

eUnited States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Chichester Road Historic District
 Other names/site number: Chichester Six
 Name of related multiple property listing:
Mid-Twentieth-Century Modern Residences in Connecticut, 1930-1979
 (Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 126, 128, 136, 160, 188, and 202 Chichester Road
 City or town: New Canaan State: CT County: Fairfield
 Not For Publication: Vicinity:

3. State/Federal Agency Certification


As the designated authority under the National Historic Preservation Act, as amended,
 I hereby certify that this X nomination request for determination of eligibility meets
 the documentation standards for registering properties in the National Register of Historic
 Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I
 recommend that this property be considered significant at the following
 level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

X A B X C D

 Deputy SHPO	11/13/25
Signature of certifying official/Title:	Date
<u>Connecticut State Historic Preservation Office</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Roger J. Reed
Signature of the Keeper

March 3, 2026
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD, ASPHALT

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The district is a roughly J-shaped, approximately 17-acre homogeneous collection of six single-family, wood-framed, mid-twentieth-century Modern houses and associated outbuildings located in a hilly, wooded neighborhood in New Canaan, Fairfield County, Connecticut (Figures 1 and 2). There are eleven buildings and one structure in the district located on six property parcels. Eight of the buildings are contributing, one (128 Chichester Road) was listed in the National Register in 2010, and two are non-contributing. The lone structure, a pool, is also non-contributing. The district is associated with the town's important role as a center of the development of mid-twentieth-century Modern domestic architecture in the state.¹ The district is located northwest of the New Canaan town center and approximately 0.6 miles east of the Stamford border. The district boundaries follow the parcel lines of the six included properties and it is bounded by Chichester Road on the east side. Modernist architect John Black Lee created this subdivision of six properties for development with Modern houses in 1955 (Figure 3). Several unnamed streams cross through

¹ As the town-wide survey notes, "At a time when Modern architecture was viewed with suspicion by much of the general public, the New Canaan architects were able to convince homeowners to commission or purchase over 100 of these houses" (BCA, 2008).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

the district and connect to two man-made ponds. The buildings are set on high ground overlooking the woods and open lawns that flank the water features. The buildings represent a relatively unusual architect-designed Modern-style housing development with a cohesive building stock, with contributing buildings constructed between 1956 and 1975. The houses were constructed in the period 1956-1964. While there have been subsequent modifications and additions to each home, this work has been handled in a sensitive manner that did not affect the character-defining features of the properties.

Narrative Description

Setting

Chichester Road runs along a north-south ridge between the Noroton River to the east and a stream that crosses the district and feeds the ponds located there. The houses located at 136-202 Chichester Road are located on the schist and gneiss ridge that the road runs along, while 126 and 128 Chichester Road are located on a rise at the west side of the stream (Connecticut Geologic Survey, 2013). The buildings are set back from the road, except for 188 Chichester Road, which is sited on a rock outcropping above the nearby street. The area is densely wooded, with a mix of deciduous and coniferous trees. All six lots are sloped in at least one direction, and the architects frequently took advantage of the natural terrain in their designs. New Canaan contains a high concentration of modernist architecture, with approximately 100 historic Modern-style residences recorded, including the homes of several renown Modernist architects. The role of New Canaan in the proliferation of Modern architecture in Connecticut is documented in the Mid-Twentieth-Century Modern Residences in Connecticut National Register Multiple Property Documentation Form (2010).

Barnum House (1963), 126 Chichester Road (1 Contributing Building)

The property is located on a nearly three-acre lot set back from Chichester Road behind 136. It is the western of the two lots reached by a long driveway running back from the road to the south of 136 Chichester Road. The lot slopes down from the driveway both to the east and the north, where an artificial pond (created by John Black Lee and other landowners in 1962) is located (*NCA*, Feb. 23, 1961, p. 6). The building has an asymmetrical, low-pitched, gable front roof and a roughly L-shaped footprint (Figure 4; Photographs 1-2). The house design is traditionally credited to James Evans. However, the building does bear a striking resemblance to John Black Lee's Theodore and Virginia D. Rogers House (1957) at 478 Oenoke Ridge in New Canaan (Figure 5). The two buildings share low-pitched roofs with deep overhangs supported on cantilevered purlins, a recessed entry, and a mix of solid and glazed bays.² It is clad in wood siding. The roof peaks approximately one-third of the way from west to east, with the large, masonry chimney emerging at the apex of the roof. Large purlins support the roof and extend beyond the walls, creating a deep overhang and defining structural bays for the building. The central section of the façade is slightly recessed to create a covered entry. The two bays including the solid door and the bay to the west have full height glazing, while the two bays to the east have windows running from the midpoint

² One argument against Lee being the designer is that his buildings are often characterized by striking symmetry.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

of the wall up to the underside of the roof. The underside of the roof is clad with bevel-edged wood cladding that runs from the interior to the exterior. The two bays to the east of the half-height windows are blank, as is the westernmost bay. The bay to the west of the full-height windows has half-height windows on the second floor above similar windows lighting the basement. The siding runs vertically in the blank areas of the façade and horizontally where there are half-height windows. The west end of the building has three pairs of small rectangular windows and a cellar access door at grade and three large square windows and a horizontal, rectangular window on the upper floor. The openings are symmetrically placed around the midline of the wall; the siding runs vertically at the ends and horizontally in the sections with windows. The north façade of the building is divided into three sections: the two western bays include bedrooms on both floors; the central section includes the ground floor public spaces; and the eastern end includes the attached garage. The bedrooms include half-height windows running up to the underside of the roof on the upper floor and a ribbon of smaller windows at grade for the basement. (The foundation is a mix of poured concrete and concrete masonry units [CMUs].) The public spaces are lit by full-height windows running from grade to the roof, and the garage has a blank wall. The bedroom wing projects from the rest of the building to the north and a bluestone-paved terrace extends from the glass wall of the public area to the plane of the bedroom wing wall. The east wall of the bedroom wing is also blank. The vertical siding of the garage wall sits on exposed masonry, which increases in height as one moves to the east. The east wall of the building contains two simple garage doors, each with a pair of horizontal rectangular lights at the top.

The 2,164 square-foot house is divided into two sections that mirror the division of the peaked roof; a one-story section to the east and a two-story section to the west (Figure 6). The floors do not align; it is a split-level plan. It is further divided into bays by the exposed roof structure that supports the deep overhangs and is visible running from front to back. The eastern two bays contain the attached garage. The next bay to the west contains a galley kitchen on the south and an eating area on the north. The three middle bays contain the entry and the full depth living room (Photograph 3). The face of the chimney marks the division between the living and sleeping areas of the house. To its north is the stairway which leads up to three bedrooms (including one with a fireplace) and two bathrooms and down to two additional rooms, one also containing a fireplace. Throughout the building the underside of the roof (including in the garage) is clad with stained v-plank boards that run from the interior to the exterior. The flooring was originally a mix of concrete, composite tile, and wall-to-wall carpeting; it is now predominantly narrow wood flooring, with concrete in the garage and tile in the garage hallway. Although the kitchen has been remodeled with new cabinets and counters, and the basement was redone in the 1980s, the rest of the building appears to reflect the original design, materials, and workmanship.

