

Guilford: A Walking Guide, the Green & Neighboring Streets [by] Sarah Brown McCulloch.

Text from 2006 printing, revised, with editorial notes in brackets from 2012.

A Very Brief History of Guilford

In May of 1639, a company of young, educated Puritans from Surrey, many of them prosperous landowners and farmers, sailed from England under the leadership of Henry Whitfield, minister of Ockley, and William Leete, a lawyer from Cambridge. At forty-two, Whitfield was the oldest of the group. While still at sea they drew up a covenant pledging to “be helpful each to the other . . . and . . . not to desert or leave each other” which was signed by twenty-five men of age on board the *St. John*. This came to be known as the Guilford Covenant. Apparently there were also two other small ships accompanying the *St. John*, so the entire company numbered about forty-nine men and their dependents. With the help of John Higginson of Saybrook, who spoke the Indian language, Whitfield and his associates negotiated the purchase of land in Guilford, then called Menuncatuck, from the sachem squaw Shaumpishuh, and by September the settlers had moved to their plantation. What immediate shelter they devised is not known, the earliest records having been lost, but their early living conditions must have been very primitive, certainly unlike anything they had been used to; it is thought that Whitfield’s great stone house was at least begun that fall. The church was formally organized in 1643 and by then the Green had been laid out, the first division of land made according to each man’s investment in a joint stock company, and a civil government established which gradually developed into its present form of selectmen and town meetings. In 1647 six of its young men died and two years later Henry Whitfield returned to England followed by several other capable young men, both events severe losses to the little colony. William Leete became the leader and Guilford struggled to survive. There followed some very lean years but gradually new settlers arrived, more land was bought which included the present-day Madison, North Madison, and North Guilford, and by about 1649, only ten years after it was settled, the town began to prosper. By 1774 at the beginning of the revolutionary period according to the historian Bernard C. Steiner, “Guilford is reported as having 2846 white inhabitants . . . 61 negroes and 23 Indians. . . . The greater part of the population entered heartily into the great struggle for independence and the Tories were a small though troublesome minority.” Guilford was generally prosperous during the eighteenth century and by the end of the nineteenth century, though still predominantly agricultural, it had developed additional industry—marketing seafood, canning tomatoes, quarrying Guilford’s famous pink granite, and operating foundries. Trains had replaced the stagecoach

and highways were built and improved, enabling the town to develop a tourist industry. The twentieth century saw the establishment of two interurban trolley lines and the arrival of automobiles. The completion of Interstate 95 in January 1958 was responsible for a dramatic increase in population, from an estimated 6,400 to 17,375 in 1980. Guilford is still growing, about 20,000 in 1989, and struggling again, but this time with the many decisions it must make as the town welcomes the new but cherishes the old.

A Brief History of the Green

The Green today looks much different from when it was laid out in the earliest days of the settlement. Originally a parallelogram of about sixteen unkempt acres, it was the center of town activity. The early settlers dug gravel from its hilly spots, set up a saw-pit, hayscales, and a whipping post used until 1815, and practiced marching and drilling here. Cows, sheep, horses, pigs, and geese roamed freely, eating the growth and drinking from the pond holes. By the beginning of the eighteenth century public buildings were in place and a large section was used for the town graveyard. Stagecoaches ran diagonally across the Green from the northwest corner to the southeast side. Efforts were made early to beautify the Green. In 1646 citizens were forbidden to cut down trees in front of the meeting house. Digging gravel was first prohibited in 1735 and again in 1764 and 1775, pond holes were filled in, and some areas were leveled. When the borough was formed in 1815, the officials made concerted efforts to improve it at no expense to the town. In 1824, despite indignant protests, they voted to have the Green cleared of tombstones and the ground leveled in exchange for the soil and herbage. The idea of giving up free pasture was also resisted by townspeople for many years but finally, in 1837, the Green was fenced in, paid for by subscription. By 1838 the last building, Christ Church, was removed and in 1853 four citizens agreed to tend the Green for twenty years in return for the hay. Individual tree planting had begun early along Guilford's shadeless streets and by 1826 had reached the Green but the impetus for regular maintenance and improvement came in 1875. That year the United Workers for Public Improvement, a women's organization, was formed "to raise funds to light the streets, improve the condition of the village Green, and extend the work to beautifying and improving the village as necessity may demand and funds shall permit...Gentlemen are admitted to honorary membership." Every spring the ladies raked the Green and planted elm trees. Conducted with humorous ceremony, raking day became a popular event. The U.W.P.I. also provided eighty kerosene lamps for Guilford's streets. Granite curbing replaced the wooden fence in the early nineteenth century and the idea of concrete walks, built as memorials to replace the gravel walks, resulted in a network of five conveniently placed paths. The cornerstone for the Soldier's Monument in the center of the Green, just about

where the graveyards used to be, was laid in 1877 and the monument completed and dedicated in 1887. Five other monuments have been placed on the Green since. The fierce hurricane of 1938 destroyed most of its many elms and they have been replaced gradually with a variety of species; an identification list is available at town hall. In 1976 the Green and the town center, bounded by the West River, I-95, the East River, and Long Island Sound, were placed on the National Register for Historic Places.

Around the Green

Guilford's Green is one of the largest in New England but in the beginning it was even larger—sixteen acres and about one mile around. What happened? In 1670 the town, in desperate need of a blacksmith, persuaded Nicholas Huges to come to Guilford and, since all the homelots around the Green had already been assigned, gave him a piece of the actual Green at the south end, “beside the original highway,” in exchange for his services for seven years. There, in the vicinity of the Markham building, he set up his forge. The road was then changed to the north side of his property creating a jog at the southwest corner. Huges did not stay his agreed time, so in 1676 the town prevailed upon Samuel Baldwin to come from Fairfield and deeded a long narrow strip of the Green on the east side to him in exchange for seven years of his valuable work. That agreement created another jog at the northeast end of the Green and eventually a new street called Park Street. Fortunately for the Green, which was now down to about eight acres, Baldwin stayed.

The walk, a distance of about one-half mile, begins at the corner of Whitfield and Broad streets with No. 1 on your right. Follow Whitfield to Boston Street, Boston to Park Street, Park to Broad Street ending with 88 Broad Street on your right. The Green will always be on your left.

Lydia Chittenden, 1 Whitfield Street, 1886.

Imagine a stagecoach from New York, which has turned off the Post Road at Fair Street, pulling up here at Minor Bradley's Corner and coming to a stop in front of his columned “tavern house” built in 1750. The most famous visitor to stop at Minor Bradley's was General Lafayette who arrived in Guilford in 1824 on his way to Rhode Island, and was entertained at a reception and dinner. In 1885 “Miss Lydia” bought the old tavern, had it torn down, and built her new house which she left to the First Congregational Church when she died in 1914, aged ninety. A 1938 photograph shows a Victorian porch apparently damaged in the hurricane of that year which was later replaced with columns reminiscent of the ancient building. A recent owner was Dr. Elisabeth Adams who practiced medicine here for many

years. Grateful citizens named the middle school on Church Street for her. It is still a private home.

George A. Fowler, 15 Whitfield Street, Greek Revival, 1829.

Built for George Augustus Fowler and his wife, Anna Benton, this house is a good example of the Greek Revival style, the only one on the Green. The windows with shutters and bracketed heads and the powerful doorway with wide pilasters and sidelights, which may have been added later, present an important facade to the street. The Fowlers had seven children, one of whom, Annette, born in 1843, continued to live here with her companion Mary Shepard. Their home became well known as a place where tourists and boarders could find gracious hospitality and excellent food. It was the meeting place of Wednesday Club, a literary society begun by "Miss Nettie," and of the United Workers for Improvement, an important women's organization in the 1870s which concentrated on beautifying Green. (See page viii.)

Fowler's Market, 17 Whitfield Street, c1850.

George Augustus Fowler kept a little drug store and grocery here, next door to his house. In 1869, his daughter "Miss Nettie" and her friend "Miss Mary" opened a millinery and notions store that stayed in business for fifty years. The Victorian canopy with brackets and small pendants was probably added by William Weld (see page v) after the building was damaged by a great fire in 1872 that destroyed this end of the block. That same year the Misses Fowler and Shepard established a subscription circulating library for young people. A 1907 advertisement in the *Shore Line Times* listed for sale: "Children's Patent Leather BELTS in Buster Brown & Teddy Bear Styles; HATS, New Hats and Flowers every week. Trimmer from New Haven every day; GLOVES, Long Black Gloves in three qualities. Long white gloves in Taffeta and pure Silk." Their deaths in 1920 and the subsequent closing of the shop in 1922 were widely lamented.

Dan Collins-Amos Seward, 21 Whitfield Street, Colonial, 1772.

Built by Dan Collins where a shop had stood earlier, this is one of two eighteenth-century houses remaining on the west side of the Green. (See No. 81 for the other.) Collins and his wife, Amy Bristol, lived here for ten years before moving to Massachusetts. Among the house's many other owners were James Cezanne (1792), a Frenchman from the island of Guadeloupe, and the Reverend Israel Brainard (1804) who was dismissed from the First Congregational Church for holding beliefs too progressive for his congregation. Amos Seward and his wife, Sarah Hubbard, bought the house in 1814 and it remained in their family for many years. A later addition at the north end which causes the chimney to appear off-

center shows how the building grew with its many uses. Primarily a residence, it also housed a post office kept by Seward, second postmaster of Guilford, and in 1880 a cobbler's shop. The Greek Revival doorway is a nineteenth-century addition, a common way in Guilford to update a Colonial design. The house escaped destruction in the fire of 1872 when firemen, helped by a north wind, held the burning wall of the neighboring building with pikes until it began to crumble and then pushed it away.

Henry Hale's Store, 25 Whitfield Street, French Second Empire, 1873, reconfigured 2000.

This store was built on the site of a previous one destroyed in the fire of 1872. With its mansard roof of patterned slate, elaborate dormers, decorative windowheads, and line of brackets under the roof, it is a striking example of a style popular from about 1855 to about 1885. Artist Charles D. Hubbard remembered that Mr. Hale dispensed dry goods in front, conversation and advice around his stove in back. But more important to the young were the chocolate creams he sold for twenty cents a pound. Little tin horses, wooden elephants, and wondrously colored hard candies displayed in the front windows were on every child's Christmas list.

Henry Hale, 29 Whitfield Street, French Second Empire, 1873.

Hale's outstanding Second Empire house, next to his equally outstanding Second Empire store, is at least the third building to occupy this site. A store on the property was destroyed by that long-remembered fire of 1872, and an earlier building (1790) was the birthplace of the poet Fitz-Greene Halleck (see 25 Water Street). A sketch of this earlier house appears on the flyleaf of Wilson's *Life and Letters of Fitz-Greene Halleck* (1869). Like the store, Hale's house has a mansard roof of patterned slate but its dormers are more elaborate. The windows have now lost most of their decorative trim but the two-story bay and a wonderful succession of brackets show a fine attention to detail. Look at the store to see how the windows might have been. The arched window in the front door and the porch with square posts are both original. Mr. and Mrs. Hale were married for fifty years and lived here for most of them.

Julia Labadie, 33 Whitfield Street, Italian Villa, 1872; Builder: William E. Weld.

Mrs. Labadie moved from Hartford to Guilford in 1870. Her original house on this site was burned in the fire of 1872 that destroyed so much of this end of the street (see Nos. 17, 21, and 25) and was replaced by this grand Italian Villa where she lived until her death in 1881. Built by William Weld for \$3,720 in a style popular

twenty years earlier, it is identical in design with 39 Boston Street by the same builder. The house is five bays wide instead of the three usually found in the Villa style. The monitor with wide overhanging eaves, arched windows, and brackets retains its original finial on top. A triple window with arched head balances the elegant entrance porch with its decorative square columns and front door with etched glass sidelights. The addition on the south side is a modern alteration.

Douden's Drug Store, 55-57 Whitfield Street, 1926.

Frank Douden came to Guilford in 1910 from New York City. After his first drug store burned, he bought this site, tore down the old Woodward Tavern (c1800) which stood here and put up a new building of brick with all stone dressings, cornice, and brackets, and windows in metal casings, the glass interlaced with wire, that he hoped would be fireproof. He topped it all with a stone mortar and pestle still visible. Douden gained a reputation for high standards in business but he was best known for his invention of the checkerberry soda which brought hundreds of people to his store, especially during Guilford Fair days. When he retired in 1947 the formula for the popular soda was included in the sale of the store. Douden's, now on the corner of Whitfield and Water streets, no longer has a soda fountain but you can still buy a bottle of checkerberry syrup and make your own. [2012-Douden's no longer in business]

Methodist Church, 65-67 Whitfield Street, 1839.

One year after the Methodist Society was founded, its members were able to build a handsome Greek Revival building and, in 1869, to add an impressive portico with pillars. The building has now changed almost beyond recognition, but there are still signs of the church it used to be. If you look down the little street between it and the store on the north side, you can see where the windows were. Look up to the second story and notice the tops of the original pilasters peeping out above the awning roof. The society was disbanded in 1920 and since then the building has housed many different businesses.

Music Hall, 69-75 Whitfield Street, 1849.

This building, on the site of Brown's Tavern where Lafayette was entertained in 1784 during his first visit to Guilford, originally stood near Jones Bridge which crosses the West River at Water Street and housed a steam-engine factory. It was moved to the Green by oxen in 1866 and used at different times for the post office, savings bank, and many different retail businesses. On the second floor was the large public hall that gave the building its name. Here entertainments of all kinds were presented including (as reported by the *Shore Line Times*) the appearance of a local man, Andrew Benton, making his debut to a full house: "I

come not here, my friends, to boast, That I am the Guilford poet; I count it bliss to make a verse, But not such bliss to show it.” Charles Hubbard, artist and chronicler, remembered the traveling shows, minstrel shows, concerts, magicians, and an exhibition of Kickapoo Indians with their amazing cure-alls. After the 1920s the building provided space for a dancing school and basketball practice. Originally the Music Hall had rounded triple windows at the second-floor level and a monitor on top.

Sarah B. Shelley, 81 Whitfield Street, 1749.

Though barely recognizable, this house, with center chimney and appropriately sagging roof, is the other eighteenth-century Colonial building on Whitfield Street (see No. 21), where Sarah Bartlett lived with her husband, Robert Shelley, and three children. Joseph Griffing, first keeper of Faulkner’s Island lighthouse, also lived here from 1812 to 1839. Converted to commercial use, it has housed many businesses including for forty-six years Francesco (Frank) Cianciolo’s fruit and vegetable store.

Monroe Building, 85-87 Whitfield Street, Queen Anne, 1898.

Although the original tower was a variation of an onion dome shape, this polygonal replacement is still a dominating feature of the southwest corner of the Green. Modern siding covers the decorative shingles that are typical of the style, but on the Whitfield Street side you can still see the outline of what was a second-story balcony. The “Monroe block” was built by J. Harrison Monroe who bought the old Sherman Hotel which stood here and incorporated part of it in the west wing of this building. Hotel Halleck, named no doubt for Guilford’s famous poet son, occupied the upper floors. Monroe’s Pharmacy was here and space was rented to Markham’s Jewelry Store until 1902 and then to the post office until 1964 when its present building was erected on Water Street.

The Guilford Trust Company, 1 Boston Street, Classical Revival, 1912.

The Beaux Arts style is unusual in Guilford and this building housed an unusual kind of business cooperation. Two banks, The Guilford Trust Company and The Guilford Savings Bank, shared the banking room, shared a number of trustees, and shared employees who, at the end of each day, sorted out deposits between them. That ended in 1951 when the savings bank moved to its own building at 1 Park Street. In 1957 the trust company was taken over by a New Haven bank, and the building and the property were thoroughly remodeled in order to update the bank’s image and modernize its facilities. Exterior changes included the addition of a low side wing with a new, low entrance; removal of the imposing front door and paired lamp standards with globe lights that had so long graced Boston Street; and

removal of a Colonial house and big elm trees to the side to make way for a parking lot and drive-in. Years later the bank moved away to the Post Road and the property was sold. For what became of the Colonial house, see 65 Water Street where it is happily leading a second life.

Jasper Monroe & Sons, 9 Boston Street, Greek Revival and Italianate, 1858.

Although the style is mainly Greek Revival, the arched windows show a touch of the Italianate influence fashionable in the 1850s. The east section is a later addition, windows have been changed and shutters removed, but the building is still a well-maintained landmark. It has been a store from the time it was built by Jasper Monroe's son James. Jasper's son Beverly continued to run the business after the death of his father and brother, and by 1886 he had expanded the stock considerably, advertising "dry goods, clothing, boots and shoes, hats, caps, paper hangings, carpets, crockery, paints, oils and choice FAMILY GROCERIES." The Guilford Savings Bank began here with Monroe as its first treasurer using a safe in the back to hold deposits. In 1896 the building became the E. H. Butler Hardware Store and has been Page Hardware since 1939.

