records of the municipality in which such real property is located and indexed by the municipal clerk in the grantor index under the names of the owners of record of such property.

(P.A. 84-286, S. 2; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

Sec. 7-147r. Historic properties commission. (a) The first ordinance enacted by a municipality to designate any historic properties shall provide for the creation of an historic properties commission and for the termination of the historic properties study committee or committees. The historic properties commission shall administer the provisions of this part relative to all historic properties then or thereafter designated by the municipality and, relative to such historic properties, the commission shall have all of the powers and duties that historic district commissions have over historic districts pursuant to part I of this chapter except as is otherwise provided in this part. A municipality may designate an historic properties commission to administer historic districts in accordance with part I of this chapter in the event that no historic district commission exists when the historic properties commission is created. A municipality may designate an existing historic district commission to administer historic properties in accordance with this part.

(b) The historic properties commission may from time to time, in accordance with section 7-147q, initiate the designation of additional historic properties or the enlargement of the boundaries of an existing historic property.

(P.A. 84-286, S. 3.)

Sec. 7-147s. Certificate of appropriateness. (a) No building or structure located within the boundaries of an historic property shall be erected or altered until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to the historic properties commission and approved by such commission. No earthworks or site of recognized historic or archaeological importance within the boundaries of an historic property shall be altered until after an application for a certificate of appropriateness has been submitted to the historic properties commission and approved by said commission.

(b) No building permit for erection of a building or structure or for alteration of an exterior architectural feature within the boundaries of an historic property and no demolition permit for demolition or removal of a building or structure within the boundaries of an historic property shall be issued by a municipality or any department, agency or official thereof until a certificate of appropriateness has been issued. A certificate of appropriateness shall be required whether or not a building permit is required.

(c) The historic properties commission may request such plans, elevations, specifications, material and other information, including in the case of demolition or removal, a statement of the proposed condition and appearance of property after such demolition or removal, as may be reasonably deemed necessary by the commission to enable it to make a determination on the application. The style, material, size and location of outdoor advertising signs and bill posters within the boundaries of an historic property shall also be under the control of such commission. The provisions of this section shall not be construed to extend to the color of paint used on the exterior of any building or structure.

(d) No area within the boundaries of an historic property shall be used for industrial, commercial, business, home industry or occupational parking, whether or not such area is zoned for such use, until after an application for a certificate of appropriateness as to parking has been submitted to the commission and approved by said commission.

(P.A. 84-286, S. 4.)

Sec. 7-147t. Procedure for application for certificate. In reviewing and acting upon applications for certificates of appropriateness, the historic properties commission shall follow the procedures set forth in section 7-147e for use by historic district commissions in reviewing applications for certificates of appropriateness affecting historic districts.

(P.A. 84-286, S. 5.)

Sec. 7-147u. Considerations in determining appropriateness. Except as otherwise provided in this part, in reviewing and acting upon applications for certificates of appropriateness, the historic properties commission shall apply the same standards and take into account the same considerations as set forth in section 7-147f for use by historic district commissions in reviewing applications for certificates of appropriateness affecting historic districts. In passing upon the appropriateness of alterations to earthworks or sites of historic or archaeological importance, the commission shall consider, in addition to any other pertinent factors, their value and significance, size, design, arrangement, texture and materials. In its deliberations, the historic properties commission shall act only for the purpose of controlling the erection or alteration of buildings, structures, objects, sites or parking that are incongruous with the historic or architectural aspects of the historic property.

(P.A. 84-286, S. 6.)

Sec. 7-147v. Variations, permissible when. Where, by reason of topographical conditions or location or because of other unusual circumstances, the strict application of any provision of this part would result in exceptional practical difficulty or undue hardship upon the owner of the historic property, the commission in passing upon applications shall have power to vary or modify strict adherence to the provisions of this part, provided such variance or modification shall remain in harmony with the general purpose and intent of this part so that the historic and architectural aspects of the historic property shall be conserved. In granting variances or modifications, the commission may impose such reasonable stipulations and conditions as will, in its judgment, better fulfill the purposes of this part. The commission shall, for each variance or modification granted, place upon its records and in the notice to the applicant the reasons for its determinations.

(P.A. 84-286, S. 7.)

Sec. 7-147w. Action by commission to prevent illegal acts. If any provision of this part, or any action taken or ruling made by the historic properties commission pursuant to the provisions of this part or any regulation or ordinance adopted pursuant to this part, has been violated, the historic properties commission shall have, in addition to other remedies, those remedies available to historic district commissions as provided in section 7-147h.

(P.A. 84-286, S. 8.)

Sec. 7-147x. Appeals. Any person or persons severally or jointly aggrieved by any decision of the historic properties commission or of any officer thereof may appeal such decision in the same manner and according to the same procedure as set forth in section 7-147i for appeals from the decisions of the historic district commissions.

(P.A. 84-286, S. 9.)

Sec. 7-147y. Exempted acts. Delay of demolition. (a) Nothing in this part shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature within the boundaries of an historic property which does not involve a change in the appearance or design thereof; nor to prevent the erection or alteration of any such feature which the building inspector or a similar agent certifies is required by the public safety because of a condition which is unsafe or dangerous due to deterioration; nor to prevent the erection or alteration of any such feature under a permit issued by a building inspector or similar agent prior to designation of such historic property.

(b) If a building within the boundaries of an historic property is to be demolished, no demolition shall occur for ninety days from issuance of a demolition permit if during such time the historic properties commission or the Connecticut Commission on Culture and Tourism is attempting to find a purchaser who will retain or remove such building or

who will present some other reasonable alternative to demolition. During such ninety-day period the municipality may abate all real property taxes. At the conclusion of such ninety-day period, the demolition permit shall become effective and the demolition may occur. Nothing in this section shall be construed to mandate that the owner of such property is under any obligation to sell such property or building.

(P.A. 84-286, S. 10; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism.