System House, Studio, and Garage (1961, 1975 and 2006), 128 Chichester Road (2 Contributing, 1 Non-Contributing Building)

House (contributing)

The System House (1961) is located on a nearly three-acre lot set back from Chichester Road behind Route 136. It is the easternmost of two lots reached by a long driveway running back from the road to the south of 136 Chichester Road. The property contains three buildings arranged in a

Chichester Road Historic District

Name of Property

Fairfield, CT

County and State

U-shape around a paved parking area: the house to the north, the garage (2006) to the west, and the workshop/studio (1975) to the east (Photograph 4-5). The property was listed in the National Register in 2010 (Adams and Scofield, 2010; NPS Reference Number 10000571). At that time, the Studio was not yet 50 years old and therefore counted as non-contributing. Although it was substantially reworked in 2023, the studio retains sufficient character-defining elements of the 1975 Gary Lindstrom design to now be contributing to the district. The house has a square footprint, deeply overhanging flat roof supported by wood posts, and a brick chimney in the center of the rear wall. The site is terraced, with the ground floor below the level of the driveway. The walls are made up of alternating 6-foot-wide panels of wood and glazing running from grade to the roof. The entry is centrally located in the south façade and is accessed via a short wooden bridge from the level of the driveway, the garage, and the studio/workshop.

The 2,048 square-foot house is arranged on two levels, with the entrance situated at a mezzanine level between them (Figures 7-9; Photograph 5). From the entry landing, stairs descend into living spaces on the lower level or ascend to the bedrooms on the upper level. The kitchen is located in the southwest corner, a study in the southeast corner, and the full-width living room, focused on a central fireplace, takes up the north half of the lower level. The upper level is divided into three bedrooms and two bathrooms (reflecting the plan of the lower level), with the northern bedroom having a fireplace. All rooms have doors opening to the exterior, either to a terrace or balcony.³ Several of the interior finishes and features remain intact including the tray ceilings with pine paneling and the wood stairs with metal railings, a significant feature since it is the first interior space that one enters when coming through the front door. Bamboo flooring added in the early 2000s is in the process of being removed. The windows and doors were replaced in 2006 but the replacements retain the sense of openness that is crucial to the design. The foundation is made up of CMUs.

Studio (contributing)

The studio is a one-story, 384-square-foot wood-framed building with a steeply pitched shed roof and concrete block footings, designed by modernist architect Gary Lindstrom in 1975. The asphalt roof slopes down from west to east. The building is clad in vertical board siding with a recessed entryway and has an irregularly shaped deck at the northwest corner. Aluminum casement windows are located in the north wall.

Garage (non-contributing)

The 736-square-foot garage is a one-story building with an overhanging flat roof. It is clad in painted flushboard siding with a poured concrete foundation and slab. The overhanging roof has recessed lighting in the soffit on the south, east, and north sides. The southern and northern

³ The house bears a striking resemblance to John Black Lee's Frank T. and Anne B. Gray House (1957) at 1200 Copper Hill Road, Baltimore, Maryland (Figure 10) (usmodernist.com). That building shares a similar terraced site and cubic volume, deeply overhanging flat roof supported by wooden piers, and split-level design with entry from higher grade via a wooden bridge to a landing of the stairs just inside the front door (usmodernist.org, n.d.). The System House appears to be a clear descendant of this design, perhaps with dimensions and materials modified to be more readily available. The design received its name because the architects envisioned it as more a system of construction using standardized solid and glazed panels assembled in a variety of ways rather than as a specific set design.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

overhangs are supported by rectangular posts, mimicking the design of the house. The façade has a two-car and single car overhead doors. A pair of glass pedestrian doors allow access to the garage from the north.

Becker House (1963), 136 Chichester Road (1 Contributing Building)

The Becker House is located at the southeast corner of the district, bounded on the east by Chichester Road and on the south by the shared driveway of 126 and 128 Chichester Road. It is a 2.66-acre lot with the house in the southeast corner and a small pond slightly north of the center of the property (Photographs 7-9). The L-shaped building is built into the slope leading down to the pond. It has a flat roof, a masonry chimney located north of the building's midline, and flushboard siding stained a neutral gray or olive. The foundation is a mix of poured concrete and CMUs. The house sits behind a stone privacy wall of roughly the same height as the house with a narrow slit that allows access to the front entrance and a secluded courtyard located to the north of an open carport (located in the short leg of the building's footprint). (The courtyard formerly had pergola-like beams running from the house to the wall; this is not extant.) The house is heavily fenestrated, with two pairs of sliding glass doors located to the north of the front entrance. The north wall is split horizontally, with the lower level being random fieldstone, like the wall in front of the house, while the upper level is clad in vertical board siding with a narrow fixed vertical window over a small operable awning window at the western end. The operable window was added in 2004. The west (rear) wall is also divided horizontally. The lower portion has five sets of full height sliding glass doors arrayed across it, with narrower vertical windows at the corner. Two dark wood panels sit approximately two-thirds of the way down the wall from north to south. The upper floor is clad in white vertical board siding, with a pair of full-height sliding glass doors just south of the midline and a roughly centered vertical-window-over-awning-window combination near the middle of the northern section and a pair of vertical opening to the south of the sliding doors. The southern wall is split both horizontally, between fieldstone and wood cladding (like the northern wall) and vertically, with the western half being the living space of the house and eastern half being the open carport.

The 2,616-square-foot interior is divided horizontally between public spaces on the upper floor and private spaces on the lower floor (Figure 11).⁴ The upper floor is divided into thirds, with the kitchen, a bathroom, and an office in the south; the entry, stairs to the lower level and dining in the middle third; and, separated by the chimney mass, a living area in the northern section (Photograph 10). The lower level includes three bedrooms along the west, glazed wall, with a central hallway and stairs, bathrooms at the corners, and two closets and a small laundry room in the center against the east wall. The interior was reconfigured in 2004, reducing the number of bedrooms from five to three. At that time the wall-to-wall wool carpeting and ceramic tile flooring were replaced with wood and the windows and doors were modernized. Despite these changes, the building retains a strong sense of its original design (Figure 12).

Smallen House and Garage (1962 and 2011), 160 Chichester Road (2 Contributing Buildings)

⁴ Interior access could not be gained at the time of the research for this nomination.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

The Smallen property sits on a site that slopes down from Chichester Road to two small streams in the western half of the property. The 5,026-square-foot house is made up of two distinct parts, the original Smallen house at the east and a modern addition to the west; together the two parts have a T-shaped footprint (Photographs 11-13; Figure 13). The building sits behind a screen of trees at the rear of a U-shaped driveway off Chichester Road. A freestanding garage/studio sits at the northeast corner of the roughly rectangular 2.76-acre lot. The pine trees and retention natural topography on the property were incorporated into the site design. It sits on a mixed foundation of poured concrete, CMUs, and a concrete slab.

House (contributing, 1962)

The original portion of the house appears as a box set into the ground from the façade and opens to two-stories on the north side, where the terrain slopes down (Figure 14). It is clad with vertical board siding that is painted white and runs nearly to grade, and has a gently sloping shed roof that rises from south to north. The façade is made up of three parts, including two blank walls flanking a central glazed section with the main entrance centered behind it. The entrance sits behind a low stone wall and porch with a stained wood wall at the north. The north end of the original has a line of ribbon windows, made up of three individual pairs of horizontally sliding units, on each floor. The sections of the original west wall that flank the new addition are blank. The south end is a wall of floor-to-ceiling glazing, arranged in five bays with the second bay from the east containing a pair of full-height, glazed doors.

The addition (2011) is visually distinct from, but related to the original building and has a box shape set lower than the original house that cantilevers out from the basement on the west side.⁵ It has white stucco on the ground floor and unpainted vertical board cladding on the upper floor. The roof has a deep overhang. A wood porch at the west end and part of the southern portion of the upper level are cantilevered to create sheltered spaces at grade. Floor-to-ceiling glazing is used on all three sides of the upper floor while a pair of sliding doors is located at the west wall on each level and a single exterior door is located in the north wall of the lower level.

The original section of the house has a divided plan: to the north of the entry, bedrooms are arrayed on two levels; south of the bedrooms and stairs was the entry, an enclosed kitchen, and a dining room (all north of the large chimney) and a full-width living room south of the chimney (Photograph 14). A 2011 renovation removed the kitchen and a 1979 addition at the rear. The kitchen was moved to the upper story of the addition, which it shares with an informal sitting area (Figure 15). A bedroom and bathroom are located on the lower level as well as storage and equipment space for the adjacent pool. The house has strip walnut flooring and plain white walls.