Albert B. Wildman Store, 11 Boston Street, Greek Revival, 1857; Builder: William E. Weld.

This simple Greek Revival design replaced an earlier building of 1833. It has housed many businesses including, in the 1880s, a bakery and ice cream store; a saloon in the 1890s; a meat market in the 1900s; and three restaurants. Page Hardware expanded into the building in 1984 without serious damage to the facade, as has been the case with all of their acquisitions. Albert Boardman Wildman, born in Guilford, was in business here for forty years and lived close by at 88 Boston Street. He was also a member of the state legislature and a county commissioner.

Markham Building, 19 Boston Street, 1902.

Clarence Markham came to Guilford in 1896 and in 1902 bought an ancient building then on this site. He moved one end to the back of his lot and built his new store in its place. Three full stories high, with a facade sheathed with stamped metal resembling stone, cast-iron columns, high granite platform out front, and plate-glass windows, the Markham Building was the first sign of impending urbanization in Guilford. Many townspeople were aghast, but they got used to it and soon were buying eyeglasses and jewelry and having their clocks and watches repaired as they still are today. In 1935 the remaining section of the original building, after serving as a garage with gas pumps out front on the sidewalk, was

replaced by Markham with a building that housed a grocery store and now a dry-cleaning business.

William Eliot's Store, 21 Boston Street, Greek Revival and Italianate, c1880.

William Eliot built his dry-goods store on the site of an earlier store owned by his uncle, Andrew Eliot. Like Monroe's store west of it, it had both Greek Revival and Italianate features, but the charming canopy is Queen Anne. William seems to have had an adventurous streak underneath what was described in his obituary as a "retiring disposition." At the age of twenty-one he sailed to China on the clipper ship *Rainbow*, intending to stay but returned with the ship which, as reported in the local paper, "made the quickest round trip ever known at that time." Later he went into business in Wisconsin, then joined the gold rush and worked in California before returning to his home town about 1880 to start his store and marry. In 1931 Peter and Charlotte Lazarevich, who had come to Guilford from Serbia not long before and started an automobile business selling Stars, Durants, and Flints, bought the building and turned it into an automobile showroom. Here they sold Graham-Paiges and later Peugeots for fifty-two years.

Andrew Eliot, 23 Boston Street, Federal, 1804; Builder-architect: Abraham Coan.

Andrew Eliot, a merchant, built this house, lived in it for about twenty years, then traded houses with his brother Samuel, who lived in it another twenty years, bequeathing it to his son William. The house's most distinguished feature, which stands out in every old photograph and immediately identifies it, is the admirable Greek Revival portico which was added probably in the 1840s. Here you see small, unfluted Tuscan columns used with delicate ornamentation. In 1931 the property was acquired by the Lazareviches along with their new automobile showroom next door (see No. 21). They built a garage in the back, moved the gas pumps to the sidewalk in front, and tastefully converted the house for mixed commercial and residential use.

Anna Kimberly, 25 Boston Street, Federal, c1821.

This house has had many uses and alterations but retains its Federal-style windowheads and cornice. It is not known if Anna Kimberly ever lived here. It is known that from 1821 on she bought and sold several small parcels of the property and in 1855 sold this house and one-half acre to Charles W. Landon, a carpenter who worked for William Weld. Landon and his family lived here for many years.

John Redfield, 1 Park Street, Late Colonial, 1780.

Dr. John Redfield (1735-1813) practiced medicine in Guilford from 1758 until his death and served the town in several official capacities. He and David Naughty and Naughty's wife, Ruth, were good neighbors; in her will Madam Naughty referred to Redfield as her "trusty friend...and executor of my last will and testament." However, after his aunt's death, Naughty's nephew and heir David II, who had waited thirty years to live in the house his uncle left him, immediately became involved in a lawsuit with his new neighbor. Redfield won the case and, acquiring possession of the whole property, promptly tore the Naughty house down and built this "mansion house" as it was called. Legend has it that nephew David was so incensed that he requested at his death to be buried across the street on the Green with his head sticking out of the ground so that he could glare forever at his enemy. Owned since 1945 by The Guilford Savings Bank, the house has been converted to commercial use with rare sensitivity.

Jared Redfield, 11 Park Street, Federal, 1792.

The doorway of this house with its Federal details—triangular pediment, slender pilasters, decorative fanlight—was at one time obscured by the addition of a canopy in the Italianate style, popular during the Victorian period. The ornamental windowheads were lost when aluminum siding was put on. Two chimneys indicate a large central hall. The slightly off-center doorway and the placement of one chimney back of the ridgeline may be an example of a house where sections were built at different time. Dr. Jared Redfield lived here until his death in 1821 and Dr. Lorenzo T. Bennett, minister of Christ Church, lived here for about forty years. Bennett's widow sold the house to the church in the early 1900s and it has been their rectory ever since.

Christ Episcopal Church, 17 Park Street, Gothic Revival, 1838.

Christ Church was organized in 1744 by Samuel Johnson, one of the most distinguished divines of his day in the American colonies. A native of Guilford, Johnson became the founder of Anglicanism in Connecticut. Because of the influence of the Johnson family (see 58 Fair Street), the Anglican community in Guilford increased, despite the hostility of the Congregationalists, and in 1748 they built a small church inside the Green. Hostility reached a peak during the Revolution when Anglicans were suspected, often rightly, of British sympathies but after the war, with the reorganization of the Anglican church as the Episcopal Church of the United States, Episcopalianism became respectable and Christ Church began to flourish. In 1834 the old building and even the poplar trees around it were sold to help finance construction of the present church which cost \$8000 (the poplars fetched \$75). Begun in 1836, it was consecrated on December 12, 1838. A chancel was added in 1872 (William Weld, builder) and an addition to

house an organ was built in 1890. With its masonry construction, Gothic detail, and immensely tall tower, Christ Church was long the most notable Episcopal church among Connecticut towns. The architect is not recorded but Guilford's architect-builder Abraham Coan (see 29 Broad Street) is a likely candidate. Today the building has unfortunately lost much of its finery: window tracery has been changed, pinnacles and crockets at the comers of the tower and lacy battlements are gone, as are pinnacles atop the buttresses. The majesty of the great stone tower, however, remains.

Guilford Town Hall, 31 Park Street, Romanesque, 1893-94; Colonial Revival, 1947-48, Architect: Leoni Robinson.

The first town hall was built in 1775 with private subscriptions and stood inside the Green on the north side. The second floor was used for town offices and the first was thriftily rented out "for a store selling dry and West India goods." In 1820 the building was moved off the Green to a location on Church Street. As decay set in, repeated attempts were made to repair it or replace it, but it was not until 1892 that the town meeting finally voted to put up a new building here "to cost not over \$13,500." Built in the Romanesque style with typically irregular roof line and arched doors and windows, the new building had, besides offices, a 500-seat hall with stage and dressing rooms, where plays and musical programs were presented and where numerous organizations met. By 1947 when "Victorian monstrosities" had become hopelessly out of date and Colonial Revival was considered almost the only style suitable for civic architecture, the town suddenly took strong measures, wiped out all traces of its Romanesque past, and transformed it into something described as Georgian. In 1973 another vigorous remodeling produced a successful modernization of the interior.

Heli Hoadley-Aaron Dutton, 37 Park Street, Federal, 1805; Builder-architect: Abraham Coan.

This simple Federal house is distinguished by light touches of ornament-carved cornice, windowheads, and the doorway with fanlight. The great kitchen chimney has been removed, but the house retains its picket fence built of red cedar which is said to last forever. Hoadley and his wife, Ann Seward, lived here only briefly before moving to New Haven where he had a business manufacturing carts and wheelbarrows. The house is better known for its next owner, the Reverend Aaron Dutton, distinguished pastor of the First Congregational Church from 1806 to 1842 when he was dismissed for his anti-slavery views, the church council believing that slavery was a political, not a religious, issue. Charles Hubbard, writer, teacher, and artist whose work can be seen in the Guilford Library and at the high school, also lived here, working in a third-floor studio which he called Hobgoblin Hall.

Stephen Spencer, 43 Park Street, Colonial, 1754.

Here is yet another colonial house updated by the addition of a Greek Revival doorway. Stephen Spencer was a blacksmith who plied his much-needed trade in his forge on the south side of the house. In the 1840s and 1850s an upstairs room was rented by a new owner to the South West School District for use as a schoolroom. In the 1870s the property was sold to Daniel Auger who “rented the two sides of his house,” and added the south wing. Purchased by Elias Bates in 1894 soon after his marriage, this house was occupied by members of the Bates-Burton family for over 100 years.

Third Congregational Church, 49 Park Street, Greek Revival, 1844.

This building has had an eventful life, from church to secular use and back to church. In the process it has lost its steeple and its shutters but it is still an important presence on the street and a characteristic example of the Greek Revival style so popular in its day. The church was founded in controversy when 123 members of the First Congregational Church who were strongly anti-slavery petitioned to start a new Congregational Society which would reflect their views. The new church became an active force in the community, but by 1920 its dwindling congregation rejoined First Church and sold the building to Christ Church for use as a parish house. The main hall was used, briefly, as a movie theater, then a kindergarten, a dancing school, and a meeting place. By 1933 the building had been resold, renamed the Chapel Playhouse, and converted to use for summer stock and little theater productions. The Christian Science Society bought and restored it in 1951. Well maintained, the interior today is extremely handsome.

Jedediah Lathrop, 55 Park Street, Federal, 1822.

The first mention of Jedediah Lathrop in town records is on the occasion of his marriage to Mary Caldwell in 1793. Where he came from or how he made his money is still a mystery. He was prominent in town affairs as a warden of Christ Church, warden of the borough, master of St. Alban’s Lodge, and a member of the reception committee for General Lafayette when he came to town in 1824. Lathrop bought this property “and building thereon” in 1796 from Nathaniel Caldwell, tore down the existing house, and built a new one. With four chimneys, modillioned cornice, carved windowheads, handsome elliptical windows in the side gables, and an imposing porch unlike any other in Guilford at the time, it was and is outstanding and apparently a source of great pride to him. Legend has it that a small girl overheard him say to General Lafayette after they had dined at Bradley’s Tavern, “The house with the four chimneys that you see across the Green is—er—mine.” Judge Ralph D. Smith and his wife, Rachel Seward, bought the property

from Lathrop in 1854. A later owner was Bernard C. Steiner, the author of *History of Guilford and Madison, Connecticut* which included material collected by his grandfather Smith. In c1960 a north wing was added with detail copied from the main house; the Ionic columns were said to have been shipped from San Francisco. At the same time, the barn was connected to the rear of the house and the interior divided into apartments and an antique shop. The house has been owned by the town since 1970.

Guilford Free Library, 67 Park Street, Colonial Revival, 1933; Architect: G. Archer Quick.

Early in the twentieth century this was the site of a busy feed, grain, and coal store, but Mrs. Frederick Spencer, who lived in the grand house across the corner at 122 Broad Street, was so bothered by the noise that her husband obligingly bought the property, removed the feed and grain store, and in due course gave the land to the town for a library—a quiet neighbor indeed! The new building was designed to blend in with the traditional architecture and residential scale of its neighborhood. The library outgrew its facilities and in 1970 plans were announced to demolish the building and replace it with a flat, one-story modern structure covering the whole lot. A furor immediately erupted and at a packed town meeting, remembered to this day, hundreds of traditionalists and modernists fought it out with the traditionalists winning, giving the first intimation that townspeople intended to preserve the historic character of the Green and the town center. Ten years later when the library again proposed a plan for growth, it took the form of the present modern, two-story building, carefully preserving the old building and harmonizing with it in scale and color. (Gilbert Switzer and John Matthew of New Haven, architects). The front door was moved to the addition and the garden next door was turned into a charming entrance court. A tall window and balcony mark the site of the original door. The Guilford Free Library has come a long way from its beginning in 1737, in one room that held books principally on divinity. [2012-a later renovation took place in 2008]

Elisha Chapman Bishop, 122 Broad Street, French Second Empire, 1874; Architect: Henry Austin.

This house is one of the few instances in Guilford where an architect's plans are known to have been used (see page v). The plans, now preserved by the Congregational Church, show that the original design is still almost intact. Missing are those touches that completed its grandness: an elegant fence, matching ones on the roof of the ample porch, and iron cresting around the top of the tower. All in all this was the most sumptuous house Guilford had yet seen. Elisha Chapman Bishop, a Guilford native, had gone west as a young man and then to Titusville,

Pennsylvania, in time for the oil boom, where he made his fortune. His house was inherited by his daughter Marilla, who was married to Frederick C. Spencer, president of the Spencer Foundry (see 18 Fair Street), and today it is sometimes called the F. C. Spencer house. Both Mr. and Mrs. Spencer were active in town affairs and gave generously of their time, talents, and money. Mrs. Spencer left her mark on Guilford history as the first woman in town to ride a bicycle and to drive a car. When she died in 1962, aged ninety-seven, the Congregational Church bought the property for use as a parsonage; it now houses church offices as well.

First Congregational Church, 110 Broad Street Federal, 1829-30; Builder-architect: Ira Atwater.

This is Guilford's architectural masterpiece — the glory of the Green. The third building of the Congregational Church, it was the most splendid meeting house of its day on the shoreline, its builder already well known for Yale's chapel and other major buildings in New Haven. The building committee specified that the style should be "nearly the same" as that of the new churches in Milford and Cheshire, then the grandest in the New Haven area. They also wished to have a commanding site at the head of the Green and achieved this by buying a house already there and reselling it to Rossiter Parmelee who agreed to take it away; it was moved off in a grand procession drawn by 35 yoke of oxen down Whitfield Street to its present location near the sluice (see page 58). For the raising, the town was divided into districts, the men of each district being assigned their day to help the carpenters, without charge, while "the ladies furnished a good supply of cake, and there were no accidents." The total cost was \$7500. The "Great Bell," cast in 1725 for the second meeting house, was hung in the new belfry and, recast four times since, is still there today. The clock built in 1727 by Ebenezer Parmelee, also for the second church, was installed in the steeple; replaced in the 1890s, it is now in the Henry Whitfield House Museum (see 248 Old Whitfield Street). In 1860-61 the interior was partially remodeled to plans drawn by Nelson Hotchkiss, a well-known builder-architect from New Haven then living next door; in 1898 the pulpit recess and its surround were built, and in 1908 a fine organ was installed which lasted until 1981 when it was replaced. The gallery columns with finely carved capitals are original. The spire was blown down in the fierce hurricane of 1938 but quickly replaced, weathervane and all. Various other additions are evident but the church exterior, dedicated in 1830, remains the same.

102 Broad Street, c1813 with many later changes.

Today about the only resemblance between this building and the tavern (or "stage house") that was here in or around 1813 is the chimney; which still stands in the same place. By the 1840s or early 1850s, the tavern had been replaced by a store,

owned by one David Baldwin, and a store it has remained ever since, selling, at various times, groceries, dry goods, musical instruments, and sewing machines among other things. In 1882 the store and the house next door (No. 96) were bought by Nelson Hotchkiss who bequeathed them to his nephew Nelson Hotchkiss Griswold, who in turn bequeathed them to his son Edward. Edward Griswold, at that time owner of The People's Cash Store, soon moved his business to his newly acquired premises, and thus was founded a family enterprise that operated on that site for nearly a century (1893-1981), gradually growing from a general store to a twentieth-century department store selling household goods, sewing supplies, men's, women's, and children's clothes and furniture. By the time it closed in 1981, "Griswold's" had become a Guilford fixture, and "Griswold's" is still the name by which the building is generally known. The present facade is the result of a major remodeling in 1967.

William Redfield, 96 Broad Street, Colonial, 1751 and later, reconstructed.

William Redfield sold his Colonial house three years after it was built and until 1872 a series of owners, a dozen at least, made their own changes according to the styles of the times. One of the most interesting occupants was the reverend Daniel Brewer (see 38 Fair Street) who was dismissed as pastor of Fourth Church, yet chose to live next to his former church which was on the site now occupied by No. 102. Nelson Hotchkiss, who bought the property in 1872, was a well-known New Haven builder and contractor who had worked with architect Henry Austin and had been a partner of Ira Atwater, builder of the First Congregational Church. He moved the house back from the street and it was probably at this time that the roof was raised, the design changed to a central-hall, two chimney plan, and the fashionable Second Empire porch and trim added. In 1974 the house was converted to commercial use as a furniture showroom. Over a period of three years a new owner has reconstructed much of this building, including the 1872 trim. The fate of its elegant front door and surround is uncertain.

Joel Tuttle II, 88 Broad Street, Italian Villa, 1852.