APPENDIX B

Excerpts from Fairfield Code
Chapter 26: Historic Districts

- § 26-1. Old Post Road Historic District.
- § 26-2. Greenfield Hill Historic District.
- § 26-3. Southport Historic District.
- § 26-4. through 26-6. Reserved.
- § 26-7. Adoption of rules and regulations.
- § 26-7.1 Historic properties designation (Added 7-26-1999)
- § 26-7.2 Historic properties as stated (Added 9-23-2019)
- § 26-8. Construal.

HISTORY: Adopted by the Representative Town Meeting of the Town of Fairfield as Ch. 10 the Code of the Town of Fairfield 1968. Amendments noted where applicable.)

GENERAL REFERENCES

Commissions generally – See Charter.

§ 26-1 Old Post Road Historic District.

An historic district is hereby established in the Town, the boundaries of which are shown on the map entitled "Historic District, Fairfield, Connecticut," which map is filed in the office of the Town Clerk, and which district is more particularly bounded and described as follows:

A.
Beginning at a point of intersection of the center line of Turney Creek and the southerly street line of the Old Post Road; thence southerly along the center line of Turney Creek for a distance of one hundred forty feet, more or less, to a point of intersection with a line which is parallel to and one hundred twenty-five feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and one hundred twenty-five feet southerly of the southerly street line of the Old Post Road for a distance of four hundred ten feet, more or less, to a point of intersection with the westerly property line of land now or formerly of David and Jean H. Whitney; thence southerly along the westerly property line of land now or formerly of David and Jean H. Whitney for a distance of seventy-five feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road for a distance of one hundred feet, more or less, to a point of intersection with the easterly property line of land now or formerly of Lawrence and Doris N. Hemmendinger; thence northerly along the westerly property line of land now or formerly of Lawrence and Doris N. Hemmendinger and Ernest M. and Hedwig D. Rappolt for a distance of seventy-five feet, more or less, to a point of intersection with a line which is parallel to and one hundred twenty-five feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and one hundred twenty-five feet southerly of the southerly street line of the Old Post Road for a distance of one thousand sixty feet, more or less, to a point of intersection with the westerly street line of South Benson Road; thence southerly along the westerly street line of South Benson Road for a distance of twenty-five feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road for a distance of one hundred thirty feet, more or less, to a point of intersection with the easterly property line of land now or formerly of Robert G. and Jean D. Lee; thence southerly along the easterly property line of land now or formerly of Robert G. and Jean D. Lee for a distance of fifty feet, more or less, to a point of intersection with a line which is parallel to and two hundred fifty feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and two hundred fifty feet southerly of the southerly street line of the Old Post Road for a distance of three hundred feet, more or less, to a point of intersection with the easterly property line of land now or formerly of Joseph A.

and Susan G. Racioppi; thence northerly along the easterly property line of land now or formerly of Joseph A. and Susan G. Racioppi and Agnes G. Fairfield for a distance of fifty feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road for a distance of four hundred seventy feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet easterly of the easterly street line of Beach Road; thence southerly along a line which is parallel to and two hundred feet easterly of the easterly street line of Beach Road for a distance of six hundred fifty feet, more or less, to a point of intersection with the northerly street line of Sunnieholm Drive; thence westerly along the northerly street line of Sunnieholm Drive for a distance of two hundred seventy feet, more or less, and extending to a point of intersection with the westerly street line of Beach Road; thence southerly along the westerly street line of Beach Road for a distance of four hundred seventy feet, more or less, to a point of intersection with the northerly property line of land now or formerly of Edward A. Wenzel; thence westerly along the northerly property line of land now or formerly of Edward A. Wenzel, Town of Fairfield and Sybil B. McLaughlin, for a distance of one thousand one hundred seventy feet, more or less, to a point of intersection with the easterly street line of Penfield Road; thence northerly along the easterly street line of Penfield Road for a distance of eight hundred ten feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road; thence westerly along a line which is parallel to and two hundred feet southerly of the southerly street line of the Old Post Road for a distance of six hundred seventy feet, more or less, to a point of intersection with the easterly property line of land now or formerly of Donal M. and Eleanor D. Collimore; thence northerly along the easterly property line of land now or formerly of Donal M. and Eleanor D. Collimore for a distance of two hundred seventy feet, more or less, and extending to a point of intersection with the northerly street line of the Old Post Road; thence westerly along the northerly street line of the Old Post Road for a distance of one hundred ninety feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet westerly of the easterly street line of the Old Post Road; thence northerly along a line which is parallel to and two hundred feet westerly of the easterly street line of the Old Post Road for a distance of eight hundred thirty feet, more or less, to a point of intersection with the westerly extension of the southerly property line of land now or formerly of the City Trust Company; thence easterly along the extension of and the southerly property line of land now or formerly of the City Trust Company for a distance of two hundred feet, more or less, to a point of intersection with the westerly street line of the Old Post Road; thence southerly along the westerly street line of the Old Post Road for a distance of sixty feet, more or less, to a point of intersection with the westerly extension of the southerly property line of land of the Town; thence easterly along the extension of and the southerly property line of land of the Town for a distance of two hundred seventy feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet easterly of the easterly street line of the Old Post Road; thence southerly along a line which is parallel to and two hundred feet easterly of the Old Post Road for a distance of five hundred seventy feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet northerly of the northerly street line of the Old Post Road; thence easterly along a line which is parallel to and two hundred feet northerly of the northerly street line of the Old Post Road for a distance of one thousand one hundred fifty feet, more or less, to a point of intersection with the westerly property line of land now or formerly of the First Church Congregational in Fairfield; thence southerly along the westerly property line of land now or formerly of the First Church Congregational in Fairfield for a distance of fifty feet, more or less, to a point of intersection with a line which is parallel to and one hundred fifty feet northerly of the northerly street line of the Old Post Road; thence easterly along a line which is parallel to and one hundred fifty feet northerly of the northerly street line of the Old Post Road for a distance of two hundred forty feet, more or less, to a point of intersection with the easterly street line of Beach Road; thence northerly along the easterly street line of Beach Road for a distance of fifty feet, more or less, to a point of intersection with a line which is parallel to and two hundred feet northerly of the northerly street line of the Old Post Road; thence easterly along a line which is parallel to and two hundred feet northerly of the northerly street line of the Old Post Road for a distance of one thousand one hundred feet, more or less, to a point of intersection with the westerly street line of South Benson Road; thence southerly along the westerly street line of South Benson Road for a distance of one hundred ten feet; more or less, to a point of intersection with a line which is parallel to and one hundred twenty-five feet northerly of the northerly street line of the Old Post Road; thence easterly along a line which is parallel to and one hundred twenty-five feet northerly of the northerly street line of the Old Post Road for a distance of one thousand three hundred twenty feet, more or less, to a point of intersection with the westerly street line of the Post Road (U.S. Route No. 1); thence southerly along the westerly street line of the Post Road (U.S. Route No. 1) for a distance of one hundred ninety feet, more or less, and extending to the point of beginning.