Garage (contributing)

A roughly square, flat roofed, three-bay garage (1962) with an auxiliary dwelling unit at the rear sits at the northeast corner of the property behind a paved parking area and fieldstone wall

⁵ This addition replaces one begun by Hugh Smallen in 1979, when he was still the owner of the property (BCA, 2007: 299). It was designed by local firm BassamFellows,

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

(Photograph 15).⁶ A rectangular swimming pool (non-contributing), also behind a fieldstone wall, sits north of the addition to the house.

Parsons House (1964) and Garage/Studio (1971), 188 Chichester Road (2 Contributing Buildings)

The Parsons house sits close to the road atop a rise at the northeast corner of a 3.18-acre lot (Photographs 16-18). The land slopes down from the house to two streams at the western end of the property. A garage sits at the northeast corner of the lot behind a gravel parking area and a U-shaped driveway. A low fieldstone wall lines the edge of the property; south of the southern driveway it angles across the property to the southeast corner of the garage. Low fieldstone steps run through the wall and up to the house. The property was listed in the State Register of Historic Places in 2010 (Scofield and Adams, 2010).

House (contributing)

The form of the 2304-square-foot house is expressed as a cube, supported by a frame of external posts, and follows the slope of the natural terrain with an angled wall. The exterior is a play on solids and voids, achieved through blank, narrow plank walls, pierced by openings on the façade. The house hugs the steep slope, with a two-story façade (north wall), irregular east and west walls, and a one-story fully glazed wall on the south. It has a simple rectangular footprint, a chimney near the southwest corner of its flat roof, and is clad in narrow, white-painted vertical boards. The façade has a deeply recessed central section on the lower level that is divided into four bays with an entrance to the east, and three recessed windows to the west of it. A recessed ribbon window runs across the top of the wall, with five sash in it, four of which are paired horizontal sliders. The east and west walls of the building are blank, irregular pentagons supported by four metal posts on each side that appear to suspend the building off of the ground. In reality, the sides of the building are simply cantilevered, with a CMU foundation sitting several feet back from the walls and posts. The south (rear) wall of the building is a recessed glazed wall, with four pairs of full-height sliding doors opening onto a wood deck.

The house is entered at the lower level. The entry and floating stairs are along the east wall, while a guest bedroom and guest bath occupy the western side of the space. On the upper floor three bedrooms, two baths, and the kitchen occupy the northern half of the plan while the southern half is one large space, partially divided by the chimney with a two-sided fireplace at the western end (Photograph 19, Figures 16 and 17). The bedrooms on the upper floor have a band of windows set in a deep recess from the exterior and align with the closets on the interior. The upper floor is narrow hardwood laid parallel to the glass wall and giving the illusion of the room being deeper than it actually is. The entry and kitchen have slate tile floors, with the kitchen floor being a replacement of the original cork. The bedroom on the lower level has a modern wood floor. The unadorned white walls are wallboard.

Garage/Studio (contributing)

⁶ Since the garage was added during Smallen's ownership of the property it is thought that he likely designed the building (BCA, 2007: 299).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

A 224 square-foot, wood-frame, one-bay garage with a sloping shed roof that creates a triangular-shaped façade is built into the hill at the northeast corner of the property (Photograph 20). It is clad in vertical boards and has two levels, with a single overhead door on the lower level. Although there is room for a second opening, a mature tree in front of the building makes this impossible. The upper level has a small office space with a wooden porch, solid metal door and three horizontal windows filling the recessed entry.

Lee House II and Garage (1956 and 2007), 202 Chichester Road (1 Contributing Building, 1 Non-Contributing Building)

House (contributing)

The Lee House (II) is the northernmost property in the district. It is located on a site that slopes up from the road and then steeply down to the stream along the western edge of the property. Landscape architect Paschall Campbell designed a white, marble chip driveway to compliment the house and natural landscape; this feature is not extant. The house is made up of three distinct parts: the original building, a glass-walled connector, and a glass-walled addition (2007) (Photographs 21-23).

The original building is a one-story glass pavilion extended by a surrounding porch. It has a simple rectangular footprint with a flat roof, a central clerestory, and a centrally located masonry chimney. It sits on a poured concrete foundation. The roof has a deep overhang supported on metal pilotis that creates a wooden porch that originally encircled the building. The living area is made up of a central glass section flanked by solid walls clad with vertical battens to the east and west of the glazed portion. On the east, glazing flanks a central section of wall. On the south side, the eastern end of the wall is solid while the rest is floor to ceiling glazing. The connector to the addition is located at the south end of the west wall, with a glazed door to the exterior north of the connector.

The connector is a glass-walled passage that steps down the hill to the addition. The addition is a glass-walled, L-shaped building with the leg of the L cantilevered into the air above the slope down to the stream that runs along the western boundary and then across the southwestern part of the property. The cantilevered portions of the addition sit on concrete piers while the rest of it rest on a poured concrete foundation with basement space. It has a flat roof, with the floor-to-ceiling glazing sitting between metal mullions. The cantilevered flat roof rests on visible joists that sail over the glazing. A wood deck with a cable rail surrounds the addition.

The 1992-square-foot original building is arranged around a central masonry mass, covered in silver leaf during the 2007 addition, that is the focal point for the open plan central section of the original building (Photograph 24; (Figures 18 and 19). The space is flanked by two bedrooms and a connecting bathroom to the east, and a single room and bathroom in the northwest corner of the building. The southwest corner of the building, which originally held a fourth bedroom, now provides access to basement stairs to reach a new lower level with utilities and a screening room. It opens to the connector to the addition (Figure 20). The kitchen for the original building was located behind a low counter to the north of the chimney and just inside the front door. The floors are hardwood and extend out to the deck while the interior partitions are unadorned wallboard.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

The 1668-square-foot addition is reached via the connector and a set of steps. Directly to the west, in the short leg of the L-shaped footprint, is the glass-walled dining room that projects into the air over the stream valley below. The longer leg of the L includes the kitchen at the corner, partially screened by hanging chainmail curtains, built-in storage and a bathroom, and a glass walled bedroom filling the southern end. The highly polished hardwood flooring is also used in the addition.

Garage (non-contributing)

A two-bay garage/office with glass-panel walls sits off a gravel driveway and parking area at the northeast corner of the property.

Integrity

The district retains much of its integrity. The buildings remain on their original sites with no infill or new construction. Minimal subdivision and new construction exist on the periphery and outside the district boundary. The setting is also relatively unchanged, with most of the changes in the landscape coming from the growth and management of the trees. The designs, materials and workmanship of the buildings have been well-preserved, with changes and additions (where they have happened) respecting the designs and intentions of the original architects. In all, this cohesive neighborhood has preserved the feeling and associations of a well-designed mid-century Modern development.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Chichester 6 Historic District Data Sheet

Map No.	M/B/L (Parcel ID)	Street No.	Street Name	Year Built/Work Done ⁷	House Name/ Architect Names	Owner Names	Description	C/NC	Photo No.
1	26/23/76	126	Chichester	1963 (house, screen porch, garage) ⁸	Barnum House/ James Evans	Jillian Vandall Miao and Andrew Miao	1 building, 2.99 acres	C	1-3
2	26/23/53	128	Chichester	1961 (house), 1975 (studio/office), 2006 (demo & rebuild 3 car garage), (Patio), 2020 (Roof permit), 2023 (Reno outbuilding, new roof, siding, ext doors, wiring, HVAC and open deck)	System House/ John Black Lee and Harrison DeSilver	Kevin Douglas Duncan and Donald Scott Montgomery	3 buildings, 2.97 acres (National Register Listed, 2010)	C (H) C (S) NC (G)	4-6
3	26/23/52	136	Chichester	1963 (house, decks, porch, masonry terrace), 2004 (interior remodel) 2005 (new roof),	Becker House/ Hugh Smallen, Jr.	Carol Herbig	1 building, 2.66 acres	C	7-10
4	26/23/13	160	Chichester	1957 (house), 1962 (garage, deck), 2008 (Rebuild 2 existing decks) 2011 (demo existing bedroom addition), 2011 (renovations/addition), 2013 (renovate existing garage) 2014 (pool and hot tub), 2015 (footings for future carport)	Smallen House/ Hugh Smallen, Jr.	Edward Bases and Martha Pierson	2 buildings, 2.76 acres	C (H) C (G) NC (P)	11-15

⁷ Dates are taken from the New Canaan Assessor's property cards as are owner names.