Joel Tuttle II moved his smaller house to the west side of his property and so provided himself with a choice site on which to build what has been described as "a stately mansion." With an elaborate porch and a monitor that still retains its finial on top, the house is a good example of a style that was rapidly replacing Greek and Gothic revivals. Tuttle was an important political figure in town—— Whig deputy from Guilford to the General Court, state senator, and judge of probate. His sister-in-law Clara Sage lived in the house for many years and was long remembered as a benefactor of the First Congregational Church, to which she

donated an organ in 1908, and of the Guilford Free Library which she helped to establish.

Broad Street

Broad Street, which begins at the West River, is one of Guilford's original streets. In the period before roads were no more than paths or cart tracks, the river was a main highway. The homelots there were choice properties and were given to the more important members of the small company of settlers, in this case William Chittenden and William Leete. Today Broad Street, rivaled in importance only by Fair Street, is lined with historically and architecturally significant houses. As you walk along it, be sure to notice the fences that line both sides, providing continuity and giving the street its special distinction. At the head of Broad Street, the West River with a wide expanse of salt marsh is a deeply satisfying sight anytime of the year. In 1982 the land between the road and the river was given to the Guilford Land Conservation Trust and is maintained by the Trust as a miniature public park.

The walk begins at Broad and River streets with No., I on your right, but note that if you approach Broad Street from the direction of the Green you will follow the house numbers as they descend.

Abel Chittenden, 1 Broad Street, Federal, 1804.

This house stands on the homelot of William Chittenden, one of Guilford's founders and brother-in-law of Henry Whitfield's wife, Dorothy. Abel was the seventh generation to live here. Except for a twelve-year interval, Chittendens owned this land for 329 years, from 1639 to 1968. The house, a fine example of the Federal style, is thought to have been built by Abraham Coan, Guilford's first known builder-architect; its Palladian window was an elegant novelty at the time. After Abel's death in 1816, his widow, in financial straits, sold the house to Danforth Nettleton, who built the handsome and unusual fence. Notice that it seems to have no supporting posts; instead iron rods designed to look like pickets, set in periodically among the wooden ones, keep it upright. Soon after the sale, Abel's son Simeon moved to New York where in due course he made a fortune in the dry-goods trade and in 1851 bought back the ancestral homelot and later the property next door (No. 29). He named his house "Cranbrook" after the town in Kent his ancestors had come from, and over the years transformed both lots into an imposing summer estate with landscaped grounds, a fountain, and a deer park later given over to peacocks. Out back he built a granite water tower and windmill to supply water for the fountain, two fine barns (the small board-and-batten one in the 1850s the grander one next door in the 1880s — see No. 29), and a charming Gothic bowling alley barely visible from the road. He also put a Queen Anne porch

across the front of the house (later removed: the present doorway may belong to the Colonial Revival period) and added a wing to the rear containing a ballroom. Guilford had never seen anything like it!

The water tower, known as Cranbrook Tower, is best seen from River Street where the stone gate still stands. A Romanesque doorway opens to an iron stair that winds up around a 4000-gallon, hand-riveted tank. The windmill was removed after the town established its own water system. During World War II and in 1955 the tower was again in use as an aircraft warning Station, manned day and night by volunteers. Now closed and unused, the high stone tower remains a Guilford landmark.

Caleb Stone and the Regicide Cellar, 6 Broad Street, Colonial, 1749.

The land on which this house stands was part of the homelot of William Leete, one of the original company of settlers, whose son John was the first child born in the new settlement. When so many of the prominent leaders left the colony to return to England after Cromwell came into power, Leete stayed on in Guilford. He guided the little settlement through difficult times, becoming governor of New Haven Colony and then of Connecticut. The barn behind the house facing River Street bears a plaque which, according to legend, commemorates a brave deed in a time of danger. "Here in June 1661, William Leete, then Governor of New Haven Colony concealed for three days Whalley and Goffe, two of the judges who signed the death warrant of Charles I of England. They were sought by emissaries of Charles II who after the Restoration ordered the regicides beheaded." It is thought that the cellar under the barn is the site of Governor Leete's house. In 1715, Caleb Stone and his wife, Rebecca Evarts, bought the land from the Leetes and built the present simple center-chimney Colonial house with integral lean-to; a secondary lean-to was added later. Members of the Stone family lived here until 1955. The house had undergone many alterations and modernizations by the time the present owners bought it and restored it to its original handsome self. The picket fence which begins here and continues up to Fair Street connects the houses in a most attractive way.

Reuben Stone, 22 Broad Street, Colonial, 1769.

The Greek Revival portico with fluted columns, wide frieze, and sidelights flanking the door was added in 1842 and the roof line was made less steep, in order to give the house a more "modern" appearance. However, look closely at the gable end and you will see, at the level, a slight overhang which testifies to its age. Reuben Stone, brother of Caleb who lived next door, was married twice and had ten children. The Guilford Survey notes that, as a supporter of the Revolution, "he made two trips to New Haven and one to Hartford to arrange procurement of

provisions for Guilford's Revolutionary soldiers. He was reimbursed for this travel on 12 April 1779."

Abraham Coan, 29 Broad Street, Federal, c1808; Builder-Architect: Abraham Coan.

Abraham Coan, Guilford's first known builder-architect, bought this land from the Chittendens in 1808 and built his house on the foundation of the original Chittenden home. He introduced the Federal style to Guilford using many of the ideas of the English architect, Peter Banner, who was in New Haven building Yale's president's house and other new buildings on the campus. Architectural historian Elizabeth Mills Brown points out, in the Guilford Survey, that the "flushboarding, blind arcades, oval and quarter-round windows, such as we see here, are all Banner innovations, as is the revolutionary idea of turning a building's gable end to the street." Coan is identified as the designer and builder of the North Guilford Congregational Church and, in town, 1 State Street, 37 Park Street, and 23 Boston Street. He was a warden of Christ Church and was probably responsible for the design of that church too. His joiner's shop stood near the house, and no doubt Coan provided much of the ornamental trim for other local Federal buildings. When Simeon Chittenden bought the property in 1857, it was integrated into the Cranbrook estate and named "Mapleside." At that time the entrance was relocated from the front to the west side. Simeon gave this property to his sister, Anna Hart Chittenden, who lived here until her death in 1896 aged 84. Guilford is indeed fortunate that, through the years, both this and No.1 have remained in caring hands.

Daniel Hubbard, 34 Broad Street, 1828.

This house was moved here from across the street in 1884. The shed dormers, scalloped shingles, gambrel roof, and porch with fanciful brackets and turned posts were probably added at that time. Only in the basic lines and the evenly spaced windows will you still be able to discern the old Federal house on which all the rest was superimposed. Daniel Hubbard, the sixth of that name, was a woodworker and a carriage maker. The combination of a depression in 1837 and a disastrous fire that destroyed his shop forced him to go out of business and sell this house. But he soon began a sawmill near the West River which prospered. A generous contributor to Christ Church, he gave both money and his work for a year making all of the window stools himself.

Dr. John Redfield, 47 Broad Street, Colonial, 1768.

Originally this house stood on Park Street where, sometime in the nineteenth century, it acquired a Greek Revival doorway and later a Victorian porch along the

entire front. In 1937 it was taken down in pieces to make room for the town hall parking lot. The pieces were saved in bundles and in 1942 the house was rebuilt here without the porch. An unusually steep roof allows space for two windows in the attic level of the gable. The rear section is a twentieth-century addition. Dr. John Redfield built another house twelve years after he built this one. For more about him, see 1 Park Street described in the walk around the Green.

Daniel Hubbard, 51-53 Broad Street, Colonial, 1717— west wing, 1872.

Built by the third Daniel, the original part of this house was unusually large for its day. Notice the 8/12 windows and the deep second-story overhang. The hood over the door is a later addition, as is the wing. A barn, a cobbler's shed, and a fine granite pigsty are still preserved on the property. Hubbard and his second wife, Diana Ward, had five children, one of whom, a son Bela, graduated from Yale and was ordained in the Anglican church in England in 1764. He served Christ Church in Guilford and churches in both North Guilford and Killingworth until 1767 when he was transferred to Trinity Church in New Haven. Bernard C. Steiner, in his *History of Guilford and Madison, Connecticut*, writes that Rev. Bela Hubbard though a loyalist during the Revolution, as were many of his parishioners, was respected as "a man of great benevolence and sound judgment." Yale awarded him an honorary degree in 1804.

First Congregational Church Parsonage, 28 Conway Drive, Italian Villa, 1856; Builder: William E. Weld.

In back of No. 51-53 Broad Street, on a private drive, is the old Congregational Church parsonage which used to stand near the church, facing the Green. It was sold and moved to this site in 1964. Built by William Weld, it is one of Guilford's most elaborate examples of the Italian Villa style, with immensely wide, thin eaves and a monitor on the roof topped by a fanciful finial. The plant-form columns are a type popularized by the eminent New Haven architect, Henry Austin, taken by him from pictures of the architecture of India. Weld worked on the parsonage for about six months and charged \$2155.10.

65 Broad Street, Queen Anne, c1885-90.

The builder of this house is unknown, but with its sprightly little porch and spindlework detail it is an interesting example of a style popular in the late 1800s but rare in the borough. In addition to its typical Queen Anne features, notice the Italianate arched window on the west side and the two-story bay, the lower part rounded and the upper part square with pendants decorating the comers. The rear half of the house, starting at the lattice screen, is recent and is an excellent example of how post-modern can harmonize with historic styles.

Samuel Fowler, 66 Broad Street, Greek Revival, c1840; Italianate, c1870.

Samuel Fowler, the fourth of that name, built his Greek Revival house, with the typically rectangular window in the gable, on land where earlier Fowler houses had stood. A later owner, making every effort to bring the house up to date, added the square-columned porch, the elaborately trimmed two-story bay, and probably the trim over the windows. The addition on the east side is later still, but makes use of an Italianate doorhood. Fowler, who married Sophie Bishop in 1817 and had eight children, was for many years the manager of the Sachem's Head Hotel, the first hotel in the area, which provided luxurious accommodations for its often-famous guests until it burned in 1865. *The Hartford Courant* reported that "the gentlemanly host, Mr. Fowler, and his kind lady, busily dispensing good things to all, with the many assistants, are ever at their post."

John Evarts, 71 Broad Street, c1850.

Through the years this house has undergone various renovations which include the addition of a porch on the west side, removal of the entrance door from side to front, and reconstruction of the stone foundation. Because of its high ceilings and a trap door which conceals a hook, the owners think that originally the house may have been a barn. Nothing is known about this particular John Evarts, but Evarts is an old name in Guilford.

Edward S. Fowler, 72 Broad Street, Italian Villa, c1847; French Second Empire, c1870.

Edward Sherman Fowler, son of Samuel and Sophie, built this house on the same street where he was born but soon after moved to New London where he worked as a railroad conductor. In 1855 the house was acquired by the new Guilford institute, Guilford's first school to provide an education on a secondary level. The institute seems not to have used this house for the school and sold it in 1868. Perhaps it was then that the Second Empire mansard roof, fish-scale slates, and elegant arched dormers were added to what was the nearly flat roof of the Italian Villa style. Later the house was owned by Alfred Wilcox, a cabinetmaker, who had been a prisoner in the South during the Civil War. Another owner operated a blacksmith shop in the rear of the property until 1968. The porch was added in 2003.

Jared Leete, 76 Broad Street, Colonial, c1774.

This house was moved from the lot next door (No. 88) to its present location in 1852. The bay windows, front steps, railings, and sidelights by the door are additions but the profile remains the same. "An injudicious drinker of cider and

prolific composer of ribald verse,” Jared Leete is a town legend. One verse passed down through the generations goes as follows: “There was an old miser lived over the hill, And all the poor people he strove for to kill, He hated his God and all that was good, And he wouldn’t let poor old Jared Leete sell his own wood.” Jared’s complaint probably had some foundation, for it is true that the town appointed a conservator to look after his affairs who, in 1787, had to sell the property to settle Leete’s debts amounting to 145 pounds, 1 shilling, and 41/2 pence.

Isaac Stowe (or Stow), 77 Broad Street, Colonial, 1743.

Built by Stowe for his bride, Hepzibah Collins, this house with its five bays, 12/12 sash, center chimney with smokehouse in the attic, and six-light transom over what may be the original door is an excellent example of Guilford’s Colonial period. Isaac was a blacksmith who made household hardware as well as horseshoes in his shop behind the house. He and Hepzibah had ten children, one of whom, Isaac Jr., was killed by Indians in New York State during the Revolution. Their oldest daughter, Olive, married Christopher Spencer, also a blacksmith; it was their son, Isaac Stowe Spencer, who founded the Spencer Foundry at 18 Fair Street.

Fair Street

As Joel Helander (see page vi) has pointed out, Fair Street during the late 1600s was referred to in the Guilford Land Records as the “towne street” and by 1784 in the same records had become “the highway commonly called Petticoat Lane.” For a time it was also known as Liberty Street but by 1816 the newly established borough of Guilford had renamed it Fair Street. Henry Pynchon Robinson in newspaper articles called “Country Sketches” written in 1879 described a street which “assumes almost the density of a city block and each house when the wind is right, hears all but the whispers of its next door neighbor. . . . Sunday is marked by a certain spic-span-ness of starched fronts and frills and the broad walks are black with bombazine and broadcloth. . . . Drove of cattle sometimes crowd us on the walk. . . . We need all our eyes to command the way.” Today the fascination of the street lies in its display of two hundred years of popular American styles, from the colonial era up through the Civil War, in a streetscape that is still intact.

The walk up Fair Street begins at the corner of Fair and Broad streets and continues to the Post Road, a distance of about two-tenths of a mile. Start with No. 6 on your left.

Judge Nathaniel Griffing, 6 Fair Street, Federal, 1807.

This house and the one at 64 Fair Street, once owned by Nathaniel’s brother Joel, are almost copies but with some important changes. Although they are both in a

transitional Federal style, retaining the center-chimney and five-bay facade of the colonial period, this one is much more sophisticated. A Palladian window in the center under a pediment which projects above the roof line replaces the plain triple window of the earlier house, and a more elaborate doorway and reduced roof pitch complete the transformation. Judge Griffing, who graduated from Yale in 1786, was a justice of the New Haven Colony Court and active in town affairs until his death in 1845. His widow, Sarah Brown, who survived all but one of their seven children, lived here until her death in 1865, aged ninety-five. In 1855 her gift of \$10,000 made possible the founding of the Guilford Institute at 120 North Fair Street, "said school to be for the instruction of males and females in the higher branches of education."

Hiram Middlebrook, 11 Fair Street, Italian Villa, c1849.

With its fanciful porch posts and trim, wide frieze, and wide overhanging eaves, this house is a good example of the Italianate style, just then becoming fashionable in Guilford. Notice the two false windows in the middle of the facade; they're the tip-off that this was built as a double house with the dividing wall running down the center. After the death of his wife, Clara Hand, Middlebrook sold the property, on which he had paid all of fifty-four dollars in taxes, and retired to Florida. Additions were made in the 1960s and it was later turned into three apartments. In 1983 a new owner, retaining its use as apartments, rescued it from near ruin and the house has again become a credit to the street.

Richard Coan, 15 Fair Street, Italian Villa, c1841.

Built before its neighbor on the south, with typically wide eaves and entry portico instead of a full porch, this house is a considerably more restrained version of the Italian Villa style. The columns, indented along their length, rising from a high square base and ending with two square blocks trimmed with quatrefoils and small brackets instead of capitals, look as if they have been altered; they are certainly unusual. Coan and his wife, Flora H. Granniss, who had seven children, moved eventually to New Haven. Beverly Monroe, a leading merchant in town (see 9 Boston Street), also lived here.

Christopher Spencer, 16 Fair Street, Italianate, 1893.

With its monitor on top of the roof which still has its finial, the pediment with a fanlight above the roof line, small windows cutting the frieze, decorative molding and trim, a two-story bay, and wide front entrance, this is an appropriately large house for a partner in the I. S. Spencer's Sons foundry next door. Spencer was also the president of the Guilford Enterprise Company which manufactured articles made of ivory, wood, metal, composition, or rubber. Various misfortunes caused

that business to fail in the late 1880s. The foundry, however, was very successful and supported the Spencer family handsomely for several generations. The *Shore Line Sentinel*, reporting Christopher Spencer's death in 1902, noted that "during the hour of his funeral the places of business in the borough were closed."

Benjamin Corbin, 19 Fair Street, Greek Revival, c1847.

This is a typical Guilford version of the Greek Revival style—well proportioned and plain, ornamented only by the gable window and a doorway with deeply paneled pilasters. The bay on the south side is an addition. Corbin seems to have been buying and selling houses in Guilford while he lived in Fair Haven, but this is the one he built for himself. In 1858 he was a delegate of the American Republican party from Guilford to the legislature which met alternately in Hartford and New Haven once a year.