§ 26-2 Greenfield Historic District.

An historic district is hereby established in Greenfield Hill to be known as the "Greenfield Hill Historic District," the boundaries of which are shown on a map entitled, "Historic District, Greenfield Hill, Town of Fairfield," and which map is filed in the office of the Town Clerk. Such district being more particularly bounded and described as follows:

A.
The village green and the adjacent properties on Meeting House Lane, Hillside Road and Old Academy Road, the Greenfield Hill Congregational Church and Church House, and extending southerly along both sides of Bronson Road to and including the old cemetery, and southerly along both sides of Hillside Road to a point below Verna Hill Road, including therein the following parcels of property as recorded in the Town Assessor's office:

Map No.	Parcel No.
171	28-32, inclusive
173	17-19, inclusive
173	28,29
173	35-37, inclusive
173	43,44
173	54-56, inclusive
173	60-85, inclusive
223	1, 10,11

§ 26-3 Southport Historic District.

A. [Amended 1-23-1995]

An historic district is hereby established in Southport to be known as the "Southport Historic District," the boundaries of which are shown on a map entitled, "Southport Historic District, Town of Fairfield," which map is filed in the office of the Town Clerk. Such district being more particularly bounded and described as follows:

(1)
The Southport Historic District is generally bounded on the north by the southerly line of the New York, New Haven & Hartford Railroad Company, on the south by the Mill River and Southport Harbor, on the west by Old South Road, including both sides, and on the east by Rose Hill Road, including both sides, Church Street and the west side of Prospect Lane. The east extension boundary crosses Prospect Lane in a northerly direction to the northwest corner of Lot 55 (Map 241). At said point the boundary runs around the north, east and south property lines of said lot and returns across Prospect Lane to the existing Southport Historic District boundary, then returns along said boundary in a northwesterly direction to the point of beginning. Said district includes therein the following parcels of property as recorded in the Town Assessor's office:

Map No.	Tax Parcel No.
241	1-27, inclusive
241	34-53, inclusive
241	55
241	72-76, inclusive
241	79-87, inclusive
241	93, except that portion thereof used for commercial purposes
241	94-151
241	156-157
241	165-168, inclusive
241	186-201, inclusive
241	201A-202A
241	202-205, inclusive
241	210-213, inclusive
241	214, that portion fronting on Pequot Avenue to a depth of 200 feet
231	418-427, inclusive
231	441
231	453-455, inclusive

B. Spruce Street Extension. The existing Southport Historic District established in Southport, known as the "Southport Historic District," the boundaries of which are shown on a map entitled, "Southport Historic District, Town of Fairfield," shall be amended to include an extension. Upon adoption of this ordinance, a map entitled "Southport Historic District, Town of Fairfield, amended 2007," shall be filed in the office of the Fairfield Town Clerk, which will include the extension bounded and described as follows:

[Added 10-22-2007]

(1) The existing northern boundary of the Southport Historic District shall be amended and generally bounded to include both sides of Spruce Street, to No. 100 on the east side and to Rennell Drive on the west and that portion of the railroad easement that connects with the existing historic district and includes the railroad stations on both sides of the tracks.

(2) Said extension includes therein the following parcels of property as recorded in the Assessor's Office:

Map No.	Tax Parcel No.
241	181
241	221-226, inclusive
243	25-27, inclusive
243	39-41, inclusive

Editor's Note: Former §§ 26-4 through 26-6, concerning the Historic Commission, were repealed 9-28-1998. See § 10.14 of the Charter.

§ 10.14. Historic District Commission.

A. Members and terms. The Historic District Commission shall consist of five members, no more than three of whom shall be registered with the same political party, and three alternate members, no more than two of whom shall be registered with the same political party. Both members and alternate members shall be appointed by the Board of Selectmen, with the advice and consent of the RTM. Terms of membership shall be for five years and shall be staggered so that no more than one member's term and one alternate member's term expires in each year.

B. Powers and duties. The Historic District Commission shall have the powers and duties conferred upon historic district commissions and historic properties commissions generally by Chapter 97a of the General Statutes (C.G.S. § 7-147a et seq.).

§ 26-7 Adoption of rules and regulations.

The Historic District Commission shall adopt regulations and rules of procedure and shall be subject to all of the requirements imposed by the state statutes and the Charter regarding the administration and operation of the Commission.

§ 26-7.1 Historic properties designation.

[Added 7-26-1999]

The Historic District Commission is authorized to study and make recommendations to the Representative Town Meeting to establish additional historic properties from time to time as the Historic District Commission sees fit to make such studies and recommendations. Only those properties authorized in writing by the owner or owners of record shall be recommended by the Historic District Commission and designated by the Representative Town Meeting as historic properties.

§ 26-7.2 Historic properties as stated.

[Added 9-23-2019]

The following properties have been designated as historic properties by the Representative Town Meeting: 1520 Bronson Road, 506 Jennings Road, 5210 Congress street, 230 Unquowa Road, 449 Mill Plain Road, 1135 Mill Hill Road, 170 Pequot Avenue, 375 Warner Hill Road, 12 Ermine Street, and 554 Tunxis Hill Road.

§ 26-8 Construal

Nothing contained in this chapter shall relieve any property owner of complying with the requirements of any other state statutes, this Code or municipal ordinances or regulations affecting the uses of land within the Town.