⁸ The property card for this address currently available on-line provides a construction date of 1963. A hand-written property card in the collections of the New Canaan Historical Society includes an entry that states that the building is only 75% complete in 1964.

Chichester Road Historic District
 Name of Property

Fairfield, CT
 County and State

Map No.	M/B/L (Parcel ID)	Street No.	Street Name	Year Built/Work Done ⁷	House Name/ Architect Names	Owner Names	Description	C/NC	Photo No.
5	26/23/67	188	Chichester	1964 (House), 1971 (Garage), 2009 (Resided garage replace decks), 2019 (MBR split in 2)	Parson House/ Hugh Smallen, Jr. John Black Lee (1971)	Matthew P. Bangser and Abigail L. Bangser	2 buildings, 3.18 acres (State Register Listed, 2010)	C (H) C (G)	16-20
6	26/23/95	202	Chichester	1956, 1992 (garage, posts, windows, and kitchen and baths), 2004 Basement 2007 (addition)	John Black Lee House II/ John Black Lee Toshiko Mori (1992) Thomas Phifer and Partners (2004) Kengo Kuma (2007)	Susan Leaming Pollish and L. Eric Pollish, Trustees	2 buildings, 2.48 acres	C (H) NC (G)	21-26

G=Garage H=House P=Pool S=Studio

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ARCHITECTURE

Period of Significance

1955-1975

Significant Dates

1955 (land purchase)

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Campbell, Paschall

DeSilver, Harrison

Evans, James

Lee, John Black

Lindstrom, Gary

Smallen, Hugh, Jr.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Chichester Road Historic District is eligible for listing in the National Register of Historic Places under Criteria A and C at the state level for its association with the development of affordable single-family homes, progressive social milieu, and the development of Modern style architecture during the mid-twentieth century. The neighborhood demonstrates significance under Criterion A in the category of Social History for its association with the group of mid-twentieth century architects who were living, socializing, and producing contemporary designs in New Canaan. The buildings in the district are also significant under Criterion C, as a clearly identifiable group of Modernist-style houses designed by architects Harrison De Silver, James Evans III, John Black Lee, and Hugh Smallen, Jr. in a small development created by John Black Lee and restricted to Modern-style houses. The buildings meet the requirements for listing under property types Number F.1 Box (Smallen and Parsons Houses) and F.2 Geometric I (Barnum, System, Becker, and Lee II Houses), as defined in the Mid-Twentieth-Century Modern Residences in Connecticut Multiple Property Documentation Form (MPDF), and contribute to the Modern Architecture Movement in the United States, 1920-1979 and Mid-Twentieth-Century Modern Residential Architecture in Connecticut, 1930-1979 historical context themes described in the MPDF. The period of significance runs from the purchase of the land by John Black Lee in 1955 to 1975, when the last contributing outbuilding in the district, designed in the Modern style, was constructed. Contextually sensitive, Twenty-First Century additions are not part of the district's significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Area of Significance: Criterion A
Social History

The district is significant for its demonstration of postwar Modern lifestyle and culture. In various ways, the architects created buildings that demonstrated their role in creating social networks of progressive, intellectual, and artistic individuals within the community. They also show an interest in mixing a modern life simplified by technology within the setting of the natural environment.

Modernist architect John Black Lee purchased a nearly 21-acre lot from Alice Fay Barker in 1955 and received Town approval for a six-lot subdivision by July 1955 (New Canaan Land Records [NCLR] v. 104, p. 479; NCLR, Subdivision Map no 2516; *New Canaan Advertiser* [NCA], July 7, 1955, p. 15; NCA, July 21, 1955, p. 3). Lee was one of many Modern architects who came to New Canaan in the years after World War II ended. The most famous of these architects are the "Harvard Five" (Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, and Eliot Noyes) but many architects from other educational institutions followed them to New Canaan to create a

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

vibrant design community. Lee was one of these. He noted in a 2005 interview, “One of the most exciting new houses I’d seen published was Marcel Breuer’s house in New Canaan,” he said. “Then along comes Philip Johnson’s Glass House, also in New Canaan. And I said to myself, What’s going on up there in New Canaan, Connecticut?” (Moffly Media, 2005). He moved to New Canaan in 1950.

With his purchase of the land on Chichester Road, Lee began a project of developing six Modern houses on the challenging terrain of his land. While he sold undeveloped parcels, Lee retained design approval for what would be built there (as long as he remained a resident in the neighborhood) (NCLR,). For example, when John Black Lee sold 126 Chichester Road to John T. and Inge F. Steer the transaction included the following covenant:

No building or other structure shall be erected upon the premises until the plans and exterior design of the structure shall have been approved in writing by the Grantor. This covenant shall terminate at such time as John Black Lee shall have divested himself of title to all of the lands shown upon the aforesaid map (NCLR v. 109, p. 268.)

A subsequent entry in the Multiple Listing Service for the town included the hand-written annotation “modified design by John Black Lee” (Folder for 126 Chichester Road, New Canaan Historical Society). Finally, a 1967 entry in the land records signed by John Black Lee that states “I have approved of the plans, construction and location of the dwelling owned of record by Bill M. Sansing and Ruthe Chaney Sansing being Lot 6, 4.408 acres, shown on map 2516” (NCLR v. 185, p. 619) shows that the covenant was enforced and emphasizes his involvement with at least reviewing plans for the building. Other early developments of Modern houses in Connecticut include the Old Quarry neighborhood in Guilford (laid out in the 1940s but not developed until the 1950s) Village Creek Norwalk (1950-1964), Cooper Road in North Haven (early 1950s) and Orchard Hill in Branford (early 1950s) (Adams et al, 2010: 37).

Lee retained Lot 1 for himself. He sold Lot 2 to Erik and Vibeke Simonsen, Lot 3 to architect Hugh Smallen, Jr., Lot 4 to Salvatore and Janet Lodico, Lot 5 to Paschall and Betsy D. Campbell, and Lot 6 to John W. and Inge F. Steer (NCLR v., p. 7-11; NCLR v. 109, 268). (Of note, other than Lee and Smallen, these are not the people who ultimately commissioned houses in the development.)

The first house constructed in the development was John Black Lee’s own house (202 Chichester Road), known as the John Black Lee House II (JBL II) as it was his second in New Canaan. Smallen designed and built his house in 1957, the first year that JBL II appeared on the New Canaan Modern House Tour (*NCA*, April 18, 1957, p. 11; May 2, 1957, p. 20). *Better Homes and Gardens* subsequently featured the house in 1958 (Kuehnl, 1958: p. 58-59, 153, 156). In 1959, the Smallen House appeared on the New Canaan Modern House Tour (*NCA*, May 7, 1959, p. 17).