I. S. Spencer's Sons, 20 Fair Street. Many dates, many periods.

Here, on a prime residential street of architecturally outstanding houses, stood a working foundry until only seven years ago and the remarkable thing about it is that no one thought it was unusual. In 1851 Isaac Stowe Spencer and his son Christopher bought a small foundry that was already working on this site, and through the years enlarged both business and building. By 1860 they employed five men making, chiefly, agricultural implements. 1869 they added a brick foundry to the original building which was again enlarged in 1880. By then sixty men were employed making parts for bicycles, legs for school desks, lamp pedestals, Spencer scales, and other cast-iron products. In 1883 I. S. Spencer's Sons built a brass foundry which produced brass and iron castings in demand all over the country. By 1904 Frederick C. Spencer, Isaac's grandson, had become president, and new stock appeared in the 1905 catalogue—doorbells, name plates, door knobs, brass attachments—in addition to their previous items. It was F. C. Spencer who in 1910 built the beautifully proportioned tower on the south side which has become a Guilford landmark. Notice the different sizes and shapes of the windows which help to break up its bulk. The Spencers continued in business until 1945. The firm ceased operations in 1982 and the building has been turned into condominiums.

Mehitabel and Anna Fowler, 33 & 37 Fair Street, Colonial, c1740; Italian Villa, c1864.

This house has an eventful and uncertain history. It is certain that there was a Colonial house here in c1740 and that Mehitabel and Anna lived in it but, according to a recent title search by Joel Helander, that house had been built by

their father in c1682. In 1727 in a deed unusual for the times, the father transferred the property to his two daughters, “single-women . . . for their advancement and Settlement in the World,” reserving “free liberty” for his and his wife’s lifetime. In 1824, many owners later, the house and lot were bought by Eunice and Russell Frisbie and remained in their family for about one hundred years, and there is evidence that the Frisbies may have rebuilt or replaced the Fowler house. The Villa-style part was added in 1864, either moved here and attached or newly built. That section became the home of the Frisbies’ granddaughter Cornelia and her husband, Dr. Benjamin West, who later inherited the property. Their son, Dr. Redfield West, who practiced medicine here, remodeled the house adding porches and trim to each section and a big gable on the front giving it the appearance of a Gothic cottage. All of this was tied together by a splendid fence with gates at each porch. As you can see, it has now been de-Victorianized and, except for the Villa section and the flat-roofed addition on the south side, is back to its Colonial self.

Reverend Daniel Brewer, 38 Fair Street, Colonial, 1772.

Extensive alterations and the addition of a dormer on the rear have raised the lean-to roof and changed the profile of the house as seen from up the street. The front however retains its Colonial character and has some features not often found in Guilford’s eighteenth-century houses. Notice the watershed projection above the foundation, the projecting window frames, and the little cut-away circles decorating the prominent cornice. It was built by the Fourth Congregational Society for the Reverend Daniel Brewer, who was dismissed in 1775 when he embraced the beliefs of the Sandemanians who, among other ideas, advocated the separation of church and state and a return to the fundamentalism of the early church. In 1779 Brewer moved to Newtown, Connecticut, where a Sandemanian Society was located.

Noah Hodgkin, Sr., 44 Fair Street, Colonial, 1762.

The profile of this house with its sharp, steep roof line is admirable, a perfectly pure example of the Colonial one-room-deep house with lean-to. The rear ell and a modest Greek Revival doorway are nineteenth-century additions. In 1783, Hodgkin died and left the property to his widow and his son, the Reverend Beriah Hotchkiss. (Hodgkin became Hotchkiss and then Hotchkiss.) After the death of four other children, Mrs. Hodgkin had, in the biblical manner, dedicated this child at birth to the service of the Lord. He did become a minister and was pastor of the Fourth Church in Guilford from 1784 until 1789 when he left for western New York State.

The house has been owned and lived in by four generations of the same family, since about 1880.

Daniel Hand, 47 Fair Street, Italianate, 1878; Builder: George W. Seward.

There was a lively interest in seventy-seven-year-old Daniel Hand's new house and the *Shore Line Sentinel* reported on its progress regularly. Completed in 1879, the elegantly trimmed portico, two-story bay, triangular lintels over the second-story windows, projecting eaves with modillions underneath, and a handsome monitor with finial on top, all combine to make it "an ornament to the street as well as a recommendation of the workmanship of Mr. George Seward and Sons" (see page v). Hand's story is a fascinating one. Briefly, he became head of his uncle's wholesale grocery business in Augusta, Georgia, forming a partnership with a Southerner, George W. Williams. Conducting business in the North when the Civil War began, Hand returned to help save the firm, was imprisoned three times on charges of being a spy and released each time when it was determined that "he was a gentleman and no spy" but ordered to remain in the South. As soon as the war ended he left for Connecticut, entrusting his share of the business to his partner and vowing never to return. Twenty-five years later his partner came to Connecticut and announced to the astonished Hand that his accumulated profits amounted to \$1.5 million dollars. Hand gave \$1 million to the American Missionary Society for the education of southern blacks and at his death in 1891, aged ninety, left the rest to charity.

Noah Hodgkin, Jr., 52 Fair Street, Colonial, 1770.

Noah Hodgkin bought the land in 1769 and a year later built, next door to his father, a five-bay, center-chimney Colonial home with a typical slanting roof. Notice the unusually wide window frames and the wide board covering the sill of the house. As was often the case in Guilford, the Greek Revival doorway with deep entablature and an eight-light transom was added later as a way of updating an old house. This was also the birthplace and home of George W. Seward, of his father, George M., and his grandfather Martin, all expert carpenters and cabinetmakers.

James Monroe, 53 Fair Street, Gothic Revival, 1860.

This house with its board-and-batten siding and Gothic gable on the front is an example of a style very rare in Guilford. The Gothic features are diluted, however, by the use of clipped gables at each end, a Colonial feature, and an Italianate entry porch. James Monroe was a member of the firm of Jasper Monroe & Sons on Boston Street, but since he also put up several other buildings around town, including No. 63 next door, it appears that storekeeping was not his major occupation. In April 1860 he was one of the signers of a call for a special town

meeting which committed the town to support the Union in the Civil War. He married twice and had four children. George Cruttenden, whose brother Richard built No. 65, was another occupant; he married twice and had fifteen children.

Nathaniel Johnson, 58 Fair Street, Colonial, 1730.

This house built in the characteristic Colonial style, with lean-to added, is large for a saltbox and has architectural refinements appropriate for a prominent man in town. The Greek Revival doorway with narrow sidelights was added later, an old Guilford custom. Nathaniel's brother, Samuel, was ordained in the Anglican church in 1722 and became the first president of King's College in New York, renamed Columbia after the Revolution. He is described as "the father of Episcopacy in New England." Nathaniel's conversion is recorded as "sometime before 1738." He was considered the leading Episcopalian in town, helping to found Christ Church, the first Episcopalian church in Guilford, which in the early days often met in this house, and serving as church Warden and lay reader. In 1745 he was the captain of a company of Guilford men who marched to Fort William Henry during the French and Indian Wars.

James Monroe, 63 Fair Street, Gothic Revival, 1865; Builder: William E. Weld.

With its multiple gables, centered and crossed, drip-mold window hoods, board-and-batten siding, and a sturdy entry porch that gives the illusion of stone, the original part of this house is somewhat like designs from the pattern books published by Andrew Jackson Downing in the 1840s and 1850s. Alexander Jackson Davis was the first architect to design the Gothic rural cottage style in America, but it was his close friend Downing who promoted the style and made it popular. Notice also the board-and-batten carriage house in the rear with bargeboard trim and quatrefoil window in the gable. According to William Weld's ledger, the house cost \$3,396.09.

Seth Bishop, 64 Fair Street, Federal, 1796.

Seth Bishop bought the land for his house from David Hull next door and lived at No. 76 while his "new mansion" was being built. A year later "dwelling house, shop and barn" were mortgaged to the Griffing brothers, Joel and Nathaniel, and by 1801 Bishop had sold the property to Captain Joel Griffing. The house represents a cautious transition from Colonial to Federal styles. It has the five bays and center chimney of a Colonial building, the original graduated clapboards, and on the south side a "coffin" or "garden" door but adds triple windows and a doorway with a low pediment and fanlight typical of the Federal period. A spacious

upstairs room has a raised ceiling a foot higher than the other rooms. Referred to as “the secret room” by one of Griffing’s daughters, it was used for meetings of St. Alban’s Lodge, No. 38, Free and Accepted Masons until Griffing’s death in 1826.

Richard Cruttenden, 65 Fair Street, 1849.

Cruttenden bought the land from Dr. Joel Canfield (see 78 Church Street) and built both house and barn for about \$400. The style is difficult to determine because there have obviously been alterations and the siding may now hide original trim. A descendant of Abraham Cruttenden, signer of the Covenant, Richard married three times, had four sons, and died aged forty-seven leaving the house to his third wife, Sarah Bradley.

James Norton, 73 Fair Street, Italian Villa, 1856.

Built with vertical planking, this house is a restrained version of an often elaborate style. A 1911 photograph shows, in the angle between front and side wings, a porch with slightly pitched roof and scrollwork at the edge, a full-length shuttered window in front opening out onto a tiny balcony topped by a narrow canopy trimmed to match the porch, shutters on all of the windows, and the planking covered with stucco as now. Norton served on several committees that in 1856 tried unsuccessfully to cope with the deterioration of the old town hall. In 1860 he was a member of a committee which saw to it that resolutions supporting the Civil War were carried out. He later moved to Bristol. John Pitts, who died aged one hundred, lived here for over sixty-five years. New owners have built an addition at the rear that is a sensitive blend of old and new.

David Hull, 76 Fair Street, Colonial, 1766.

David Hull lived in this five-bay, center-chimney Colonial house until 1791. Thereafter it was bought and sold many times, once by the town. In modern times, a nineteenth-century porch was removed and a plain Greek Revival surround was added to the door, very like the ones at Nos. 44 and 52.

John Collins-Stephen Spencer, 77 Fair Street, Colonial, c1727; Chimney, 1670.

John Collins came to town in 1669, and in 1670 the town gave him permission “to buy John Stevens, his house and land and so is a planter here.” A later Colonial house with lean-to, thriftily built around the old 17' x 26' chimney, was sold to Stephen Spencer, a blacksmith. The house changed hands several times before Deacon Peter Stevens from Saybrook bought it in 1804. In 1814 he sold it to the town for use as an almshouse. About twenty-five to thirty paupers were cared for here by a family hired for that purpose. When East Guilford separated from Guilford and became Madison, public properties were divided and the almshouse

fell to Madison. There was some disagreement as to which town the paupers belonged. The house returned to Guilford ownership six years later when another Stevens, William H., bought it for his residence.

Joseph Chittenden, 78 Fair Street, Colonial, 1766.

Built the same year, this nice Colonial house and No. 76 are almost twins and both are good examples of the style. The doorway of a type seen on elegant Connecticut houses towards the end of the eighteenth century is a handsome addition. Joseph Chittenden, born in 1727, was the son of a cooper named Joseph and a descendant of William Chittenden, one of the original settlers. He was married three times, had six children, and lived here until his death in 1793. The house remained in the family until 1827.

Edwin A. Leete, 84 Fair Street, Octagonal Villa, 1856.

The popularization of the octagon house during the 1850s and 1860s, and in some places as late as the 1870s, was the result of one man's evangelical fervor. Orson Squire Fowler, phrenologist, successful lecturer, author of many books including two popular sex manuals, and investor in the flush toilet invented by an Englishman named Crapper, believed wholeheartedly that the octagonal shape not only provided more room for less money but was better for your health. In his book *A Home For All*, published in 1849, he described, from his own experience, how to build an octagonal house and how to live a healthier, happier life in it. Some of his ideas were decidedly odd but many were ahead of his time. (He believed, for instance, that women should wear loose clothing and get plenty of exercise.) Except for advocating the use of "piazzas . . . all around it, at each story, allowing you to choose sun or shade, breeze or shelter," Fowler had little to say about the outward appearance of the house, leaving the style to the builder. This one, with a portico typical of Henry Austin which suggests that he might have designed the house, has lost its wide eaves and decorative brackets. The monitor at the top, a miniature of the original proportions, is characteristic. Fitted with windows, it provides light and air to the central core and adjoining rooms. If Leete had followed Fowler's instructions, the house would have had the recommended porches or balconies also. In any case it was very bold of him to build the only octagon house in town and fortunate for us that it is one of the few survivors of that style.

North West Center School, 85 Fair Street, Greek Revival, 1848.

Now a private home, this is one of the best examples of the Greek Revival style in the town center. The corner pilasters joined by a very wide frieze board under a full pediment are classical treatments. Note that the pilasters turn the corner and the

frieze continues along the sides of the building, a nice attention to detail that later times forgot. The frieze on the south side is obviously an alteration. Built as a one-room schoolhouse, there were no windows where the bay windows are now and there was a columned portico with three steps leading up to it. The belfry is the same. Originally the building sat far back on its lot behind a pond hole which was said to be bottomless. Historian Mary Hoadley Griswold said that people couldn't understand how a schoolhouse could be built there. Children attended this school until 1871 when several schools were consolidated into one larger district. In 1922 classes were again held in the old school when a class in agriculture was taught by Seldon Clark, the pupils first having built their own desks and chairs.

Daniel S. Redfield, 90 Fair Street, Federal, 1833.

The porch, the wing, and the window on the side are all additions, probably done about 1900, to a three-bay Federal house which retains its elliptical fanlight in the gable. Redfield built the house; two other names often associated with it, Griffing and Russell, held the mortgage. Albert Leete, a deacon of the First Congregational Church and, according to writer Henry Pynchon Robinson, a “doctor of divinity by common consent,” moved to town from Leete’s Island about 1845 and lived here.

Medad Holcomb, Jr., 95 Fair Street, Greek Revival, c1848.

With its classical proportions and its flushboarded facade (a technique seldom found outside the big city), this unostentatious house was a sophisticated design in its day. The pilasters with sunken panels gently arched at the top are a graceful modern addition. The back of the house was finished with vertical planks instead of more expensive siding and the second floor was used as a hayloft before an addition was built on the rear. Holcomb’s father, Medad (1781-1858), who lived in North Guilford married five times and fathered seventeen children. Medad Jr. was born in 1828, the fourth of six children of Medad and his fifth wife, Nancy Dudley. He died in 1871, willing this house to Sydney Dowd who was a leader in the local temperance movement.

Abraham Woodward, 96 Fair Street, Colonial, 1785.

The first-floor windows of this old story-and-a-half house have been changed and the center chimney rebuilt, but the 12/12 sash on the second floor and the small 6/6 windows in the garret remain. The Greek Revival doorway is a nineteenth century addition. From about 1890 the house was owned by Edward M. Leete and his wife Eva Bishop and after him Earle B. Leete and his wife Pearl Lewis, who lived here until her death in 1992.

Edwin A. Leete, 98 Fair Street, French Second Empire, 1870.

With triangular pediments over the dormer windows, arched windows and shutters on the south side, plain windowheads, and square-columned porch, this is a quietly elegant version of the Second Empire style. Leete was a cabinetmaker and undertaker for sixty years, interrupted only by a short enlistment during the Civil War, when he fought in the battle of Antietam. The striking building behind the house was his workshop and display room for coffins and furniture. A parlor of the home was used for funerals. His son Edward and grandson Earle carried on the undertaking business until 1974.

Cooke-Dudley, 101 Fair Street, Colonial.

Thomas Cooke, one of the original settlers and signer of the Covenant, was granted this lot in the first years of the settlement and soon after built a house. The exact date of the house and even the owner are uncertain and have been the subject of much discussion. It is known that a house stood on this lot in the 1650s, in 1703, and again in 1753. But are they all the same house? Historian Mary Hoadley Griswold believed that the present house was a replacement built by Miles Dudley at the time of his marriage in 1707. (Cooke had died in 1692 and Dudley had bought the property from Cooke's heirs in 1702.) Architect J. Frederick Kelly believed that the oldest part (the central block) was "something around a quarter century before 1707." The double lean-to across the rear and the south wing are additions made over the course of time and the Greek Revival doorway dates probably from c1830-1835. Thomas Cooke held many important positions in the town and was a member of the General Court in Hartford. In 1646 he brought the first suit for slander in Guilford against "the pugnacious Benjamin Wright" who had called him a "whibbling man, a fawner and a tale bearer." An apology was accepted and that ended the matter.

Church Street

There was no Church Street until about 1824 when the Guilford and Durham Turnpike, now Route 77, was built. The new road paralleled the West River to its source at Lake Quonnipaug, went past the lake for several miles, and then joined the road from New Haven to Middletown, just as it does today. The section in town on the west side of the First Congregational Church was, naturally enough, called Church Street. Because it was built so much later than the other streets that branch off from the Green, the houses, with one exception, all date from the nineteenth and twentieth century and include a fine collection of Queen Anne homes.