APPENDIX C

Selected Bibliography

Barber, George F. **The Cottage Souvenir #2**. Watkins Glen, New York: American Life Foundation and Study Institute, 1982.

A repository of artistic cottage architecture, this reprint pattern book contains some outrageous examples of late 19th century styles.

Benjamin, Asher. **The Architect or Practical House Carpenter**. 1830. Reprint. New York: Dover Publications, 1988. Along with Benjamin's **The American Builder's Companion**, published in 1827, also reprinted by Dover, this provides a useful guide to Greek Revival house details.

Bicknell, A.J. **Bicknell's Village Builder & Supplement**. 1872. Reprint. Watkins Glen, New York: American Life Foundation and Study Institute, 1976.

Features plans, elevations and details for Victorian Gothic and Second Empire style houses.

Bicknell, A.J., and Comstock, William. **Victorian Architecture**. 1873, 1881. Reprint. Watkins Glen, New York: American Life Foundation and Study Institute, 1981.

Reprint of two pattern books illustrating mid-to-late Victorian cottages and villas.

Blumenson, John J-G. **Identifying American Architecture: A Pictorial Guide to Styles and Terms**. American Association for State and Local History, Nashville, Tennessee, 1981.

Easy to use introduction to the major architectural styles.

Cigliano, Jan and Schwarz, Ralph G. **Southport: The Architectural Legacy of a Connecticut Village**. The Southport Conservancy, Southport, Connecticut, 1989.

A comprehensive history of Southport and its architecture from 1638 to the present.

Downing, A.J. **The Architecture of Country Houses**. 1850. Reprint. New York: Dover Publications, 1969. A reprint of the influential original with illustrated details of Gothic Revival and Italianate houses.

Hamlin, Talbot. **Greek Revival Architecture in America**. 1944. Reprint. New York: Dover Publications, 1964. A comprehensive study of American Classicism in its historical context.

Hanson, Shirley and Hubby, Nancy. **Preserving and Maintaining the Older Home**. New York: McGraw Hill, 1983. Featuring many details of period doors, windows, roofs and siding.

Isham, Norman and Brown, Albert F. **Early Connecticut Houses: An Historical and Architectural Study**. Providence, 1900. Reprint. New York: Dover Publications, 1965.

A study of mainly seventeenth and early eighteenth-century houses with well-illustrated construction techniques.

Kelly, Frederick J. **Early Domestic Architecture of Connecticut**. New Haven, 1925. Reprint. New York: Dover Publications, 1963.

Traces architectural development prior to 1820. Excellent illustrations, although some of his ideas are now questioned.

Karp, Ben, **Ornamental Carpentry on Nineteenth Century American Houses**. New York: Dover Publications, 1981.

Superb photographs of late nineteenth century "gingerbread" detail.

Labine, Clem and Flaherty, Carolyn, Editors. **The Old-House Journal Compendium**. New York: The Overlook Press. 1980.

A general source book for restoration and repair work with detailed information and illustrations on several topics.

Late Victorian Architectural Details. Watkins Glen, New York: American Life Foundation and Study Institute, 1978.
A replica of a number of late Victorian millwork catalogues illustrating close to a thousand manufactured details.

McAlester, Virginia and Lee. **A Field Guide to American Houses**. New York: Alfred A. Knopf, 1984.
The most comprehensive guide available to historic American architecture.

Moss, Roger. **Century of Color: Exterior Decoration for American Buildings 1820-1920**. Watkins Glen, New York: American Life Foundation and Study Institute, 1981.
Provides information regarding historic color choices, including two useful color charts.

Scully, Vincent. **The Shingle Style**. New York: Braziller, 1974.
The definitive study of the Shingle style.

Sloan, Samuel. **Sloan's Victorian Buildings. 1865**. Watkins Glen, New York: American Life Foundation and Study Institute, 1978.
Reprint of an influential mid-nineteenth century pattern book with illustrated details of Gothic and Italianate houses.

Stevens, John Calvin and Cobb, Albert Winslow. **American Domestic Architecture**. Watkins Glen, New York: American Life Foundation and Study Institute, 1978.
A copy of a book published in 1889 by two Maine architects containing examples of Colonial Revival and Shingle style houses.

Victorian Architectural Details. Watkins Glen, New York: American Life Foundation and Study Institute, 1978.
A facsimile of two popular pattern books published on 1865 and in 1873 by M.F. Cummings and C.C. Miller containing over a thousand details of fashionable Italianate and Second Empire Houses.

Von Holst, Herman H. **Country and Suburban Homes of the Prairie School Period. 1913**. Reprint. New York: Dover Publications, 1982.
This unabridged replica contains many photos and plans of houses in popular early twentieth century styles, including Bungalow, Prairie and Colonial Revival.

The White Pines Series of Architectural Monographs. New York. Russell Whitehead, 1925.
Indispensable for anyone interested in Colonial or Colonial Revival architecture.

APPENDIX D: Inventory of Houses: A list in formation

Old Post Road Historic District

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
Beach Road				
205	c.1783	Federal	Stephen Fowler	
239	c.1927	Vernacular/ Colonial Revival	St. Paul's Parsonage	Harold C. Bullard
249	c.1766	Vernacular Colonial	Isaac Tucker	Isaac Tucker
289	c.1765	Vernacular Colonial	Justin Hobart	Justin Hobart
290	c.1836	Federal/Second Empire alterations	John Glover	John Glover
303	c.1750	Colonial/Georgian	Nathan Bulkley	Nathan Bulkley
340	1939	Colonial Revival	Mrs. Howard H. Williams Bulkley	C Cameron Clark/ F.J. Hackett
349	c.1750	Colonial/Georgian	Bulkley	
364	1951	Ranch		
370	2006	?	Fairfield Historical Society	Centerbrook Architects
420				
Belmont Street				
90	c.1910	Vernacular		
110	c.1950	Cape Cod		
Old Post Road				
85	c.1850	Italianate	George W. Sherman	
86	c.1960	Ranch		
106	c.1910	Vernacular		
111	c.1950	Colonial Revival		
121	c.1925	Dutch Colonial Revival		
126	c.1848-49	Vernacular Greek Revival	Abel Turney	Victory Curtis, Carpenter
135	c.1910	Dutch Colonial Revival		
153				
157	1809	Vernacular	G. Turney	
164	c.1925	Dutch Colonial Revival		
174	c.1910	Dutch Colonial Revival		
175	c.1859-62	Vernacular Gothic Revival	St. Paul's Church Rectory	
186	c.1910	Dutch Colonial Revival		
197	c.1825-35	Greek Revival		
215		Greek Revival		
224	c.1925	Dutch Colonial Revival		
229	c.1915	Craftsman Vernacular		
236	c.1910	Dutch Colonial Revival		
237	c.1970	Vernacular		
248	c.1915	Vernacular as Greek Revival		