In 1961, Lee and his neighbors petitioned for and received approval to create the pond that sits north of 126 and 128 Chichester (*NCA* February 9, 1961, page 20; February 23, 1961, p. 6). While

Chichester Road Historic District

Name of Property

Fairfield, CT

County and State

no definitive reason for this was given, it seems likely that Lee may have been trying to convert unusable wetlands into a visual focal point for the surrounding properties. By this time the property owners had changed somewhat: architect Samuel Parsons and Ann Bowen Parsons, his wife, now owned Lot 2; architect Harrison DeSilver and Collette Flynn DeSilver, his wife, now owned lot 5; and Charles S. Barnum, Jr. and Elizabeth Pardoner Barnum, his wife, owned Lot 6 (*NCA* February 9, 1961, page 20; *Simonsen to Parsons*, NCLR, v. 136, p. 330; *Campbell to DeSilver*, NCLR v. 140, p. 1; *Steer to Barnum*, NCLR v. 133, p. 297).⁹ John Black Lee and Harrison DeSilver collaborated on the design of the System House, completed in 1961. The innovative building was featured in the New Canaan Modern House Tour that year (*NCA*, May 21, 1961, p. 13).

In 1962, the garage was added to 160 Chichester. Its designer is unknown but it seems likely that Smallen drew the plans (*BCA*, 2008). The following year, 1963, saw the addition of two more houses to the neighborhood: 126 and 136 Chichester Road. JBL II was also featured again on the house tour (*NCA*, May 9, 1963, p. 20). The Parsons House (188 Chichester Road) completed the initial phase of development; all lots now had houses on them. It was also the same year that the System House won a Homes for Better Living award (*NCA*, May 7, 1964, p. 22).

The following years saw several of the buildings being featured in the house tour (the Smallen House in 1965 and JBL II in the 1969 Christmas House Tour) as well as minor additions to some of the properties. John Black Lee designed the garage for the Parsons House in 1971, and in 1975 architect Gary Lindstrom added the workshop to the Systems House property.¹⁰

The district demonstrates the significance and interconnectedness of the modernist design community in New Canaan. The six lots were occupied by Modern houses designed by Harrison De Silver (1914-TK), James Evans (1925-2021), John Black Lee (1924-2016), and Hugh Smallen, Jr. (1919-1990), four of New Canaan's large community of Modern architects, by 1964. Interior furnishings for one of the buildings (the 1963-64 Becker House, 136 Chichester Road, designed by Hugh Smallen) included furnishings by neighbor and furniture designer Jens Risom (1916-2016); the workshop at 128 Chichester Road was designed by architect Gary Lindstrom. John Black Lee designed the garage for the Parsons House. Three of the architects, Harrison DeSilver, John Black Lee, and Hugh Smallen, Jr. lived in houses that they designed for their own families while Nathaniel Becker was a designer and planner and Theo, his wife, was a furniture designer. Nathaniel was a founder and Fellow of the Industrial Designers Society of America whose early work was a mix of products from taxicab meter and light fixtures to packaging, branding, and trade show exhibits including the Seven-Up Pavilion at the 1964 World's Fair. His firm, founded with his brother Jules in 1950, later focused on space planning and worked on projects including the Boston City Hall and Government Center, the United Nations, and many corporate clients ("Nathaniel Becker Profile," IDSA.org; Becker, 2025). He also designed the museum shops for MoMA and the Metropolitan Museum of Art in New York City and the Smithsonian in

⁹ There is no known connection between Charles and Elizabeth Barnum and Phineas Taylor (P.T.) Barnum.

¹⁰ While Lee added the garage to the Parsons House property, Lindstrom added to the Systems house property, and Smallen added to his own property, none of these buildings appears to have been designed with expansion in mind.

Chichester Road Historic District

Name of Property

Fairfield, CT

County and State

Washington D.C., and planned waterfront redevelopments in Nantucket, Massachusetts and Bermuda.

An early owner of the lot that became 128 Chichester Road, Paschall Campbell (1923-2003), was also a well-known landscape architect who worked on the original landscape design for JBL II (Campbell Obituary, BCA, 2008). He ultimately lived in a house designed by John Johansen that was heavily modified or demolished and replaced (there are contradicting reports on the fate of the building) by Alan Goldberg House in 1975 (701 Laurel Road) (BCA, 2008; Lelen, 51-55).¹¹ Similarly, Vibeke Andrea Simonsen, one of the first owners of the 188 Chichester Road lot with her husband Erik Simonsen, was a well-known interior designer whose work was published in design magazines like *Architectural Digest* and whose career included working for Champion International, Lever Brothers, and other major corporations as well as with well-known New Canaan architects Eliot Noyes, Philip Johnson, and John Johansen (Simonsen Obituary). The Simonsens demonstrated their commitment to modern design after they sold their undeveloped lot to Samuel and Anne Bowen Parsons the Simonsens moved to the nearby Gratwick House (1953, Christ-Janer). They had also earlier commissioned Eliot Noyes to design a vacation house for them on Martha's Vineyard (<https://usmodernist.org/noyes.htm>).

The shared and allied professions extended into socializing together. John Black Lee remarked, "Modern was more spirit than style in the 'fifties'. We all shared the same philosophy, went to the same parties..." (Reiss, 2001, 51). The sense of community, which has been noted in other areas where Modernism took hold early (e.g., Cape Cod), was an important aspect of the Chichester and larger New Canaan Modernist community (McMahon, 2014). Gwenn North Reiss noted that "the architects socialized, experimented, and saw their careers blossom," in New Canaan (Reiss, 2001). John Johansen summed it up by saying, "Our friendships were strong...we all drank together pretty happily" (Chivvis, 2025). Former resident Bruce Becker, who grew up in 136 Chichester, remembered the social spirit of the neighborhood. He fondly remembered spending Christmas with the Risoms, who "put candles on their tree, in the Danish tradition," and that the JBL II was "a big party house" (Becker interview, 2025). Lee himself reminisced in a 2005 interview, "Oh, the parties we'd have! Wow! The women were all gorgeous and the guys were all heroic. And it was all terrific" (Moffly Media, 2005). Even the development of the neighborhood serves as a testament to the collegiality of the New Canaan design community in that John Black Lee, its developer, designed only two of the six buildings, and one of those was done collaboratively. Rather than competing with his colleagues in town, Lee provided an opportunity for those practicing in the Modern idiom to design buildings for like-minded clients, in turn creating a community of socially compatible neighbors.

The area surrounding the development included several Mid-Century Modern houses. The nearby roads, including other parts of Chichester Road, Wahackme, Toquam, and Greenly Roads, originally included John black Lee's Day House (1965), three earlier houses designed by Victor

¹¹The house is described as remodeled in Kenneth Lelen, "Rebuilding a Modern House," *Fine Homebuilding* (Jun/July 1981): 51-55. According to this, Goldberg built an addition to one side and wrapped a new exterior around the remainder of the exterior; as shown in accompanying plans and construction photos.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Christ-Janer (1953, 1954), two Techbuilt Houses (1954), the Beaven Mills House (Scofield, 2010: 7).

The individual house designs cater to a sense of community, with each building providing a flexible open plan public space that fostered social gatherings. The communal spaces are the focus of each design and, in most cases, occupy the majority of the footprint. At the same time, the private spaces, primarily bedrooms and bathrooms, are relatively simple and occupy a separate zone of the house.

Area of Significance: Criterion C Architecture

The district is a cohesive collection of houses that demonstrate many of the tenets of mid-twentieth century Modern domestic architecture. The cohesion was no mistake. The restrictions on what the owners could build not only helped to create a community of like-minded people; it also helped to create a group of buildings that shared a visual vocabulary. When Hugh Smallen sold Lot #4 to the Beckers, Theo Becker signed a confirmation of her verbal agreement with Smallen to “erect a contemporary house” that met not only Smallen’s approval but that of the other four property owners in the subdivision (Smallen to Becker, 1962). Similarly, John Black Lee also included the right to reject designs in a deed restriction when he sold Lot #6; his approval of the ultimate design was registered in the land records in 1967 (NCLR, v. 185, p. 619).