The walk begins at Church and Broad streets and ends at the Post Road, a distance of approximately two-tenths of a mile. Start with No. 19 on your right.

Guilford Academy, 19 Church Street, Federal, 1794.

For sixty years the children of the First Congregational Society and the Fourth Congregational Society attended separate schools built side by side on the Green. One can imagine the rivalry that must have existed between them. In 1793 the societies decided to unite and in 1794 they “voted that this Society will build a schoolhouse two stories high,” which is this one. In 1827 it was moved here from the Green and became a secondary school known as the Guilford Academy. When the Guilford Institute, the ancestor of the present high school, opened in 1855, the academy closed and the building eventually became a private home. The porch, a late-nineteenth-century addition, may have been built then.

George W. Seward, 33 Church Street, Queen Anne, 01880; Builder: George W. Seward.

Built in a style not common in the borough, this Queen Anne house is an especially elaborate structure. Not only does it reflect the builder’s skill but it also shows his familiarity with trends derived from the aesthetic movement, popular in the 1880s, which were borrowed from the Japanese. The sunburst on the porch entrance has an oriental feel as does the curve of the roof to the left of the front gable. Rising behind that is a cross-gable with brackets topped by a slate roof, rare in Guilford. The wraparound porch with spindlework detailing is supported by delicately tuned posts. The gable with a three-part window at the top is decorated with patterned shingles. Seward, (see page v) whose shop was next door at No. 39, succeeded William E. Weld as Guilford’s outstanding builder. A member of a large and well-known family, he was very active in town affairs and served on the board of the Guilford Institute until his death in 1928. He was often chosen as chairman or moderator at meetings because of his thorough knowledge of parliamentary law.

Frederick A. Fowler, 49 Church Street, Italian Villa, c1848.

A villa on a small scale, its frieze, wide eaves, and low-pitch roof are characteristics of the Italianate style. The large granite block foundation and the square columns on large square bases which support the simple portico give it an air of importance. The side porch is an addition. Fowler was married to Laura Brooks, a sister of Captain Oliver N. Brooks, lighthouse keeper at Faulkner’s Island from 1851 to 1882, who also lived here at one time.

Eli Parmelee, 72 Church Street, Italianate, c1860 and Queen Anne, c1880.

One of three similar houses on Church Street, the Parmelee house combines both Italianate and Queen Anne features, a popular treatment during the late nineteenth

century. They have in common unusually heavy cornices with strong returns, Italianate windows, and decorative Queen Anne wraparound porches added later. In 1868 Eli Parmelee served as a Republican deputy to the General Court from Guilford and as a deacon of the First Congregational Church from 1852 until his death in 1882.

Dr. Joel Canfield, 78 Church Street, Federal, 1829.

This house was built four years after Church Street was opened, making it the earliest building on the block. A modest example of the Federal style, its portico displays plain pilasters, an undecorated fanlight over the door, and a simple gabled roof supported by slim round columns turned by George Seward's father, Martin. Dr. Canfield settled in Guilford in 1824. For a time he lived in North Guilford, where he married Lucretia Benton, but "removed to First Society" in 1828, making a \$200 contribution towards the new church building. That same year he was awarded an honorary M.D. from Yale. He died in 1877, aged seventy-six.

Frederick W. Lee, 91 Church Street, c1840.

A simple, mid-nineteenth-century frame residence, the location of this house close to the road adds character to the entrance of the town's historic district. Research by Joel Helander reveals that Lee bought the land from Dr. Joel Canfield in 1839 and by 1842 had mortgaged the property "together with the buildings thereon standing" to Nathaniel Griffing. Samuel Hulburt, a landscape gardener formerly from Huxbury, Upton, England, bought the house in 1866 and lived here until his death in 1909, aged eighty-eight. Also of note is the shingled bungalow set back from the road between the Lee house and No. 105. [2012-razed October 28, 2010]

96 Church Street, Italianate and Queen Anne, c1880.

Here is another vernacular residence, in which Italianate and Queen Anne features have been combined and applied to a basic gable-fronted house. The cornice is even heavier than the one on No. 72, and the returns bolder. Below the returns, at the corners, are two flat boards resembling brackets. A stained-glass window in the Italianate style appears at the staircase level. The two-story bay and wraparound porch are also present.

George L. Weld, 102 Church Street, Greek Revival, c1848; Builder: William E. Weld.

Although this main entrance to the town's historic center is now threatened by increasing commercialization, the Weld house, a very well preserved example of

the Greek Revival style, still maintains the residential character of an important street. The portico with fluted columns, full entablature, and dentils, as well as the pedimented roof are especially strong features. The sidelights have been closed but the original rectangular gable window and door remain. George Leander was the brother of William Edwin Weld, the builder (see 45 Boston Street) and Frederick Alonzo Weld, the sea captain (see 65 Boston Street), and the first son of George and Mabel Fowler. George and his wife, Sarah Bartlett, had a daughter and twin sons. Their daughter and one of the twins died in 1865 just a month apart.

105 Church Street, Italianate and Queen Anne, c1875; porch c1910.

Like its counterparts down the street, this house has a heavy projecting cornice with bold returns repeated, in this case, in the square two-story bay. A very small Italianate window appears in the side gable. The Colonial Revival porch with slender Doric columns may have replaced an earlier one which probably resembled those at No. 72 and No. 96.

State Street

Originally called Crooked Lane, State Street was one of the four original streets that bordered the Green. At the time it was laid out, in the earliest days of the settlement, it went through to Boston Street, then called East Lane. That section disappeared when, in 1675, the town gave land on the Green to a blacksmith and by doing so also created the jog in the road. (For the full story see page 1.) Back Lane was the old name for a small portion of Union Street which is included in this walk. Union Street now runs from State Street to Boston Street and beyond.

The walk begins at the corner of State and Broad streets, turns right into Union Street, left onto Market Place; rejoins State Street, and ends at the Post Road, a distance of approximately three-tenths of a mile. Start with No. 1 on your right.

Leonard Chamberlain, 1 State Street, Federal, 1803; Architect: Abraham Coan.

This house was built for Leonard Chamberlain and his bride, Mary Ann Collins, daughter of Friend Collins who lived next door at No. 7. Although the original clapboards are now covered with aluminum siding, the elegant trim at the windows and doorway is still visible. The columns and pilasters on each side of the door, ornamented with carved rosettes, support a triangular pediment over a semicircular, delicately decorated fanlight. In c1817, the Chamberlains sold their house to Samuel Eliot and his bride, Mary Butler Baldwin. Eliot was a prominent merchant, active in town affairs, who served as warden of the borough from 1822 to 1825. He was also one of three Guilford men involved in planning the Hartford Turnpike

which was laid out by the state legislature in 1825. For the first time, stagecoaches were able to travel between Hartford and Sachem's Head where, weather permitting, passengers could continue by boat to New York. This led to the establishment of the first hotel at Sachem's Head which became a popular vacation spot.

Friend Collins, 7 State Street, Colonial, 1787.

Friend Collins and his wife, Philena Norton, had been married for two years and were the parents of the first of their nine children when they built this sturdy Colonial house with narrow overhangs on both sides. A splendid Greek Revival portico was added in the 1840s. With its fluted columns standing assertively close to the sidewalk, with its pilasters and its broad entablature, the house and portico make a striking and altogether satisfying sight on the street. John Jackson, who bought it in 1851 from a later owner, operated a meat market in an addition where the porch is now. Later, the addition was taken away to Mulberry Point for use as a summer cottage.

Abigail Leete, 15 Union Street Colonial, 1774; Daniel Bowen, 19 Union Street, Colonial, 1734.

Before Guilford's outlying districts had their own churches, it was necessary to travel what were then long distances from home to the meeting house. As services were all-day affairs and the church was not heated, many families or groups of families were given permission to build houses near the church with fireplaces for warmth and refreshment. These two small buildings, called "Sabbath Day" houses, are fine surviving examples. No. 15 has small windows and a steeply pitched, appropriately sagging roof of hand-cut shingles. It has lost its original chimney; a modern section and a shed dormer have been added at the rear. No. 19, on the National Register of Historic Places, has a gambrel roof which also provided more space and a lean-to added later at the back. Its tall chimney has been rebuilt probably very like the original; the outside chimney is an addition.

H. Arthur Cook, 34 Union Street, American Foursquare, 1917; Builder: Walter Beckwith.

According to *A Field Guide to American Houses* by Virginia and Lee McAlester, the American Foursquare, or Prairie Box as it is also called, is an indigenous American style—a vernacular cousin of the architect-designed houses associated with the Prairie School of Chicago. Disseminated by pattern books and magazines, it became popular throughout the country in the first decade of the twentieth century. With its two-story, square-shaped, hipped roof on both house and dormer,

its full-length front porch also with hipped roof and its two-toned exterior sheathing—half shingles, half clapboards—the Cook house is a classic example of the style. Walter Beckwith, who was in business with his sons, was the builder. Together they also built the bungalow at No. 20-22, and the house next to it which used to be a bakery.

Joseph Clay, 37 Union Street, Colonial, 1670.

Familiarly known as the Acadian House, and on the National Register of Historic Places, this house is frequently mentioned by architectural historians as an outstanding example of seventeenth-century building techniques. Originally it had two rooms each, on the first and second floors, and the attic ran straight across. The chimney stack is an interesting T-shape, while a break in the steeply sloping roof indicates the later addition of the lean-to. The door is made of boards placed horizontally instead of vertically; the five windows with 8/12 sash are irregularly spaced. Joseph Clay and his bride, Mary Lord, came from Saybrook in 1670 and built this house the same year. Their daughter Sarah, who married John Chittenden, inherited it and it remained in the Chittenden family for 144 years. It was one of their descendants, Samuel, who is reputed to have given shelter to a group of about sixteen Acadians from Grand Pré, Nova Scotia, allowing them to live in his then-empty house. Captured by the British during the French and Indian War, the Acadians were put ashore in various towns along the Connecticut coast. They arrived in Guilford in the spring of 1756, where they became charges of the town and were “put out to service.” Sixteen years later, with the town’s financial help, a few eventually returned home.

Darius Collins, 56 Union Street, Colonial, 1769.

This house was built on land inherited by Darius’s wife, Hannah Spencer, from her father, plus a half-acre sold to Darius by her brothers, Obadiah and Mindwell. Like its neighbor, almost one hundred years older, it has an irregularly spaced five-window facade. The doorway is framed by a simple molding. Notice the stone chimney and the lean-to which is an integral part of the building. Collins’s daughter inherited the house “during the time Hannah remains unmarried” and lived here until her death in 1849. Milo Cooke and his wife, Lucy, bought it in 1876 and the house is also known by their name.

Joy Benton, 2 Market Place, Colonial, 1805.

A late five-bay, center-chimney Colonial design, this prominent house on the corner of Market Place and State Street has a paneled door much like the one at 56

Union Street, framed with a simple moulding, untouched by any Greek Revival trim. Notice also the 12/12 sash and the stone foundation. Joy Benton lived here with his wife, Cleodelinda Evarts, and their two children.

Chloe Munger, 35 State Street, Federal, 1828.

Miles Munger and his wife, Rachel Grumbley, gave the land on which this small house was built to Miles's unmarried sister Chloe. Following her death in 1842, the house was deeded back to the Mungers and occupied by their daughter Emmeline and her husband, Franklin Phelps, who was Guilford's postmaster from 1856 to 1861 and again from 1865 to 1869. Unusual is the fact that the property was inherited by women for four generations—from Munger's mother-in-law to his wife, to his sister, and then to his niece Henrietta Bennett in 1873. The doorway has a slightly curving arch found in several of Guilford's houses built in the 1870's, a product of later remodeling. The building was the home of the Visiting Nurse Association for many years. The wing was added in 2002.

Nathaniel Hall, 48 State Street Colonial, 1770.

A typical center-chimney Colonial plan combined with the lower roof pitch and fancy door and window treatment of the Federal period suggests there may be more to this building's history than meets the eye. A former owner has written that the house was originally only one story high, that a second floor and porch were added around 1810 (and presumably the door and triple window too), and that other additions followed through the nineteenth century. In the 1980s he stripped off porch, shutters, and Victoriana in an effort "to bring back at least an impression" of the house's period.

Nathan Bradley, 72 State Street, Colonial, 1665.

One of the earliest on the street, this house was extensively (some say ruthlessly) remodeled in the late 1800s. Paneling, old doors, sash, flooring, even the chimney were removed in an attempt at modernization. In the early 1900s a restoration was begun and every effort was made to return the house to its seventeenth-century look. Nathan Bradley, aged twenty, had come from England in 1658 with his sixteen-year-old brother and settled in Guilford. He soon built this house but only two years later sold it. Perhaps he didn't enjoy the responsibilities of a homeowner, for it is said that he was a great hunter and explorer. In 1712 he traced the Hammonasset River to its source at "Nathan's Pond." From Nathan Bradley the house passed to Sergeant John Chittenden, son of William, one of the original settlers. John left it to his son Abel in whose family it remained until about 1809, and it is often referred to as the Abel Chittenden house.

Ambrose Benton, 94 State Street, Colonial, 1798.

This was originally a one-story house which, during Benton's residency, sheltered his wife, Mary Evarts, and seven children. The second story is a twentieth-century addition (1909), but the overhang and rebuilt center-chimney are faithful to the eighteenth-century Colonial style. In 1982 modern sash was replaced by 12/12 sash like the original.

Jabez Benton, 101 State Street, Colonial, 1730.

This house is attractive in its simplicity, with a doorhood that is an extension of the roof slope, much like the one at 68 Water Street. Jabez Benton was born in Guilford in 1680, married Hannah Stone in 1726, and had seven children. In 1853 George Walter Hinckley, a minister and the founder of a farm school in Maine for homeless boys and girls known as Good Will Farm, was born here. He was a Baptist minister in Bangor, Maine, when he eventually realized his dream of providing help for needy children. He always maintained close ties with his native town but refused to solicit funds in Guilford. Nevertheless the townspeople raised a large sum of money which was used to help build a Guilford Cottage, one of several cottages which housed fifteen orphans and a matron. He died in 1950, aged ninety-seven.

Samuel and Thomas Scranton, 107 State Street, Federal, 1787.

When Samuel and Thomas Scranton, brothers and farmers, built their fine house, only Thomas was married and two of the four children he and his wife, Damaris Seward, would eventually have were already born. Samuel married Luthena Bell in 1792 and had five children, and both families made this their home for many years. The triple window balances the large door, which is apparently a Greek Revival addition, and the approach up an unusually high and broad flight of steps gives added importance to the entrance. The crown moldings over the windows repeat the Greek Revival entablature over the door, and the handsome fence adds the finishing touch. Thomas Scranton, Jr., inherited the house and deeded it to three of his children in 1867. They sold it two years later to Joel Benton.

Thomas Scranton, Jr., 110 State Street, Federal, c1810.

Thomas Scranton, Jr., also a farmer, built his equally fine house across the street from his parents' home with the same triple window but with fine ornamental carving on the cornice and windowheads and with a refined and elegant doorway, all characteristic of the Federal period. A flight of steps leads up to the door topped by a semicircular fanlight decorated with swags, making this a most charming entrance. The side wing is an addition, but the old barns still stand behind the

house. Thomas and his wife, Elizabeth Parmelee, had twelve children and were living in East Guilford, now Madison, when they died.

Upper State Street

Some of Guilford's oldest and rarest houses are here, mixed in with the substantial homes that prosperous landowners built at the edges of the expanding town after the Revolution. Curving gently, lined by white houses on ample grounds, Upper State Street is one of Guilford's loveliest streetscapes—part town, part country. From the corner at the Post Road you are immediately aware of the striking house standing at what seems to be the end of the street. The Guilford Survey states that its position at the intersection of North and State streets “closes the long view from the town and gives definition to the intersection.” State Street then jogs off to the right, illustrating the accuracy of its old name, Crooked Lane.

This walk takes you from the corner of the Post Road and State Street north to the Connecticut Turnpike overpass, a distance of about four-tenths of a mile. Start with No. 133 on your right, but first try to look at it from across the street to get a good view of its hipped roof with center chimney, unusual for the period.

Jonathan Starr, 133 State Street, Colonial, c1732.

This house was built on an acre of land deeded to Jonathan Starr, a tailor, by his father Comfort, also a tailor, whose house is across the street. With its center chimney rising from a square house with hipped roof, it is unique in Guilford. (J. Frederick Kelly thinks that hipped roofs were not common until about 1750 which casts some doubt as to whether the roof is original.) The triple window, pedimented doorway, and fanlight are later additions, perhaps done at the end of the eighteenth century. Apparently this fine house was too much for young Jonathan to support, for he deeded it and the land back to his father a year later and moved to East Guilford, now Madison. Of his four children, only one, Lucy, survived past her twenties and she outlived four husbands.