APPENDICES

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
740	c.1921	Dutch Colonial Revival	Walter C. Anderson	
766	c.1845	Neo-Federal		
801	c.1930	Colonial Revival	Bradford G. Warner	
808	c.1866	Second Empire	Unquowa Hotel	
826				
840	c.1925	Dutch Colonial Revival		
841	c.1960	Georgian Revival	YMCA	
842	c.1912	Colonial Revival		
889	c.1935	Tudor Revival		
915	c.1935	Dutch Colonial Revival	Dever H. Warner	E.G.Southey, Arc.
920				
931	c.1850	Italianate	Samuel/Allen Nichols	
952	c.1768	Colonial	Andrew Rowland	
953	c.1915	Bungalow		
965	2006	Colonial Revival		J.P.Franzen Associates, Architects
970	c.1839	Greek Revival/ Italianate	Ephraim Nichols	
981	c.1840	Colonial Revival		
996	c.1850-58	Italianate		
1000				
1010				
1005	c.1824	Vernacular		
1020	c.1910-12	Craftsman Style		
1029	c.1910-12	Colonial Revival		
1038	c.1910-12	Craftsman Style		
1047	c.1925	Colonial Revival		
Town Hall Green				
1	1780	Georgian	Sun Tavern	Samuel Penfield
2	1804	Federal	Old Fairfield Academy	
-	1794/1936	Federal	Town Hall	
-	1888	Carpenter Gothic		Northrup Bros.
-	1888	Carpenter Gothic	Barn	Northrup Bros.

Southport Historic District

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
Center Street				
28				
62	c.1830	Greek Revival	Julius Pike	
92	1954	Ranch		
100	1895 (railroad station) rebuilt 2008			
134	1882	Queen Anne	John Hoyt Perry	
165	1965	Neo-Georgian	Southport Pumping Plant	
172	1956	Ranch		
212	1838	Greek Revival	Francis Jelliff	Francis Jelliff
288				
321	c.1850-60	Italianate	Moses Sherwood Carriage House	
Chester Place				
60	1961	Georgian Revival		Roswell Barratt
Church Street				
1	1831 rem. 1962	Vernacular	Wakeman Stables	
16				
18	1942	Cape Cod		
38				
45				
Harbor Road				
95	1712(?) rem. 1946, 1958	Vernacular	Old Mill	
144	2006	Colonial Revival		J.P. Franzen Associates, Architects
160	1871 rem. 1961	Neo-Federal		Patrick Rice
163	1958	Neo-Colonial		Wm. Jackson
187				
204	1782	Federal	Capt. John Roberson	
211	c.1899 rebuilt 2006	Queen Anne		David Scott Parker Architects
221				
233	c.1782 (moved) Colonial	Vernacular/ Colonial		
240	1966	Eclectic		James Thompson Architects
241	c.1925 (1896?) rebuilt 2008	Colonial Revival Colonial Revival		David Scott Parker Architects

APPENDICES

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
260	1954	Cape Cod		
273	1939 rem.1979	Colonial Revival		
297	1979 Demo:2000 New 2001	Contemporary Colonial Revival		J.P.Franzen Associates, Architects
298	1834	Vernacular	Capt. Ward Bulkley	
319	1922	Colonial Revival		
322	1999	Shingle Style?		James Thompson Architects?
330	1997	?		?
350	1931 c.1874	Dutch Colonial Revival Vernacular	Wakeman Milking Shed	C. Cameron Clark
385	1854 rem. 1920,1940, 2014	Italianate		Fairfiax and Sammons Architects, P.C.
390	1884 rem. 1939	Neo-Federal		
406	c.1874	Vernacular	Wakeman Barn and Sheds	
411	1937	Colonial Revival		Carl Cutler/Frank Hackett
418	1867,1882 c.1870	Second Empire Gothic Revival/Wakeman Cottage Vernacular	Zalmon Wakeman	Lambert & Bunnell
450	c.1715 Moved 1958 from East Haven	Colonial		
457	1957 rem. 1998	Contemporary ?		Baker Batchelder Architects
478	1837	Greek Revival	"Rose Hill" (Wm. Webb Wakeman)	
494	1848 rem. 1871,1951	Gothic Revival/ Second Empire	Allen Nichols	
523	1927 rem. 1952	Eclectic		
534	c.1825	Federal	Barnabas Sturges	
564	1823,1889 rem. 1926	Federal	Capt. Chas. C. Perry	C. Cameron Clark/ John Taylor Arms Yale School of Architecture
575	1966	Modern	Wing on Wing	Cerrone Architects/ Phillip Morris
580	2004	Colonial Revival		
608	1808	Federal	Jeremiah Sturges	
638	1913			
648		Georgian Revival	Wakeman Memorial Boy's Club	
668-70	1787 rem. 1834(?), 1948	Dutch Colonial	Miah Perry/ Nehemiah Jenning Block	