Lee’s purchase of the Chichester property followed one of the tenets of the Modern movement as practiced in Connecticut. The MPDF notes:

The siting of mid-twentieth-century Modern houses in the natural environment was a hallmark of their design. Land selection and the location and orientation of the house received careful attention, and clients and architects preferred properties with elevation changes and landscape focal points that helped shape the design...Difficult rocky parcels unsuitable for traditional buildings served as a creative challenge for Modern House designers. (Adams, et al., 2010: 21).

The Chichester properties, with rocky outcroppings, wetlands, and the varied landscape running down to the streams would provide the architects with lots of varied topography to incorporate into their designs. John Black Lee noted “All of these houses had something to do with the land they were on” (Lee Interview, 2012). The architects sought not only to rise to the challenge of accommodating the difficult landscape but to create buildings that celebrated it.

The setting for the development, more sylvan than suburban, provided a striking and intentional contrast with the modernity expressed by the designs of the buildings. The architects aimed to create what New Canaan architect Fred Noyes, son of Harvard Five architect Eliot Noyes, has described as “white box[es] integrated in nature” (Chivvis, 2025). The undulating landscape (sometimes, like at 128 Chichester, enhanced by earthworks undertaken by the designers) provided a visual foil to the rigidly geometric, flat-roofed buildings. These were not simple boxes placed on a flat tabletop of land, they were clearly manmade objects carefully placed in a landscape that was

Chichester Road Historic District

Name of Property

Fairfield, CT

County and State

as untamed as suburban Connecticut had to offer. *The New Canaan Advertiser* described the Smallen House as “a bold design against the dark pines of its Chichester Road site” (NCA, May 14, 1959, n.p.).

The architects also show an interest in mixing a life simplified by technology with a setting of a natural environment “including the use of open plans and the interconnection of inside and outside spaces” (Adams, et al, 44). This can be seen in the expansive glazing, both as ribbon windows and as floor-to-ceiling fenestration that appears in all of the houses, that provide visual continuity between the interior and exterior. At 126 and 128 Chichester the visual continuity is emphasized by the use of the same or similar materials (wood cladding) on both the interior ceilings and the underside of the overhanging roofs on the exterior. (The underside of the roof has been changed since construction at 128 Chichester Road.) At 126 Chichester the cladding seems to continue directly from the interior to the exterior, while the exterior walls of the living areas at 160 and 188 Chichester extend beyond the living room wall of glass to frame the view of the landscape. This approach was aptly described by a 1952 *House and Home* article on Marcel Breuer’s designs that compares his buildings to cameras and the glazed walls to the viewfinder framing a discrete view (Adams, et al., 19 and *House and Home*, May 1952, 114). The same is also evident in these buildings. A similar breaking down of the exterior/interior divide is accomplished by continuing the flooring from the interior out to the surrounding deck at 202 Chichester. (This appears to have been the case since its construction, as demonstrated by the photograph on the cover of the October 1958 *Better Homes and Gardens*.)

Interior sightlines were as important as the views to the outside. All the houses have a visually dominant feature, often a large masonry chimney and fireplace, that anchors the living rooms and serves to divide the buildings between larger and smaller public spaces (e.g., at 126, 136, 160, 188 and 202 Chichester Road) or between the interior and exterior, as at 128 Chichester Road or the public and private spaces (as at 126 Chichester Road). In some of the houses, including 188 and 202 Chichester Road, the public spaces were further divided by additional partitions and built in case furniture (*NYT*, July 25, 1965, p. 39). In all cases, the private spaces are physically separated from the public spaces.

The buildings also harken back to three Bauhaus goals: providing inexpensive housing and solving social problems, creating designs that demonstrate clear architectural functions, and designing with structural efficiency (Adams, et al., 2009, 7). Lee did acknowledge that “adventurous clients were always uncommon and soon [one] had to be rich to build here [New Canaan],” so the goal of low-cost housing was a challenge (Reiss, 2001, 51). Nevertheless, the architects sought to create designs that were affordable to go along with the relatively affordable but difficult lots. In some cases, the affordability was clearly stated, such as at the System House, a design based on the standard dimensions of stock materials. By laying out a grid based on six-foot modules and designing interchangeable elements that fit within the grid, Lee and DeSilver were able to create a design that was both easily built and relatively flexible. Plans for the building were sold through *Better Homes & Gardens* for \$15; the stated cost of construction was \$32,000 (\$334,426.84 in 2025 dollars) (Scofield, 2010). This cost-conscious approach to building, fulfilled Lee’s frequently stated desire for “architecture in service of ordinary people” or building for “the common man”

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

(Reiss, 2001, 50-51). In other cases, the affordability is hinted at with descriptions like “practical and compact unit” (the Smallen House, *NCA*, May 13, 1965, n.p) or “An Illusion of Doubled Space,” in an article in *House and Garden* that emphasized the value of the careful design behind the Parsons House (*HG*, May 1967, 134-5).¹² Anecdotally, JBL II is clad in low-cost, ready-made ping pong table tops; the material is still in place today (*Architectural Record*, November 1957, 152-153).

The designs also demonstrate an interest in the clear division of space based on function. All of the buildings are clearly separated between public and private spaces. In some cases, such as the Barnum and Parsons houses, the division is lateral, with bedrooms on one side of the plan and entertaining spaces (living rooms and kitchens) on the other. In the System and Parsons houses the division is vertical, with the public spaces on one floor and the private spaces on the other. And at JBL II the public space is flanked by the private. This division allowed, among other things, not only efficient entertaining but also the ability to keep a watchful eye on children while working in the kitchen.

Finally, the buildings emphasized open spaces uncluttered by structural elements, a demonstration of “structural efficiency.” The clearest example of this is JBL II where the central public space was clear of structural elements. Similarly open public spaces can be seen at the Barnum, Becker, and Parsons houses.

¹² “Affordability” is relative to housing and land costs in Fairfield County, Connecticut. Reference to affordability in this discussion relates to the designers’ efforts to reduce construction cost.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

The Architects

The buildings are works of Modern period architects and designers whose lives and works are well documented. They were all part of the influential design community in New Canaan.

*John Black Lee*¹³

John Black Lee was born in Chicago and spent his early life in the greater Chicago area. His mother was an interior designer whose projects included work on several Frank Lloyd Wright-designed houses in Lake Forest. Through his mother, Lee had a connection to Bauhaus architect Ludwig Mies van der Rohe, who designed the famous Farnsworth House in Plano, Illinois for Dr. Edith Farnsworth, a close college friend of Lee's mother. Lee's interest in construction took him to Brown University where he majored in math, engineering, and naval studies (Scofield, 2010). After graduating Lee worked as an apprentice carpenter in Illinois and then as an architectural apprentice to Paul Schweikher (1903-1997), then the Dean of the Yale School of Architecture. During this time, he also took night classes at the Illinois Institute of Technology. After working for Schweiker for a couple of years, Lee and Clara Sprankle, his future wife, moved to Philadelphia where he applied for a job with Oskar Stonorov, a former colleague of Louis Kahn. After working for Stonorov, Lee applied for a job with Marcel Breuer in 1951. Breuer did not have an opening but recommended Lee to Eliot Noyes, who hired him to work in his New Canaan office. Lee described the community of Modern architects in New Canaan as "an off-campus school of architecture" where he and his colleagues discussed their projects and debated theory and design (Scofield, 2010). Lee designed at least nine houses in New Canaan including JBL II on Chichester Road, his first modern house, Lee I, (1952); the Rogers (1957) Teaze (1960), System (1961), Gorman (1965), Day (1965), Monroe (1968) and Lee III (1990) houses (usmodernist.com, n.d.). Lee received the AIA Award of Merit in 1959 (AIA Journal, June 1959, 93).

Hugh Smallen, Jr.