Kingsnorth-Starr, 138 State Street, Colonial, c1645.

This prize example of Guilford's Colonial architecture is, according to Professor Abbott Lowell Cummings of the Yale History of Art Department, a perfect laboratory for his students because it contains more original Colonial material than any house in town; some are unique and all are in a remarkable state of preservation. Under the clapboards is the original wattle and daub fill made of clay and marsh grass, also traces of lintels for original triple casements of traditional

medieval type that were long ago removed; inside, rare examples of painted woodwork and ornamental pargeting have been uncovered. Henry Kingsnorth was the twenty-second signer of the Guilford Covenant, writing his name as Henry Kingnoth. He died childless and left the house to any of his brothers' sons who would come from England to claim it. Accordingly, in 1669, his nephew James Kingsnorth arrived with proper identification and lived in the house until his death in 1682. He too died childless and he too left the house to any of his brothers' sons who would come to claim it or to his aunt, Mary Kingsnorth, and her husband, John Collins. This time the nephews declined and in 1689, upon payment of three pounds to each brother or their sons, the Collinses took possession. Five years later they sold the house to Comfort Starr and it remained in that family for about 200 years. In 1940 new owners began a restoration using, in Cummings's words, "flawless sensitivity!" In 1988, the Guilford Preservation Alliance, concerned about the fate of the house when it went on the market, bought it, placed protective easements on both the inside and the outside, and resold it in 1989. The proceeds went into a revolving fund which is used by the alliance to preserve other buildings of historic importance.

Abraham Fowler IV, 149 State Street Colonial, 1777.

This house began as a traditional five-bay, center-chimney Colonial design. Later, like so many of Guilford's Colonial houses, it was updated by the addition of a Greek Revival doorway. The dormers and side porch are later additions (probably twentieth century) as is the roof in the form of a broken pediment over the handsome door. Abraham Fowler, the fourth of that name, was a descendant of Deacon John Fowler, an earlier settler. He married Lois Fowler in 1776, had five children, and died in 1848.

Charles F. Leete, 158 State Street, Greek Revival, 1836.

An interesting combination of styles in a formerly lovely setting, this house appears to be basically of Federal design with a Greek Revival door. If the door is original (which it may not be), it is one of the earliest in Guilford, parent of a long line. The two-story addition is obviously later. Charles Frederick Leete was a prominent man in the community, and in 1872 he served as a Republican representative from Guilford to the legislature. He also wrote creditable poetry from time to time. In 1889 the *Morning Journal* announced that as part of the festivities honoring Guilford's 250th anniversary "Mr. Charles Leete . . . will produce a historical poem." In 1924 some of his other poems were discovered and published in the *Hartford Courant*.

167 State Street, Bungalow, c1920.

This is a good example of a style which became extremely popular all over the country from around 1900 until World War I. Supposedly derived and named for a type of house built by the British in India, it also owes its genesis to the Swiss chalet with a little Japanese thrown in. The roof is its most conspicuous feature, either appearing as a large gable with porch attached or as a long front slope with the porch incorporated in its great length. The dormer penetrating the roof has a sloping roof of its own (shed dormer). Rafter ends extend beyond the roof edges of the dormer, and brackets appear under the wide eaves of this house. There is clapboard siding on the first story and shingle siding on the second; the porch was probably enclosed at a later date. A one-and-a-half story addition in 1997 retains the bungalow's basic shape. Other versions of this style appear on Church Street and Market Place.

Eliphalet Hall III, 177 State Street, Late Colonial between 1783-1803.

William Hall, one of the original founders of Guilford, bought this land in 1654 from John Linsley. It passed to Hall's son William and to two other Eliphalets before the third one built this small house with simple doorway which The Dorothy Whitfield Society dates as 1793. The peaked gable with its cut-corner window was added later and provides a charming Gothic touch. The position of the house on a rise of land gives it prominence on the street. Eliphalet III was born in 1747, married Rachel Evarts in 1773, and died in 1803. When his will was probated that year, the house was valued at \$457.

William Starr, 180 State Street, Colonial, 1757.

The original house was a small one-and-a-half-story cottage, which was given a second story sometime after 1838 when the Starrs sold it. According to David Dudley, the legend is that the old house was raised and the new house slipped under it, and this may account for the fact that the older 12/12 sash is upstairs and the 6/6 sash downstairs. The large Greek Revival doorway was probably added at that time.

Captain Samuel Lee, 1 North Street, Colonial, c1750 or c1763.

Although the address is North Street, this house is an integral part of State Street, set, as it is, so prominently on the corner facing down the whole length of the street. The large Greek Revival doorway with wide pilasters and deep frieze is an important addition which makes the house stand out even more, especially as viewed from the Post Road. The paneled double door was handcrafted during its excellent restoration in 1970-71. Inside, much original work remains. Samuel Lee

and Agnes Dickinson were married in 1763 and had three daughters, the last one born in 1776. Samuel's brother, Levi, a well-known fifer, also lived with them, and probably their mother. During the Revolution Samuel served in the Coast Guard and was promoted to captain just before the war ended. Many stories have been handed down about Agnes Lee's bravery during her husband's frequent absences. They tell about how she fired the cannon in their yard to warn the colonists that the British had landed at Leete's Island; how she protected their house many times from their Tory neighbors searching for contraband captured by Captain Lee; how she saved the house and the ammunition stored in the attic when sparks from a fire in the barn nearby threatened to ignite both; and many other acts of bravery. The Guilford chapter of the Daughters of the American Revolution is named for her. In 1794 Levi and his mother sold the house to William Starr, Sr., and the Lees built a new one at 292 State Street.

Jonathan Bishop, Sr., 191 State Street, Colonial, 1787.

This is a simple yet striking Colonial home with overhangs on three sides. The wide eave of the front roof seems to shelter the door and the evenly spaced windows. Jonathan Bishop, the son of David Bishop who lived at 205 State Street, built this house on the south part of his father's land, and farmed it with his brother Jared who inherited the old homestead. After a brief career at sea, Jonathan Jr. carried on the large farm, sending his produce to New York in his sloop berthed at Jones Bridge. He was always called "Captain." William E. Pinchbeck bought the house and land in 1928 and erected the longest iron-frame greenhouse ever built, 1220 feet long and 81 feet wide, for his rose-growing business. The land that surrounds the greenhouse continues to be used as a farm and pasture, and the third generation of Pinchbecks is still growing roses.

John Collins H, 205 State Street, Colonial, 1707.

With its ample scale, side overhangs, and ornamental trim around the paneled door, this very early house was one of the finer ones in town. J. Frederick Kelly singled out the doorway for special mention: "Simple crown mouldings have been added and the whole composition, though of the utmost simplicity, is dignified and well-proportioned." In 1723 John Collins II deeded the house to John Collins III "in consideration of fatherly love and endeared affection," reserving half the land and the house for himself and his wife, Ann. In 1732, Collins III sold it to David Bishop, Sr. Bishop willed the home and land to his two sons, Jared and Jonathan. Jared inherited an old house and Jonathan built a new one, No. 191. Also known as the Philo Bishop house, it remained in the Bishop family for 185 years, until 1917.

Henry Hull, 215 State Street, Greek Revival, c1840.

This house is a good example of the expression of Greek Revival taste in Guilford. The basic traits of the style are here but with no flights of fancy. The temple front, the window in the gable, the simple doorway with pilasters and simple entablature (in this case, particularly tall and elegant), and 6/6 sash make it a classic. Henry Hull was married to Lydia Bishop, daughter of Philo Bishop, of No. 205.

216 State Street, c1885.

With its big barn out back and open space still around it, this house is a reminder of the farms that long bordered the center of town. The house itself is typical of vernacular farmhouses, using stylistic details from various periods on the basic gable-front house shape that was popular through most of the nineteenth century. Here the brackets and side porches are particularly vivid. This combination of styles is also found in several houses on Church Street. It is an arresting sight on an important street.

Hall / Starr, 223 State Street, Colonial, c1778.

The Guilford Survey notes that “This miniscule dwelling is one of Guilford’s important survivals... a reminder that many people in the early years of the colony doubtless lived in far humbler houses than the large saltboxes that have come down to modern times.” A rare small house, it was thought to be of 17th C. origin but new research by Town Historian Joel Helander, and Architectural Historians James Sexton and Bryan Green, points to a later date and Benjamin Hall not Samuel as its original owner. Benjamin and Sarah Scott married in 1778, had seven children and sold the house to William Starr in 1803, whose family members lived here until 1995. 20th C. cobblestone fireplaces replace the original stone ones and a kitchen ell was added on the east side c1940. New owners have rehabilitated the rest to its 18th C. self, thereby saving an important Guilford landmark.

Joel and Lucy Griswold, 264 State Street, 1793.

It is surprising for a house to be listed as belonging to a husband and his wife. In this case Joel Griswold built their house on a part of the homelot which belonged to Lucy’s parents. She was born July 3, 1770, the second daughter of Samuel Lee, Jr., and his wife, Agnes Dickinson. The Lees are famous in the annals of Guilford history because of the stories passed down about their experiences during the Revolution (see 1 North Street). Lee descendants owned this property for many years. This story-and-a-half house is a type that appears in Guilford toward the end of the eighteenth century. Providing headroom for a fully finished room plus an attic, it marks a rising level of prosperity and amenity in American life after the

Revolution. The Greek Revival door probably belongs to the 1840s or 1850s, and the paired windows beside it have the look of a later alteration.

Griswold-Davis, 276 State Street, Greek Revival, 1876.

Long after more-urbanized areas had given up building houses in the Greek Revival style in favor of the more romantic styles of the Victorian era, Guilford, and indeed most of rural New England, persisted. This house is typical of that late period, the basic Greek Revival shape modified by taller proportions and a little touch of Italianate thrown in in the form of a segmental arch in the gable. The entry porch may be an addition of the Colonial Revival of the 1920s or 1930s. Since this is Lee property and the dates fit, it is reasonable to assume that the Griswold who lived here was Lucy Ann, who was the wife of Daniel Loper Davis, the granddaughter of Joel and Lucy Lee Griswold next door at No. 264, and the great-granddaughter of Samuel and Agnes Lee of 1 North Street.

Captain Samuel Lee, 292 State Street, Late Colonial, 1794.

Captain Lee and his wife, Agnes Dickinson, built this fine house after their home at 1 North Street was sold. A late version of the Colonial style, conservative in form but with the ampler proportions and higher ceilings of the post-Revolutionary era, it is beautifully located on a wide lawn with trees now grown to a great height. The entry porch is a later addition. A handsome nineteenth-century barn with a ventilating turret on the roof still stands. Samuel Lee returned to civilian life after the Revolution and became active in town affairs, helping to set up a saltworks when the town decided to go into the business in 1777. For three different sessions, between 1785 and 1800, he was a deputy to the General Court which met twice a year alternately in Hartford and New Haven. Captain Lee died in 1819, and his wife died ten years later.

Water Street

On a map showing the layout of the original homelots, Water Street is called "Mr. Desborough's Lane" because it bordered his property, an unusually large one of about ten acres. Samuel Desborough, or Desborow as it was sometimes spelled, was only nineteen when he came to Guilford with Henry Whitfield's company of settlers, too young to sign the Covenant. He had studied law with his brother in England and despite his youth soon became prominent in the community, becoming its first magistrate, a pillar of the church, and a meticulous keeper of town records. It was a great loss to the little community when, in 1651, he decided to return to England. Thereafter, for obvious reasons, the street was referred to as West Lane until January 1816 when, at a borough meeting, it was officially named Water Street. In his book about Guilford and Madison (1897) Bernard C. Steiner

refers to it, appropriately, as Bridge Street but that name never seems to have been official.

The walk, a distance of about two-tenths of a mile, begins at the corner of Water and Whitfield streets and continues to Jones Bridge at the West River which marks the boundary of the borough. Start with No. 16 on your left.

Menuncatuck Odd Fellows Hall, 14 Water Street, 1894.

Menuncatuck, which means menhaden river, was the name of the small Indian tribe whose sachem squaw, Shaumpishuh, sold their lands to the first settlers. The Menuncatuck Lodge, founded in 1849, met on Thursday nights in the hall over Henry Hale's store on Whitfield Street. Active for many years, it was disbanded after the treasurer absconded with the funds. It was revived in 1880 and moved into its own two-story building in 1895. Notice on the facade the brick cornices and decorative corbeling around the arched gable window and, on the sides, the arched windows separated by brick pilasters. The openings on the facade were bricked in later and the dormer is an addition. The building was sold in 1996 and remodeled.

Wyllys Eliot, 20 Water Street, Colonial, 1763.

Originally one room deep, this house was enlarged by the addition of a lean-to. The Greek Revival doorway was added later, a usual way, in Guilford, to update an old house. Eliot married Abigail Ward Hull and built this house the same year. She was the widow of Dr. Giles Hull, who had died of measles at Ticonderoga during the French and Indian Wars. Wyllys and Abigail had nine children and there is a passing mention of a child by Dr. Hull. Eliot is best known today for one brief act: in 1772 he bought Henry Whitfield's great stone house from the English landlords who still owned it, and two weeks later he sold it in Guilford, thus returning it to local ownership after nearly 125 years. (For the rest of the story, see 248 Old Whitfield Street.) The Eliot home is also known as the Leverett Griswold house because of his long occupancy. In 1898 it was bought by Mrs. Addie A. Chittenden, who named it "Four Elms" and kept a boarding house here.

Ebenezer Bartlett, 25 Water Street, Colonial, 1728.

A well-preserved example of a five-bay Colonial home, this has a stone center-chimney in the shape of a "T," from several fireplaces. The lean-to was added and the Greek Revival doorway is early nineteenth century. Ebenezer Bartlett was born in 1702, married Deborah Cruttenden in 1729, and had six children. He was one of four men chosen by the selectmen in 1744 to build a wharf at Jones Bridge "for ye free use of all Inhabitants of this Town, as they may be ocation for the Same in a

Regular Manner, without Unnecessarily Incumbering the Same to ye Detriment of other Inhabitants of ye Town.” In 1765 he became a deacon of the First Church and served until his death in 1775. Fitz-Greene Halleck, a well-known poet in the early nineteenth century who was awarded an honorary degree by Columbia in 1837, retired from his work in New York as confidential secretary to John Jacob Astor, and lived here with his sister Maria until his death in 1867. Two years later his many friends dedicated a monument to his memory at a ceremony in Alderbrook Cemetery on Boston Street where he is buried, which included reading a poem written for the occasion by Oliver Wendell Holmes. In 1877 his statue, the first to honor an American poet, was unveiled in New York’s Central Park near the statues of Shakespeare and Sir Walter Scott. The poet William Cullen Bryant presided, President Rutherford B. Hayes formally presented the sculpture, and John Greenleaf Whittier wrote a poem especially for the event.

Increase Pendleton, 30 Water Street, Colonial, 1765.

The asymmetrical facade of this five-bay, center-chimney Colonial house suggests that it may have been built in two sections. Pendleton married Phebe Kingman in 1764 and may have built a “half-house” first, enlarging it as money and time permitted. The Greek Revival doorway, added later, has a row of dentils along the cornice, guttae (like pegs) above the pilasters on each side, and a five-light transom over the door.

Abel Kimberly, 41-47 Water Street, Grecian Villa, c1840.

For many years the provenance of this house was a mystery. But a recent title search by Joel Helander has disclosed that it was built by Abel Kimberly, who owned a large livery stable in Guilford center. In 1848 he deeded two and a half acres “with the buildings situated thereon . . . called the New Cottage Place” to the four minor children of his son, George A. Kimberly. As Elizabeth Mills Brown writes in the Guilford Survey, this is an early and perfect example of the Grecian Villa style and was probably built by Henry Austin or built from one of his published designs. She continues, “The restrained elegance of the Ionic portico, the perfect purity of the cubic form, the assurance with which the small building sits on its slightly elevated podium facing the street give it a miniature majesty that ranks it among Connecticut’s notable architectural work.” The basic form remains intact although details have been altered: a Greek parapet that edged the roof and little side porches with fringed canopies are gone, trellis supports have been added. According to Helander there is strong evidence that Fitz-Greene Halleck might also have lived here.

Joseph Parmelee, 54 Water Street, Colonial, 1765.

Here is another fine five-bay, center-chimney Colonial house, a type prevalent on the street. But the large Greek Revival doorway, added later, makes this one stand out. Its double set of pilasters, with decorated sidelights in between, supports a band of small cut-out circles. The lean-to has been removed and additions made at the side and the rear. Parmelee was born in Guilford in 1721, married three times, had five children, and died here in 1804.

Elias Cadwell, 65 Water Street, Colonial, 1763.