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
669	1834(?) rem. 1928,1954	Vernacular	Pequot Yacht Club	
712	c.1835 rem. c.1840	Greek Revival	Austin Perry	Daniel Dimon
750	1843	Greek Revival	Oliver H. Perry	Jonathan Beers
780	1830 rebuilt c. 2000 2020 Guest house	Federal	Gurdon Perry	J.P. Franzen Associates, Arch. Adam Klvver, AIA, Architect
789	rem. 2014 c.1850 rem. c.1910 rem. 2013	Vernacular		David Preusch Architect
824	1767-70	Colonial/Federal	William Bulkley	
825	c.1830 rem. 1952	Neo-Colonial		
883	1953 demo 2009 new 2010	? ?		Roswell F. Barratt Peter Zimmerman Architects
892	1809 rem. 1929		Jonathan Bulkley	Jonathan Bulkley
911	c.1910 rebuilt. 2001	Colonial Revival Colonial Revival		David Scott Parker Architects
920	2013	Shingle Style		Oliver Cope Architect
935	1937 rebuilt. 2013	Colonial Revival Colonial Revival		C. Cameron Clark Mark P. Finlay Architects
968	1929	Colonial Revival/Eclectic		
977				
1000	1884 rem. c.1925	French Eclectic		
1036	1924	Colonial Revival		
1060	1971	Colonial Revival/Contemporary		James Thompson Architects
1074	1866	Vernacular		
1085				
1088	c.1800 moved 1859	Vernacular		
1100	1904	Vernacular		
1110	1859 rem. 1941,1960	Colonial Revival		
Main Street				
15	1722 rem. 1920	Neo-Colonial	Robinson Cottage	
26	c.1840	Greek Revival		
33				
40				
42	c.1840 rem. 1962	Greek Revival		

APPENDICES

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
52	1792	Federal	Eliphalet Thorpe	
69				
85				
95	1828	Greek Revival	Old Academy	
104	c.1825/c.1840	Federal/Greek Revival	Captain Charles Bulkley	
115				
139	1871-73 Stick	Chas. M. Gilman	Disbrow & Taylor	
142	c.1811	Federal	Captain Moses Bulkley	Lambert & Bunnell
175	1928	Colonial Revival		
176	1861,1886	Gothic Revival	Oliver Bulkley	Lambert & Bunnell
179				
191	1834	Federal		
207	1804	Federal		
214	1917-18	Georgian Revival/ Mission	Pequot School	William H. McClean Arch., D'Agostino & Schwartz Bros., Builders
219	1822 rem./moved 1946	Vernacular		
226	1863-65	Italian Renaissance Revival	Southport Savings Bank	Sherman & Jelliff
227	1833	Greek Revival	Southport National Bank	
234				
244	1894 rem. 1955,1963	Italian Renaissance Revival	Southport Chronicle	
249				
251	(see 668-670 Harbor Road)			
252	1894	Italian Renaissance Revival	Hall Block	
Old South Road				
24	1949	Colonial Revival		Wm. H. Jackson
66	c.1890(?) rem. 1938	Colonial Revival		
75	1987	Neo-Victorian		
101	1950	Colonial Revival		Wm. H. Jackson
104	1826 2015	Greek Revival	Capt. Paschal Sheffield	Adam Klyver, AIA
171	1924	Colonial Revival		
174	1922	Neo-Federal		
195	c.1830 c.1850	Federal/Greek Revival Italianate porch		
216	1933	Colonial Revival		
225	1874	Italianate Vernacular		
241				
246	c.1850	Gothic Revival Vernacular		
249	1871	Italianate	John H. Wood	

APPENDIX D: Inventory of Houses

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
Pequot Avenue				
416	1877	Vernacular		
425				
428	1840	Vernacular		
435				
441				
448	1834 rem. 1949	Greek Revival		
470	c.1850	Vernacular		
488	1930	Colonial Revival		James Brown
490	1894	Vernacular		
494	c.1892	Queen Anne		
500	1894	Vernacular		
504	c.1895	Vernacular		
524	1874-75	Gothic Revival	Southport Congregational Church	Lambert & Bunnell/ Leadward, Jelliff & Northrop
525				
550				
560	1950	Colonial Revival (saltbox reproduction)		Roswell Barratt
561	1956	Colonial Revival		
581	c.1840	Greek Revival Vernacular		
612	1825-30 c.1865	Second Empire	Southport Congregational Church Parsonage Jonathan Godfrey House,	
651	1856/ 1862	Gothic Revival	Trinity Episcopal Church	Albert C. Nash/ Sherman & Jelliff
	1872	Gothic Revival	Rev. Rufus Emery Trinity Episcopal Chapel	Disbrow & Taylor/ Jelliff & Northrup
	1954 (addition)	Vernacular		Roswell Barratt
658	1868-69	Second Empire	Mrs. Benj. Pomeroy	Lambert & Bunnell
665				
678	1832	Greek Revival	Francis D. Perry	
683	1894	Shingle	Oliver T. Sherwood	William W. Kent
715	1890	Shingle	Roderick Curtis	
720	1887-93	Richardsonian Romanesque	Pequot Library	Robert Robertson Flynt Building Co.
776	1890 (moved)	Shingle	Roderick Curtis Carriage House	
807	1950	Colonial Revival		Roswell/Barratt
808	1951	Dutch Colonial Revival		Roswell/Barratt
860	c.1880	Gothic Revival/ Queen Anne		
Rose Hill Road				
17	1855	Italianate	Capt. Richard Reed Elwood	
35	1913	Italian Renaissance Revival	Southport Telephone Exchange	

APPENDICES

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
53	1884	Italianate Vernacular	Capt. Hearney	
69	1804? c.1840	Greek Revival	Aaron Burr Meeker	
72	1859	Vernacular	Aaron Burr Meeker	
86	remod. 1920 1884 remod. 1939	Queen Anne	Methodist Parsonage	
137	1835	Greek Revival w/Italianate porch		
140	c.1970	Contemporary		
155	1848 remod. 1919, 1948	Colonial Revival		
160	1983	Neo-Georgian		
Spruce Street				
10	1986			Mark P. Finlay Architects
26	1872	Italianate	L.F. Sherwood	William Disbrow
33	1889		Charles O. Jelliff	
44	1870	Gothic Revival		Disbrow and Taylor
46	1978			
51	1873	Italianate		John Meeker
53	1873	Carriage House		John Meeker
62	1854 rem. ?	Italianate		Legrand Sherwood William Northrop
71	1926-27	Federal	Jesse Harris	
80	1875 rem. 1894	Italianate Queen Anne		James Lee William Disbrow
83	1946 rebuilt 2014	Post War Colonial Revival		
100	2006	Eclectic contemporary		
101	1947	Post War		
115	1947 rebuilt. 2013	Cape Style Expanded Cape		David Preusch Architect
Station Street				
28	1874	Vernacular		
46	1859	Italianate	Benjamin Bennett	Jelliff & Northrup
49				
65				
75	1890	Vernacular		
96	1884	(railroad station)		
Westway Road				
25	1856	Italianate	Wakeman Meeker	Jelliff & Northrup
30		Open lot		
45	1832	Greek Revival	Henry Perry	