Hugh Smallen is part of a second wave of modernist architects in New Canaan. He arrived in 1954, after New Canaan had begun to achieve fame as a community that welcomed modern designs through the work of architects Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, and Eliot Noyes known as the "Harvard Five," who settled in the town during the 1940s. (As points of reference, Eliot Noyes established his practice in town in 1947 and the first Modern House Tour was held in 1949[Scofield, 2010; BCA, 2008]). Smallen was born in New York City in 1920 and received his training at Yale University. He earned his degree in 1947 after his studies were interrupted by time in the U.S. Army during World War II. His first job was for the large modernist firm Skidmore, Owings and Merrill (SOM) (usmodernist.org, n.d.). While at SOM Smallen met his future wife, Kathryn Kroher Lapham, who worked as an assistant to Hans Knoll of the eponymous modernist furniture company, Knoll International (Scofield, 2010). The Smallens moved to Florida in the early 1950s to establish an architectural and interior design company together. The couple also opened the "Design Collaborative," a retail outlet selling modernist furniture and contemporary art (BCA, 2008). The design of the store was displayed at the Museum of Modern Art "DeStijl" exhibition in 1952 (usmodernist.org, n.d.). The Smallens moved to New Canaan in 1954 and Smallen worked for Eliot Noyes and Associates before opening his own firm,

¹³ The author conducted a search for a 2010 interview between The Public Archaeology Laboratory, Inc. (PAL) and John Black Lee. PAL, the New Canaan Historical Society, and the New Canaan Public Library were contacted.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Hugh Smallen and Associates specializing in residential design. The firm completed at least four houses in New Canaan, including the Tatum House (1962), along with the three houses on Chichester Road: his own house, the Becker House, and the Parsons House.

Harrison DeSilver

Harrison DeSilver was born in 1914 in Brooklyn (Scofield, 2010: 8). After attending school in Switzerland and at Avon Old Farms School in Connecticut, his undergraduate education was split between Yale College and The University of Chicago from which he received his BA. A lifelong Quaker (and the son of Albert DeSilver, a founder of the National Civil Liberties Bureau, which became the American Civil Liberties Union) Harrison DeSilver served two years in a Quaker Civilian Public Service camp because of his commitment to non-violence (DeSilver "Obituary"; *Obituary Records of Yale Graduates*, 1925: 1442-3; *NCA*, November 21, 1971, p. 6). He was awarded his architectural degree in 1952 from Columbia. He worked in New York before moving to New Canaan in 1960, reportedly after visiting the town for one of the Modern House Tours (Scofield, 2010: 8; *NCA*, November 21, 1971, p. 6). He worked as a partner at John Black Lee & Associates for more than 25 years (Lee Interview, 2012; *NCA*, February 2, 1978, p. 30).

James Evans

James Evans was born in Brooklyn in 1925 (<https://directcremationofmaine.com/tribute/details/16132/James-Evans/obituary.html>). He attended The Loomis Institute (later The Loomis Chaffee School) before enrolling at Yale College in 1942. After one semester he left Yale and was drafted into the US Army. After serving in the infantry in Europe, Evans returned to Yale where he received his undergraduate degree in 1949 and his M. Arch in 1952 where he studied under Louis Kahn. He married his wife Barbara Grace in 1951, and in 1952 the family moved to Switzerland. He returned to New York after Switzerland, where he worked for Paul Rudolph before moving to New Canaan in 1957. He established his firm, James Evans Associates, in Stamford and produced domestic and commercial buildings in Fairfield County and throughout the county. (Evans obituary, n.d.). He also designed the McKay House (1960-61), Evans House (1961), and the Amato House (1966) in New Canaan.

Gary Lindstrom

Gary Lindstrom was born in Erie, Pennsylvania in 1932. After serving in the Army Corps of Engineers he enrolled at The Pennsylvania State University, which awarded his architecture degree in 1958. Lindstrom and his wife Janet moved to New Canaan at that time, with the expectation that he would work for Victor Christ-Janer. However, he worked for lighting designer Richard Kelly who had designed the lighting for Philip Johnson's Glass House in 1949 and who worked on the Four Seasons Restaurant in Mies van der Rohe and Philip Johnson's Seagram Building while Lindstrom was working in the office. He then worked for a Greenwich, Connecticut firm specializing in ecclesiastical designs before working for Christ-Janer. In 1963, he opened his own firm, which specialized in designing educational institutions. He designed one house in New Canaan, the Lindstrom House (1963-4).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Paschall Campbell

Paschall Campbell was born in 1923. He became an award-winning landscape architect, having been awarded the American Society of Landscape Architects Professional Competition Honor Award in 1973 for the Sallie Franklin Cheatham Memorial Garden at St. Bartholomew's Church in Manhattan (*Landscape Architecture*, v. 64, p. 486; stbconservancy.org/the-landmark-site/open-space-a-urban-landscape). He worked on the landscapes at the John Black Lee House II (1956) and his own house (1952) in New Canaan (Campbell Obituary; BCA, 2008).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

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Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

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February 23, 1961. "Board Grants Pond Variances." Page 6.

May 11, 1961. "Unusual Homes Included In Tour." Page 28.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

May 9, 1963. “‘Far-Out’ Stops On House Tour.” Page 20.
May 7, 1964. “Architect Gets House Award.” Page 22.
November 6, 1969. “Heralding A Christmas House Tour.” Page 8.

New Canaan Historical Society (NCHS)

n.d. Property and architect files. New Canaan Historical Society, New Canaan, CT.

New Canaan Land Records (NCLR)

1955-1975 On file, Town Hall, New Canaan, CT.

1955 Subdivision Map no. 2516.

Progressive Architecture

1963 “‘System’ House.” June.

Reiss, Gwen North

2001 “In the Shadow of the glass House: New Canaan’s Other Modern Houses.”
Do.co.mo.mo Journal 25. (July).

Scofield, Jenny Fields

2010 National Register of Historic Places Registration Form. “Beaven W. Mills House.”

Simonsen, Vibeke

2012 “Obituary.” Online resource accessed March 2025 at
<https://www.legacy.com/us/obituaries/ncadvertiser/name/vibeke-simonsen-obituary?id=39161009>

St. Bartholomew’s Conservancy

n.d. “Open Space in the Urban Landscape.” Online resource accessed April 2025 at
<https://www.stbconservancy.org/the-landmark-site/open-space-a-urban-landscape>.

U.S. Modernist.org

n.d. Online resources accessed January – March 2025 at usmodernist.org.

Yale University

1925 *Bulletin of Yale University*. “Obituary Record of Yale Graduates, 1924-25.” 21st Series (August 1, 1925), Number 22.

Previous documentation on file (NPS):

_____ preliminary determination of individual listing (36 CFR 67) has been requested
_____ previously listed in the National Register

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 17.04

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 41.154644 | Longitude: -73.520906 |
| 2. Latitude: 41.151230 | Longitude: -73.521052 |
| 3. Latitude: 41.150837 | Longitude: -73.524083 |
| 4. Latitude: 41.152347 | Longitude: -73.524471 |
| 5. Latitude: 41.153419 | Longitude: -73.522948 |

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The district includes six abutting properties that have addresses on the west side of Chichester Street. The boundary is shown on Figure 2.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the current properties that contain the six Mid-Century Modern Houses built on the lots that resulted from the initial subdivision of the land by John Black Lee in 1955.