This house has three bays and one of the few gambrel roofs in Guilford. In 1958 it was moved here from its original location at the corner of Whitfield and Boston streets to make room for a parking lot behind The Guilford Trust Company, now Page Hardware. In the process it lost its two chimneys but retains the 8/12 sash on the second floor and 12/12 on the first floor. The sturdy Greek Revival doorway is a later addition. The original clapboards are now covered with aluminum siding. Cadwell was born in Guilford in 1736, married twice, and had three children, all of whom died in early childhood.

David Parmelee, 68 Water Street, Colonial, 1788.

This house sits on a high foundation very close to the street. Its most distinctive feature is its roof which ends in wide eaves overhanging the front of the house, a style derived from the Dutch Colonial houses common on Long Island. The wide eaves shelter the double front steps leading to a plain board door frame. Parmelee's father, Joseph, lived down the street at No. 54.

David Parmelee, Jr., 74 Water Street, Federal, 1807; Architect: Abraham Coan.

The distinguishing feature of this house, built by the second David Parmelee next door to his father, is the four-bay facade with off-center door, an innovative type of plan in the Federal period. Combined with the delicate detail of the doorway, it is typical of Coan's work. The rear ell is thought to have once been a part of one of Samuel Desborough's outbuildings and may date to 1640. David Jr. was a blacksmith and a Whig-turned-Democrat, who was very active in town affairs. He married three times and had six children.

David K. Parmelee, 93 Water Street, Federal, 1835.

This house seems to have been raised from its original foundations and a simple stone stairway built to reach the now-high entrance. Notice the semielliptical window in the gable, a Federal fashion still hanging on well into the Greek Revival

period. The triangular porch hood with pendants and delicate scrollwork is a late nineteenth-century addition. David Kirtland Parmelee was a direct descendant of John Permely, one of the founding settlers. He went to sea at a young age and was owner and captain of various small fishing vessels until his late sixties, sailing mostly between Guilford, Long Island, and New York. He and his wife, Sarah Stone, had five children, one of whom, Frank, began his career as assistant lighthouse keeper on Faulkner's Island. David died in 1903, aged ninety years and ten months.

Harlow Isbell, 100 Water Street, Grecian Villa, c1850.

Here is a fine example of the Grecian Villa style, with its cube form topped by a monitor with quatrefoil openings, similar to that at 119 Whitfield Street, and its line of modified Greek Corinthian columns giving dignity to the facade. The outline of a third window on the second floor is still apparent. Isbell came from Meriden, Connecticut, and was one of the founders of the Guilford Manufacturing Company, which stood next to Jones Bridge at the West River. Established in 1849 as a joint stock company to manufacture steam engines, various machinery, and iron castings, it was very successful at first but failed in 1856. Isbell, his wife, Sarah Snow, and eight children migrated to Kansas with the "Beecher Bible and Rifle Colony," leaving two married daughters behind. The Isbells helped to found the town of Waubensee, Kansas, and, with other settlers who took advantage of the government's offer of cheap land, accomplished the dual purpose of starting a new life and saving Kansas for the Union.

Shore Line Electric Railway Car Barn, 129 Water Street, c1910.

Formerly a maintenance barn for the Shore Line Electric Railway Company, this building which is set about a trolley's length back from the street had large doors through which the trolleys rolled, two at a time, to the inspection pits on its west side. At the north end there was a rotary converter which changed the current from alternating to direct. The small building on the east side housed an office, locker room, tool room, and the cable exit. The company began operations in 1910, running between Stony Creek and Ivoryton and expanding its services to New Haven, New London, and Norwich, until accidents and financial troubles forced it to suspend operations in 1922. Reorganized as the New Haven and Shore Line Railway, service resumed in 1924 and lasted until 1930. Today the building is a factory producing conveyors. [2012-currently houses Floor Craze, a carpet showroom]

James Leete, Jr., 134 Water Street, Colonial, 1807.

With its boxed cornice, 12/12 sash, slightly projecting window frames, plain framed doorway with five-light transom and crown molding, this house built in the Federal period looks more like late Colonial work. Leete may have continued his father's work as a shipbuilder here. His son James T. Leete inherited the house and sold it to the Guilford Manufacturing Company in 1849. (The two houses next door were made from half of the company's building. For what happened to the other half, see 69-75 Whitfield Street.) The house was purchased by George Parmelee in 1860 and later sold to the town for an almshouse.

Whitfield Street

Whitfield Street, one of the town's original streets, was first known as South Lane. At one time it was also called Hog Lane for reasons we can only guess at today. Perhaps hogs were driven down the lane to be loaded on boats and taken to market. Later, because it led to the sluice and the docks, it was named Harbor Street. In 1885, in anticipation of Guilford's 250th anniversary celebration, a committee renamed the street for Henry Whitfield, leader of the original settlers, and urged that other streets be given historically important names—Desborough, Chittenden, Leete—but nothing more came of the idea.

The walk, about four-tenths of a mile long, begins at the corner of Whitfield and Water streets and goes south to within sight of the bridge over the railroad where it veers left onto Old Whitfield Street. There are several buildings worth seeing on the other side of the bridge—the Lot Benton-Henry Ward Beecher house and the old railroad station and its outbuildings, for instance—but they exceed the geographical limits of the guide and are best reached by car.

Nathaniel Eliot, 103 Whitfield Street, Colonial, 1755.

Here is an example of a five-bay, center-chimney, one-room-deep Colonial house with integral lean-to. The Greek Revival doorway, shed dormer in the rear, and a one-and-a-half-story Greek Revival wing are all later additions; vinyl siding obscures the trim. Nathaniel and his wife, Beulah Parmelee, had two children, William and Mary. Mary married a Tory Episcopalian tailor named Israel Halleck and became the mother of Fitz-Greene Halleck, a well-known nineteenth-century poet, and his sister Maria. William inherited the family property.

Martin Blatchley, 119 Whitfield Street, Grecian Villa, c1836.

Notice that the Greek Revival doorway with both sidelights and transom is recessed, which sets it apart from others of its style. The monitor with its quatrefoil design is much like the one at 100 Water Street; the two-story bay adds a Victorian touch. Martin and Aaron Blatchley were owners of the sloop *Juno*, which was

captured by a French privateer in 1799 while sailing from Guilford to the West Indies with a full cargo. The United States received indemnity from the French but in 1899, one hundred years later, Blatchley descendants were still trying to collect from the government. Dr. Alvan Talcott, a Yale graduate who practiced in Guilford for forty years, also lived here. He was very active in town affairs and wrote a genealogy of Guilford's old families.

Firehouse, 120 Whitfield Street, Eagle Hose Company No. 2, 1907.

This firehouse is built of concrete block cast to look like stone, a construction method rare in Guilford and apparently done by the firemen themselves. An article in the *Guilford Bicentennial Pages* recalls that John N. Rankin of New York, originally from Guilford, gave Company No. 2 “a cement-blockmaking machine so that the firemen could mix their own cement for the building.” Previously he had donated a “handsome hose carriage, four wheeled, on which to pull apparatus to fires.” The cornice with corbeling below and a stepped parapet above tops three arched windows on the second floor. About 1940 the first floor was entirely remodeled to accommodate larger engines, resurfaced, and painted white. Company No. 2 was founded in April 1888 by a group of young men, some still in high school, after a serious fire on Water Street.

133 Whitfield Street, Queen Anne, 1882.

Here is a nice example of a style uncommon in the borough. Bargeboard trim decorates the front gable, the cross gables, and the peaked roof of the spindle-railed porch. It is also present at the ends of the porch roof which displays additional ornamentation along its edge and is supported by turned posts. Patterned shingles on the gables and the two-story bay with pendants add texture.

Leverett Parmelee, 142 Whitfield Street, Greek Revival, 1854.

Much more research needs to be done on this house presumably owned by Leverett Parmelee and probably built by William Weld. Its unusually broad front displaying the characteristics of the Greek Revival style—cornice with returns, rectangular window in the gable, doorway with pilasters and entablature trimmed with a row of dentils—is typical of Weld's work. Parmelee married Juliana Seward in 1814 and they had nine children. They had also lived at 254 Boston Street and sold that house to Colonel John Burgis in 1829.

Charles W. Miller, 158 Whitfield Street, Italian Villa, 1851.

Here is a restrained and elegant example of the Italian Villa style. The wide overhanging eaves of the broad porch are repeated in the roof of the house and the monitor. The trim over the windows, the floor to ceiling windows, the wraparound

porch with square columns all add to its distinction. In about 1852 Leverett C. Stone and Charles W. Miller organized Fire Engine Company No. 1 and the Washington Fire Engine Company No. 2. Miller also served as Master of St. Alban's Lodge, No. 38, in 1853. Jehiel Hand was a later owner, and his brother Daniel Hand lived here before he built his own house at 47 Fair Street.

St. George Roman Catholic Church, 161-165 Whitfield Street, Gothic Revival, 1876.

With its lancet windows and sharply pointed wings at each corner, this is an interesting example of the rural Gothic style often referred to as Carpenter Gothic. When it was built, the Catholic parish numbered about thirty families who had been holding services conducted by visiting priests in a hall over a market which they had purchased about 1860. It was 1887 before they were to have their own clergy. When the new Roman Catholic church was built on Whitfield Street in 1963, the steeple was removed and the church deconsecrated. St. Alban's Lodge, No. 38, bought the building in 1865 for a Masonic Temple and altered it considerably. A new owner removed the vinyl siding, which restored the shape of the three small lancet windows at the top, uncovered the arched windows on either side of the doorway as well as the large circular window, and turned it into apartments.

William Faulkner, 186-188 Whitfield Street, Villa Style, c1850.

Although double houses were built fairly often in New Haven, they were rare in Guilford. This house may have been designed by New Haven architect Henry Austin or built from one of his plans. With its porch extending across the whole front, paired steps, and line of prominent columns, the design is particularly successful at bringing two small parts together and making them into one substantial whole. The windows on the first level are floor length and their eared surrounds both up and down are a charming touch. An unexpected detail, according to Elizabeth Mills Brown writing in the Guilford Survey, is "the porch rail which is a copy in wood of the iron fence around the New Haven Green." The house was restored in 1975 and painted its original color. William Faulkner, who was born in Guilford in 1808, was for many years the publisher of *The News* in Norwich, Connecticut, and for a time published a morning paper in New Haven also called *The News*. He moved to Oakland, California, where he continued his career as a newspaper publisher and died there in 1898.

Henry A. Chittenden, 196 Whitfield Street, Federal, 1844.

The roof ridge parallel to the street, a central-hall plan, and twin brick chimneys indicate the builder's preference for the earlier Federal style. But a wealth of Greek

Revival detail—rectangular windows in the gable ends, closed pediment, wide cornice lines, a strong entry porch, pilasters, and sidelights—shows a desire to be up to date. Since “Harry” Abel Chittenden’s primary residence was in Montclair, New Jersey, this house was probably used during the summer, when he joined his brother Simeon, whose summer house was at 1 Broad Street, and their sister Anna Hart Chittenden who lived in Guilford year-round at 29 Broad Street. William Faulkner also owned this house at one time.

Hooker Bartlett, 199 Whitfield Street, Colonial, 1761, Demolished 1990.

Here was a fine example of a typical medium-sized Colonial house—three bays wide, one room deep, and integral lean-to; the Greek Revival doorway was an addition. In 1981, sadly, it burned and now sits neglected behind tall bushes, exposed to the elements which are taking their toll. Hooker Bartlett was born in Guilford, married Ruth Parmelee in 1749, had eight children, and died in 1767. For many years it was the home of the Phinney sisters, Miss Mary and Miss Dorothy, who died in 1968 and 1974 respectively, leaving it to a niece.

Captain Joel Stone, 200 Whitfield Street, Italian Villa, 1853.

“The Captain is building his house as though he expects to go to sea in it” was the comment often made by onlookers as this grand house was going up. Stone, the son of Solomon Stone, who was the second keeper of Faulkner's Lighthouse (1809-1818), became a well-known navigator on Long Island Sound steamers and a wealthy steamship owner. When he decided to build his retirement home, he chose a site where he had a good view of the sound and of Faulkner’s Island and, supervising the construction with meticulous care, erected one of the grandest homes in Guilford. Built on a solid stone foundation with rigid truss construction of the frame, two-and-a-half stories high with an ell in the rear and a wing on the north side, it is crowned by a monitor reached by a narrow, sheathed-in, winding stairway. A veranda with fluted Corinthian columns runs across the front and was later extended to the entire south side of the house. The windows on the first floor reach from floor to ceiling, and all of the window frames on the street side are ornamented. Decorative cornices and brackets are used throughout the house. The walls are thick, the ceilings high, the woodwork embellished. Edward P. Dickie who bought it in 1886 from Captain Stone’s widow was a glass importer and replaced the windows in the main portion of the house with plate glass; he also built the barn.

Colonel William Hart, 222 Whitfield Street, Federal, c1814.

This house was built by Hart for his bride, Lydia Griffing, the daughter of Captain Joel Griffing at 64 Fair Street. It features a triple window, delicate round-columned

porch, and fanlight over the door. Hart was a deacon of the First Congregational Church and one of the organizers of its Sunday school in 1816. His wife died in 1819 leaving three young children. That same year he married Catherine Starr by whom he had five children.

Henry Whitfield, 248 Old Whitfield Street, Late Medieval, 1639.

This great stone house was built in 1639 for the Reverend Henry Whitfield, leader of the settlers who founded Guilford. It is believed to be the oldest stone house in New England. There have been many alterations and two restorations, the second one done by J. Frederick Kelly between 1931 and 1937. Elizabeth Mills Brown in the Guilford Survey writes that “in its location on the edge of town and its large landholdings adjacent to the house . . . the Whitfield house recalls the small manor houses of England and tells us something of the image that Whitfield and his companions [hoped] to recreate in the wilderness.” Now a state museum, it contains early English and American furniture and a number of Guilford artifacts (see page vi).

Governor Rollins S. Woodruff, 268 Old Whitfield Street, Shingle and Rustic, 1903-04, destroyed by fire 7/26/2000, Builder: George W. Seward; Barns: William E. Weld.

This ample summer home is set far back from the road on property called “Rollwood Farm.” A large steep gable and matching smaller ones, with scalloped borders over the windows, pierce the sloping roof. The porch posts are tree trunks trimmed and left in their natural shape. The porte-cochere attached to the northwest side of the house repeats the design. The barns built in 1869 were moved from behind the Henry Whitfield house when Woodruff decided to start what became a prize dairy herd. His is the classic success story. Hired as an errand boy by C. S. Mersick & Company, a plumbing supply firm in New Haven, he became its president. His political life was equally successful. He began as president of the New Haven Chamber of Commerce, became a Republican state senator and speaker of the house, lieutenant governor, and then governor; he declined to run for Congress. Woodruff lived here year-round after he retired and when he died in 1925, just short of his seventy-first birthday, the Shore Line Times reported his funeral as “holding the record of any former funeral in town” for the numbers of prominent people “who came to pay honor so fittingly due.” The state capitol closed at noon and flags were lowered to half-mast.

Boston Street

Boston Street, at one time called East Lane, was for 150 years or more part of the old stagecoach road. In 1927 a more direct route was built some miles away and

the old road became merely one of the town streets. In some places, particularly on the south side of the road, bits of old Guilford are still to be seen—a barn still sheltering a horse, a little side road ending in wild growth, a surprising amount of open space—all reminders of the farmland which once stretched south the length of Whitfield Street. Five houses past Alderbrook Cemetery there is a stream barely visible, called East Creek or Alder Brook, which once marked the limits of the borough.

The walk, which takes you east on Boston Street for about eight-tenths of a mile, begins at the corner of Boston and Park streets and ends at Alderbrook Cemetery. You may wish to walk it in two segments, in which case Union Street makes a good division point. Start with No. 39 on your right.

Benjamin Bradley, 39 Boston Street, Italian Villa, 1860; Builder: William E. Weld.

Author Henry Pynchon Robinson in his newspaper articles “Country Sketches” wrote, “In 1860 a new house was a rare bird in Guilford, and the building of this one was a sensation.” It is located behind the foundation of an old Colonial house owned by Bradley's uncle, Zenas Bradley, which was described by Robinson as being “a rheumatic old mansion, so dislocated by long heavings of the soil, it could hardly stand up when taken away to the woodpile for cremation.” It is gratifying to see this house, a twin of 33 Whitfield Street and also built by William Weld, so well preserved and retaining its Italianate characteristics including a massive entrance portico, triple windows, and finial still topping the monitor on the roof. Bradley, who also lived in Boston, was the son of Benjamin and Juliana Leete.

Russell Crampton, 44 Boston Street, Greek Revival, 1844.

A late Greek Revival building with its gable end on the side in the Colonial manner, this house has been altered considerably but the portico with its sturdy fluted columns, reminiscent of 7 State Street, remains. Crampton, a dealer in coal, advertised his yard as “the best place to buy and to buy cheap . . . the best quality coal, screened in good order and the same delivered.” He must have had many customers anxious for his services because in June 1879 the *Shore Line Sentinel* reported that he had taken a week's vacation and his coal wagon “was not seen about the streets as much as usual.” From 1869 to 1874 he was a warden of the borough.