APPENDIX D: Inventory of Houses

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
50				
67	1884	Queen Anne	Simon Couch Sherwood	
70				
89	1840	Greek Revival	Capt. Edwin C.	
90				
114	c.1814/ c.1884 c 2013/2015	Federal/ Italianate Shingle Second fl. Additions & renovations		Adam Klyver, AIA, Architect
144	c.1900			
155	1938	Colonial Revival		Alexander Houses
158	1794 moved 1894	Federal		
187	1812 remod. 1925	Federal/ Colonial Revival	Wm. Burr Dimon	John Rogers Gambol
211	1977 remod. 2003	Neo-Colonial Colonial Revival		
231				
271	1953	Ranch		Roswell Barratt
306	c.1840	Greek Revival		
	(on Library property: 720 Pequot Avenue)			
Willow Street				
14	c.1830	Greek Revival/ Italianate porch	Lot Bulkley	Eleazer Bulkley
46	1901	Dutch Colonial Revival	Francis Sherwood	
72	1797 remod. c.1850	Federal/ Italianate		
96	1797 remod. c.1830	Federal / Greek Revival	William Bulkley	William Bulkley
181				
221	1968	Neo-Colonial		

APPENDICES

Greenfield Hill Historic District

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
Bronson Road				
1614 (Cemetery) 2793	1742	Colonial	Seth Sherwood	Seth Sherwood
	1900	Vernacular		Charles Gray
2824	c.1886	Vernacular		
2829	c.1740	Colonial		
2860	1767	Colonial	Jonathan Middlebrook	Jonathan Middlebrook
	new addition 2014			Adam Klyver AIA, Architect
2905	1936	French Eclectic		Alfred Grant/Adolphe
2943	1976	Neo-Colonial		
2963				
2970	1891 c.1900	Georgian Revival Craftsman Style	Fairfield Country Day School	
	new addition 2008			J. P. Franzen Associates, Architects
3015	1933	Colonial Revival		Allen W. Jackson
	1893	Vernacular Windmill		
3050	1978	Neo-Colonial		
3051	1966	Neo-Georgian		William H. Jackson/ Ivar Johnson
3100	1957	Colonial Revival		
3113	c.1821	Federal	Dr. Rufus Blakeman	Dr. Rufus Blakeman
3160	1955	Neo-Federal		William Jackson/ Frank Hackett
3171	c.1758	Georgian	Rev. Seth Pomeroy	Rev. Seth
3192	1873/ remodeled 1949	Classic Revival	Greenfield Hill Parsonage	William Jackson (remodeling)
3237	1882			
	new addition 2012			Peterman Architects
3244	c.1735	Colonial	Samuel Bradley	Samuel Bradley
Greenfield Hill Road				
566	1924	Neo-Colonial		C.Cameron Clark/ John Taylor Arms
620	1982	Neo-French		
Hillside Road				
820	1948	Ranch		
831		Vernacular		
872	1926	Colonial Revival		Robert L. Barmore
	new addition 2014			Browning Design David
939	c.1770	Colonial Vernacular		
	new addition 2014			Preusch Architect

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
958	c.1760 remodeled 1932	Vernacular	Bradley Mill	
1001	1746	Georgian	Deacon Joseph Bradley	Deacon J. Bradley
1060	1942	Tudor Revival		Edward & Esther Kottsieper C. Cameron Clark
1081	1751	Colonial	Gershom Hubbell	Gershom Hubbell
1170	1953 demo 2009	Contemporary		Louis Rosenberg/ William Barrett
1177	c.1750	Colonial Vernacular		
1199	c.1870	Vernacular	Barzilla Banks Store	
1200	1986	Colonial Revival		
1386	c.1840	Greek Revival		
Hubbell Lane				
174	1985	Colonial Revival		
Meeting House Lane				
55	1823	Federal	Rev. Varick Day	Mrs. Varick Day
75	1893	Queen Anne		
105	1750 rem. c.1780 rem. 2006	Georgian	Zalmon Bradley	Zalmon Bradley/ Abram Baldwin Baker Batchelder
Old Academy Road				
745	c.1850 rem. 1921	Eclectic		
863	c.1840			
1045	1845 rem. 1945	Neo-Federal	Greenfield Hill Congregational Church	Albert C. Nash/ Jonathan Beers, C. Cameron Clark/ Frank Hackett
-	1887		Greenfield Hill Congregational Church House	
-	rem. 1949 c.1840	Neo-Federal Vernacular	Greenfield Hill Congregational Church Parsonage	
1050	1752 1750	Georgian Colonial	Squire Samuel Bradley, Jr.	Squire Bradley
1055	rem. 1800, 2006 1881	Colonial Revival		
1122	1987 rem. c.1950 rem. c.1800	Colonial Revival Colonial Revival Federal		
1130	1872	Italianate/ Vernacular	Dr. Dunham House	
Verna Hill Road				
280	1734 rem. 1910	Dutch Colonial Revival		
317	c.1826 rem. 1935	Colonial Revival		
710	c.1965	Vernacular		

APPENDIX E: INVENTORY OF HISTORIC PROPERTIES

Historic Properties in Fairfield

STREET NO.	DATE	STYLE	HOUSE NAME	ARCH/BUILDER
1135 Mill Hill Road Southport (1999)	1858	Gable-roof Cottage	Burr Sherwood Cottage	Burr Sherwood
375 Warner Hill Road (7 Half Mile Court) Southport (1999)	1910	Flemish Renaissance Revival	Restmore Ira De Ver Warner Villa National Register of Historic Places (1999)	Ira De Ver Warner
1529 Bronson Road Fairfield (1999)	c. 1720-1750	Saltbox	Ogden House National Register of Historic Places (1979)	David Ogden
230 Unquowa Road Fairfield (1999)	1814	Civic Structure	Powder House Historic American Buildings Survey (1937)	
170 Pequot Avenue Southport (1999)	1880	Carpenter Gothic/ Queen Anne	Northrup Cottage	George Northrup
506 Jennings Road Fairfield (2005)	1756	Colonial	General Gold Selleck Silliman House	Gold Selleck Silliman
449 Mill Plain Road Fairfield (2005)	1840	Gothic Revival	Johnathan Sturges House "The Cottage" National Register of Historic Places (1984) National Historic Landmark (1994)	Joseph Collins Wells
5210 Congress Street Fairfield (2005)	c. 1800	Federal	Ann S. Carter House	Medad bradley
12 Ermine Street Fairfield (2008)	1940	Modern	Victor Civkin Home and Studio	Victor Civkin
554 Tunxis Hill Road Fairfield (2020)			Timothy St. Michaels	

Description of Historic Properties

Ogden House **1520 Bronson Road**

The Ogden House is a two and a half story Saltbox built between 1720 and 1750 and listed on the National Register of Historic Places in 1979. The house has a dual importance--first as a very early Fairfield dwelling and second as one of the earliest twentieth-century restoration efforts.

Annie Burr Jennings acquired the house in 1931. In conjunction with Norman Isham and Henry Stoddard she undertook an extensive renovation--removing Federal-period additions in order to return the house to what was believed to be its original eighteenth-century appearance while retaining a substantial amount of the original fabric. The Ogden House thus embodies distinctive characteristics of two periods of American history--construction methods used in the first half of the eighteenth century and restoration techniques used by early twentieth-century preservationists.

General Gold Selleck Silliman House **506 Jennings Road**

This typical example of an early New England central chimney house was built in 1756 by Gold Selleck Silliman, a Revolutionary War general and father of Benjamin Silliman. General Silliman participated in the Battles of Long Island, White Plains and Ridgefield and was taken prisoner by the British in 1779. According to the Connecticut Historical Commission, the house is noted for its "central entry which consists of a modillioned broken pediment flanking a central urn". The house was the childhood home of famed Yale professor Benjamin Silliman, a leader in early American science.

Ann Shaw Carter House **5210 Congress Street**

This Federal style house probably dating to about 1800 is a good example of the double pile center entry format. The main section of the building has survived with a remarkable degree of integrity. The property includes two outbuildings--a wooden barn and a partially cobblestone coach house/garage--both of which possibly date to the nineteenth century. The property's late 20th Century owner, Ann Shaw Carter, was a Fairfield civic leader.

The property is especially important taken as a whole in that it includes an early house with great architectural integrity along with two outbuildings that have served the main house for generations. A stone outbuilding is particularly noteworthy. Every effort should be made to preserve the entire compound in its current state of excellent preservation.

Powder House**230 Unquowa Road**

The Powder House was built at public expense around 1814, just after the War of 1812, for the safe storage of munitions. The small rubble stone structure was covered with a subsequently-parged brick vault. A rough slate gambrel roof was added in 1924 by the Eunice Dennie Burr Chapter of the Daughters of the American Revolution. At this time, additional land was added to the site and a stone wall built. The building was included in the Historic American Buildings Survey in 1937.

Jonathan Sturges House -- The Cottage**Mill Plain Cottage****449 Mill Plain Road**

This very early and highly sophisticated example of the Carpenter Gothic style of the Gothic Revival movement was built in 1840 as a summer residence for Jonathan Sturges by the noted English architect Joseph Collins Wells. It was designated a National Historic Landmark by the U.S. Department of the Interior in 1994. Three additions (in 1846, 1883, and 1890) added to the size of the house. The property includes a gazebo, coach house and garage.

Burr-Sherwood Cottage**1135 Mill Hill Road**

The Burr-Sherwood Cottage is a one and a half story frame farmstead probably built by Burr Sherwood between 1854 and 1858. The gable dormers were probably added in the 1920s. The cottage is a well-preserved example of the town's vernacular agricultural architecture.

Northrup Cottage**170 Pequot Avenue**

The Northrup Cottage at 170 Pequot Avenue is significant not only for its exceptional original architecture with massing and detailing representative of local vernacular craftsmen traditions but also as a part of the village streetscape of Southport's commercial center.

The house is a well-preserved, representative example of the Carpenter Gothic and Queen Anne styles of architecture. It was built in about 1880 by George Northrup, who resided next door and built many houses in Fairfield and Southport. The house exhibits virtually all of its original features although a substantial but lower wing was added to its rear for commercial purposes in the 1960s. The detailing on this house, being so well preserved, is especially important.

Ira DeVer Warner Villa — "Restmore"**375 Warner Hill Road**

"Restmore" is a Flemish Renaissance Revival villa built by Ira DeVer Warner in 1910. Ira DeVer Warner was an important Bridgeport industrialist and local philanthropist, so this house is significant in the social history of the area.

The Flemish Renaissance Revival style of architecture of “Restmore” is exceptional in Fairfield and unique in historic districts and among historic properties in the town. The design is based on Cecil Rhodes’s house in Capetown, South Africa.

Victor Civken House
12 Ermine Street

The Victor Civken house is a split-level Modernist building. It was the residence and studio of architect Victor Civkin, who was the pioneer of Modernism in Fairfield. Between the late 1930s and his death in 1968, Civkin designed many residences in the Modernist style. This one, which was his own residence and studio, was built in 1940-41.

Trinity St. Michael’s Episcopal Church
554 Tunxis Hill Road

Trinity ST. Michael’s Church on Tunxis Hill Road was organized in 1921 under the auspices of all the Episcopal parishes in Bridgeport, including Trinity Church, as a mission for unchurched people of Italian descent. The present (and original) building was consecrated by Bishop Chauncey Bunce Brewster in 1922. The Church is architecturally significant as one of the best examples of English-derived buildings in Fairfield.