William E. Weld, 45 Boston Street, Greek Revival, 1850; Builder: William E. Weld.

Although aluminum siding covers some of the trim on this fine home, much of the wonderful detail is still visible. The patterned window in the gable is a distinctive design which became Weld's signature (see page v). Symmetrical wings flanking both sides of the house and an unusually handsome Doric door with dentils under the cornice and patterned sidelights complete the picture. The side porch resembles the one next door and was probably added ten years later when he built No. 39. Weld was born in Guilford in 1815, moved to Sag Harbor, Long Island, with his parents, and later returned to Guilford where he ran a carpenter and lumber business for nearly fifty years as well as becoming an important builder. He was a Democratic member of the board of burgesses and the first selectman from 1892 to 1894. At the same time, he was one of nine volunteer members of the building committee which planned the new town hall.

Ebenezer Hopson, 55 Boston Street, Colonial, 1764.

Little is known about Ebenezer Hopson, but he was innovative enough to use a gambrel roof, rare in Guilford, on his otherwise traditional Colonial house and to welcome the Reverend Jessie Lee, who in 1789 in this house preached the first Methodist sermon delivered in Guilford. The simple but elegant Greek Revival doorway, with its row of little pegs (guttae) at the top of each pilaster, and a delicate cornice were added about 1841. A Victorian porch shown in a 1909 photograph was removed sometime after 1946, and small paned windows like the old ones have replaced the modern sash.

Alfred G. Hull, 58-60 Boston Street, Italianate, 1849; French Second Empire, c1860.

Built in the Italianate style with arched dormers, polygonal bays, and bracketed porch, this house was later remodeled by adding a mansard roof to the nearly flat roof of the French Second Empire style. Notice the charming little conservatory built into an angle of the west wing. It was certainly a house befitting a pillar of the church and an outstanding citizen. Hull was the first vice-president of The Guilford Savings Bank, town treasurer, a justice and a deacon of the Third Congregational Church from 1852 until his death in 1894.

Frederick A. Weld, 65 Boston Street, Italian Villa, 1852; Builder: William E. Weld.

This beautifully preserved gem, set on a wide square lot outlined by an elegant iron fence, is an arresting sight. Its square broad-eaved shape is repeated in miniature by the monitor which still retains its finial on top. Tall windows and matching doorway open onto a broad-caved columned porch. Everything about this house suggests a design by Henry Austin, (see page v) whose plans were often used by

builder William Weld. The oriental design of the columns, described by Elizabeth Mills Brown (see page vi) as “springing from bases like great overblown plants,” is a favorite motif of Austin inspired by illustrations of palaces and temples in India. The strength, directness, and balance of the house coupled with an oriental influence were especially appropriate for its owner, Frederick Alonzo Weld, brother of William. As captain of the whaling vessel *Italy* out of Greenport, Long Island, Weld sailed both the Atlantic and Pacific with crews of many different nationalities. His account book begun in 1855 of some of his voyages makes fascinating reading. He died in 1893, one of the last of Guilford’s whaling captains.

The Hyland House Museum, 84 Boston Street, Colonial, c1690.

This is an excellent example of a seventeenth-century frame house with added lean-to and one of the oldest in Guilford. It has been restored, by Norman Isham, restoration architect, as far as possible to expose the work of its earliest period. The hewn overhangs with corbel and handsome chamfered beams on the exterior are a rarity in Connecticut. Built by George Hyland as a two-over-two house, it was the home of his descendants for many years. One of the most renowned was Ebenezer Parmelee, a boatbuilder, who built a town clock thought to be the first in New England. In 1916 the house was rescued by The Dorothy Whitfield Historical Society and opened to the public. Now supported and maintained by them, The Hyland House Museum contains a good collection of period furniture and china and has a pleasant herb garden at the rear. It has been said that “this house alone would make Guilford famous.”

Thomas Burgis, Jr., 85 Boston Street, Colonial, 1736.

Various dates have been given for this house but Guilford historian Mary Hoadley Griswold believed that it was built in 1735 by Thomas Burgis, Jr., who was married that year to Hannah Dodd. With its clapboards untouched by aluminum siding, cedar shingles, 8/12 sash, and a center chimney which may not be original but is still of stone and the right size, this two-and-a-half-story saltbox, restored in 1956, is one of the town’s Colonial treasures. A Federal doorway makes a pleasant addition. Thomas and Hannah had seven children, one of whom, Thomas III, graduated from Yale College in 1758 and was the schoolmaster in North Guilford. He married Olive Dudley in 1769 and they lived here for many years.

Hill Estate, 94 Boston Street, c1850.

Elizabeth Mills Brown, writing in the Guilford Survey, describes this house as “a simple basic five-bay house with Greek Revival trim, its form perpetuating the Colonial tradition at an astonishingly late date.” Through the years it has changed

from a single-family to a two-family home and back again. The rear section and porches are modern additions. The original estate has been described somewhat vaguely as consisting of all the land on the north side of Boston Street from the Hyland House to the western boundaries of the Griswold House Museum and Union Street, assembled parcel by parcel by a leading citizen of the town, Samuel Hill. Trained as a hatmaker, Hill was town clerk for thirty-five years and began its land record book. He filled many other local positions and was elected year after year as a delegate to the General Court from 1732 until his death in 1752. The story goes that the moderator of town meetings would rise and say: "We are here to elect Colonel Sam Hill and someone to go with him to the next General Court." Hill's house, which was torn down in 1849 to make room for this one, was remembered in Guilford as being architecturally unusual, having a three-story facade. This house was built by Deacon Alfred G. Hull who was appointed the conservator to Hill's great-grandchildren Anna and Samuel Hill, who both died in 1877, aged ninety and ninety-three respectively.

Boston Street School, 103 Boston Street, 1906; Architect: Charles A Willard; Builder: George W. Seward.

This symmetrical, hipped-roof schoolhouse was built by a committee. In August 1905 George Seward was awarded the contract for his bid of \$4,883 and broke ground the next month. The committee chose furnishings and debated costs. By January 1906, a metal ceiling was installed and by February it was declared ready for the spring term. An early photograph shows the trim and stickwork painted a lighter color which broke up the mass, a porch with a gabled roof supported by two front columns, and railings on each side of the steps. It was closed decades ago but reopened briefly in the 1940s when schools became crowded after World War II. The Guilford Shirt Company was located here from c1954 to c1961. It was also the office of architect Victor Lundy, who painted it a dark maroon. By this time its porch and railings were gone. In 1984-85 it was converted into three condominium units.

Jared Buell, 113-115 Boston Street, Italian Villa, c1850.

Although the wide aluminum siding changes its appearance, this double house has features often used by New Haven architect Henry Austin. The symmetrical outline, tall front windows, eared door frames, and broad eaves on both house and porch are typical of his style. In 1819 Jared Buell married Lydia Marie Weld, who was the fifteenth of the eighteen children born to her parents, Edmund and Charlotte Stone Weld.

John B. Chittenden, 121 Boston Street, Late Colonial, 1814.

This well-preserved, handsome house was updated with Federal additions—the triple window and a delicately scaled porch with leaded fanlight. John Baldwin Chittenden and his family lived here until 1823 when they and several other Guilford families moved to Illinois and settled in Mendon. Some years later the town of Guilford asked Chittenden to examine a title of land in Illinois which it had acquired, no one knew how or why. In October of 1841 Chittenden wrote to the selectmen of Guilford that he had located the land two-and-a-half miles southeast of Carthage, a county seat; that it was pleasantly situated and “would be quite valuable except that it lies out in a large prairie, 3 miles from the nearest timber;” and that it would probably not “sell for much, if any, more than the government price, \$1.25 per acre.” What happened after that is a mystery.

Nathaniel Bishop, 147 Boston Street, Colonial, 1755.

This house was moved here in 1975 from what is now the parking lot on Boston Street behind The Guilford Savings Bank. Its steep lines and trim are striking; the doorway with pediment is an addition as is the nineteenth-century slate roof, rare in Guilford. A pair of bay windows acquired during its use as an office building was taken out after it was moved and the original windows reproduced. In 1720 Nathaniel Bishop, a farmer and sea captain, married Abigail Stone and bought the land but didn't begin to build until many years later. He died in 1769 leaving a considerable fortune and his house, still unfinished. It is certainly possible that the deaths of his son in 1756, his wife and daughter in 1758, and another son in 1761 left him too bereaved to care about its completion. His grandsons inherited the house and the “bords, sash and glass” with which to complete it.

Thomas Burgis IV, 150 Boston Street, Federal, c1814.

This house has an elegant doorway with dainty fluted Ionic columns and a delicate leaded fanlight, one of the prettiest in Guilford. According to David Dudley (see page vi), the house may have been built in the late Colonial style with center chimney somewhat like the John Chittenden house at No. 121. It appears that Thomas Burgis, the fourth of that name, was the builder, moving he had bought and lived in since 1798. Thomas IV married Sarah Deshon in 1793. He was a warden at Christ Church from April 1825 to April 1833 and again from April 1840 to April 1854. He died in 1861.

Charles Caldwell, 159 Boston Street, Colonial, c1740.

Here is a substantial two-and-a-half-story house with steeply pitched roof, two overhangs on both sides and one across the facade. The supporting corbels seen at the first-floor corners are a rather rare treatment; a variation of the style occurs in the Hyland House, No. 84. The twin chimneys took the place of the original center

chimney in about 1815 and the graceful little Federal porch with delicate fanlight over the paneled door and slender columns supporting the triangular roof were probably added at the same time. Charles Caldwell and his brother John came to Hartford from Perth, Scotland, having deserted from the British army during the Scottish rebellion. They were described as merchants “aristocratic in their manners and unaccustomed to the industrious habits of New Englanders.” In 1724 Charles moved from Hartford to Guilford, married Anna, the daughter of the Reverend Thomas Ruggles, and lived here until his death in 1765. It is evident from the size of his house that he soon caught on to the New Englanders’ industrious ways.

The Thomas Griswold House Museum, 171 Boston Street, Colonial, c1774.

According to the Guilford Survey, this house was built by Thomas Griswold III for his two sons, Ezra and John, and was lived in by four more generations of the Griswold family. In 1938 the Federal Writers’ Guide described it as “an attractive white salt-box dwelling on a high bank, behind an odd picket fence. Its excellent state of preservation and its charming setting have caused it to be the most photographed house in Connecticut.” The “odd” fence was originally the railing on the belfry of the First Church that once stood on the Guilford Green. In 1958 The Guilford Keeping Society bought it and in 1974-75 it was extensively restored. On the grounds are an early blacksmith shop, a barn, several corncribs, and also an unusual collection of trees and shrubbery, some dating back 100 years. The house contains a collection of appropriate furniture and china, some of which belonged to the Griswold family, and an extensive clothing collection.

Knapp Foundry, 200 Boston Street, 1913.

Originally a garage and automobile dealership, it was built and operated by George Edwin Hull and his sons Herbert Pickering Hull and Sherman Bishop Hull. They sold Dodge and Chalmers cars and provided service for Hupmobiles and Studebakers, and their reputation for excellent work drew customers from miles around. It became a foundry in c1944 and was altered extensively but the limestone sills and brick corbeling at the cornice line survived. In 1988 remodeling was begun for use as condominiums.

Nathan Meigs, 254 Boston Street, Colonial, c1787.

An article in the *Shore Line Times* described this house as being built in a style then popular on Long Island and bearing a close resemblance to the twentieth-century bungalow. “The eaves drop to the first floor ceilings in front and back while the roof rises to permit a second story in the center of the house.” The later addition of a dormer makes the resemblance even more striking. According to Guilford historian Joel Helander (see page vi), Nathan Meigs bought one acre

“with dwelling house thereon” and either rebuilt the old house completely or “raised a new house, incorporating the old cellarhole and chimney stack.” In any case “he should be considered the first principal owner.” Meigs served in the army during the Revolution from 1775 until May 1783, rising from private to sergeant. He and Mabel Parmelee were married in November of 1783 and had four children. Their son Isaac and probably Mabel continued to live here after Nathan’s death by drowning in the Connecticut River in 1810. In 1829 Colonel John Burgis, the grandson of Thomas Burgis III of 85 Boston Street, bought the property from a second owner and went into the seed business. He died in 1864 leaving an estate of \$9,348.02. He was married to Thankful Stone, who grew up on Faulkner’s Island where her father, Solomon, was the lighthouse keeper. Of her eleven children only two were living when she died in 1883. The Meigs house is also known as the Bradford Monroe house because of their long residency.

Nathaniel Fowler, 276 Boston Street, Greek Revival, 1847.

In many ways this house is typical of the Greek Revival style-wide plain frieze below the cornice, wide flat windowheads, and rectangular gable window with cross-cornered muntins. But the doorway with its carved elliptical arch and its graceful porch is from the Federal period, popular at least fifty years before this house was built. Was it added during the Colonial Revival period? Are the scallops over the gable window additions also? There are no answers but it is a pleasant addition to the street. For several years passers-by were fascinated by the sight of a large seagoing sailboat being built in the side yard.

Edwin Griswold, 296 Boston Street, 1871.

Part of a group of three appealing small houses clustered together, this one seems to be all windows. The bracketed porch with its crisp wooden railing and the trim painted in a contrasting color imparts a feeling of cheeriness. A new owner has stripped off the aluminum or vinyl siding to reveal its original clapboards. Though Edwin Henry Griswold built this house, he sold it almost immediately to his brother Samuel Judson Griswold. When he was twenty-five Samuel had enlisted in the Union army. He was captured in April 1864 and sent to the infamous Andersonville stockade where he was a prisoner for eight months. His health ruined, he spent most of his life after the war as a shipping clerk for I. S. Spencer’s Sons. He was a Mason, active in various veterans’ organizations, and president of the Connecticut Association of Prisoners of War. At his death in 1915 the *Shore Line Times* referred to him as “a martyr of Andersonville.”

John W. Norton, 320 Boston Street, Greek Revival, 1870; Builder: Carlton Parmelee.

This house, exhibiting characteristics of both Colonial and Greek Revival styles at a very late date for both, was built on the foundation of a 1716 dwelling inherited by Thomas Burgis IV and his brother Samuel which Norton later bought and tore down. He sold the new house in 1912 and wrote the following information on the back of a photograph of it. "Deacon John Norton bought in 1866 and built this house in 1870, using chamber doors and oak planks in pantry and sinkroom and front door in cellar from old house (1716). Windows and door handmade by builder, Carlton Parmelee (builder of the present home)." Described in the *New Haven Palladian* in 1879 as "one of those eminently square men sure to be burdened with cares of state and church," Norton was elected as a first selectman and as a member of the General Assembly from 1878 to 1884. He also served as a deacon of the First Congregational Church from 1877 until his death in 1925.

Daniel Hubbard IV, 321 Boston Street, Colonial, c1757.

Although this house is commonly attributed to Levi Hubbard, recent research by Joel Helander points to its builder as Daniel Hubbard IV and the date as c1757. Levi, a son of Daniel III and Diana Ward, (see 51-53 Broad Street) apparently bought it from his brother for his bride, Anna Gould, c1761. In 1787 the Frenchman Nicholas Loyselle bought the house from Hubbard and remodeled it extensively about 1790. Loyselle had fled from the racial troubles in Guadeloupe to New London where he met and married Ruth Deshon of Huguenot descent, and later moved to Guilford. According to local lore, Loyselle was getting ready to paint the house when he heard the news of Louis XVI's execution and to express his grief painted it black. Legend has it that Loyselle returned to his island home to transact business which brought him a great deal of money, slept on board ship to be ready to sail at dawn, and in the morning was found murdered in his berth. In 1798 the house was sold to Thomas Burgis IV who had married Sarah Deshon, Ruth's sister, and was owned by them for many years. A handsome Greek Revival doorway was added, probably in the 1840s. For many years of this century the house stood empty and decaying, hidden behind tall bushes. Recently rebuilt, it lost its original Greek Revival door in the process but regained its traditional black color.

Alderbrook Cemetery, Boston Street.

Alderbrook Cemetery was laid out c1817 after the town decided that a cemetery on the Green was no longer appropriate. The ground was leveled and the headstones dispersed, some taken by families, some used as doorsteps or hearthstones, some sold, and some brought here where they are still, neatly lined up against the front wall. A large brownstone monument marks the burial spot of the nineteenth-century poet Fitz-Greene Halleck (see 25 Water Street). The cannon stands on the

Grand Army of the Republic lot and was dedicated on Memorial Day 1902 “To the memory of those who fought for the preservation of the Union 1861-1865.” The letters G A R are carved into the granite base.