11. Form Prepared By

name/title: James Sexton, Ph. D.
organization: AHS, Inc. (Edited by Jenny Scofield, CT SHPO)
street & number: 569 Middle Turnpike/P.O. Box 543
city or town: Storrs state: CT zip code: 06268
e-mail jsexton@ahs-inc.biz
telephone: 914-527-6416
date: December, 2025

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

GRAPHICS

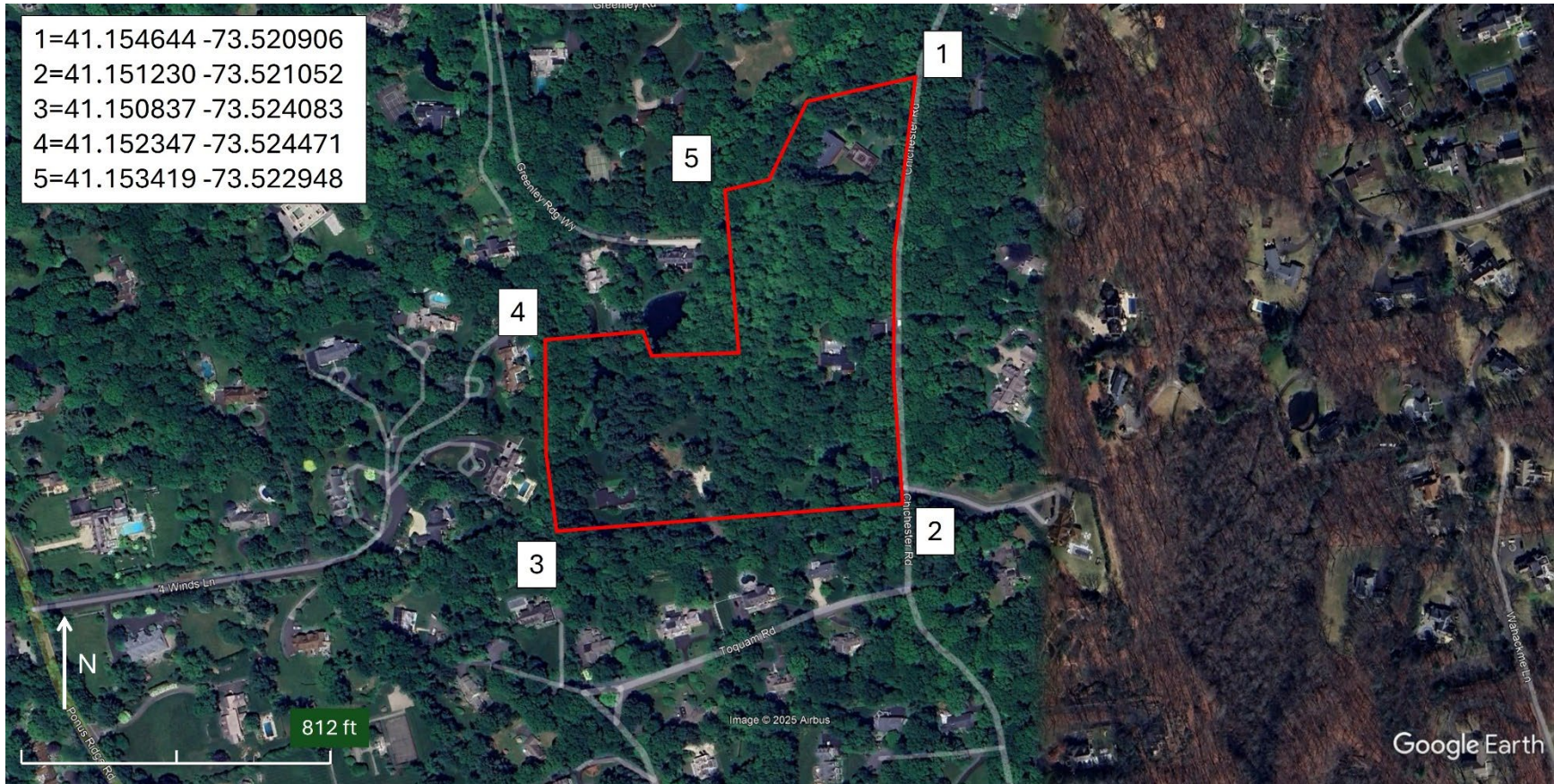


Figure 1. Aerial photo showing the general location of the Chichester Road Historic District (GoogleEarth.com).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

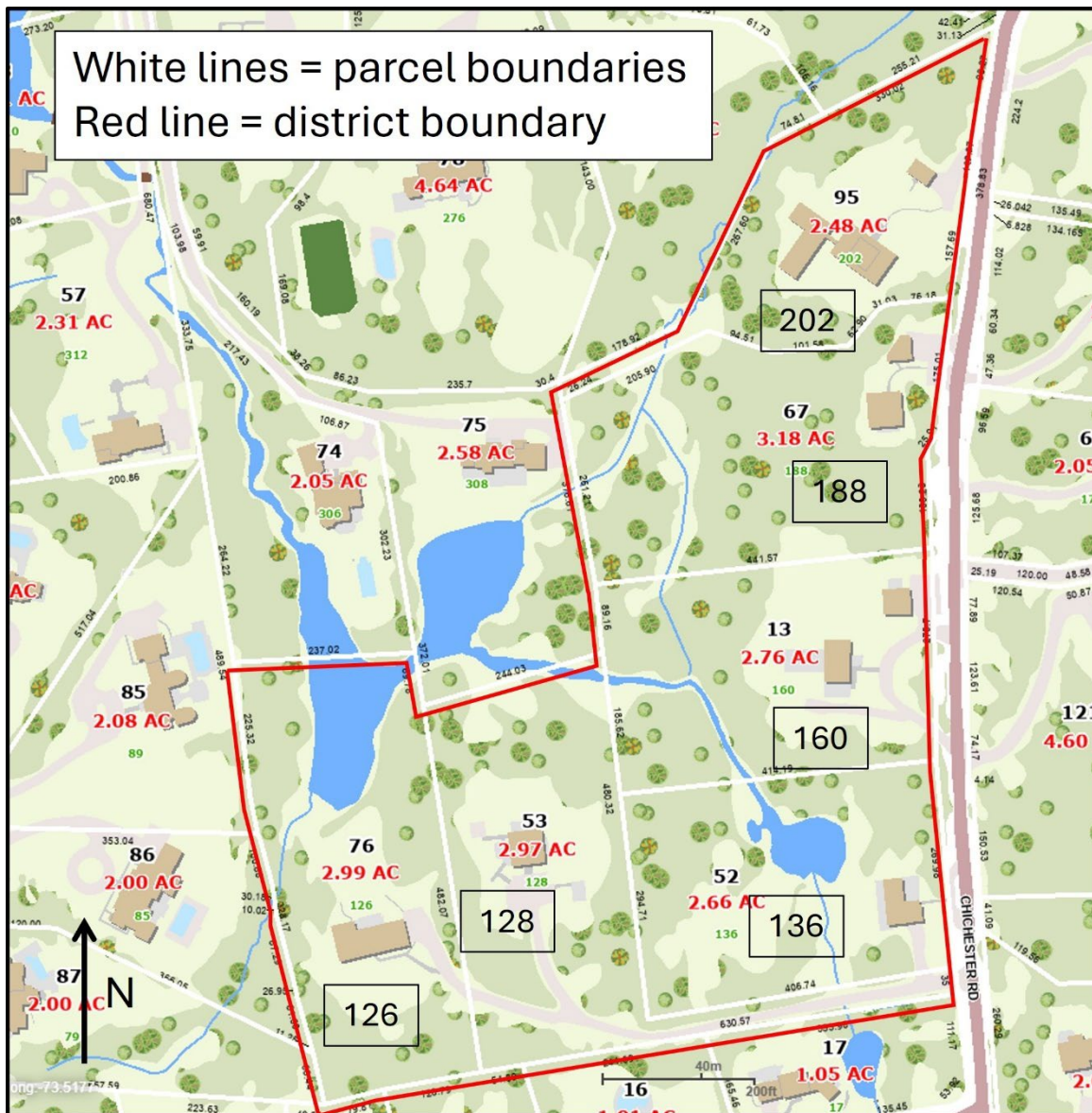


Figure 2. Boundaries of the Chichester Road Historic District (Base map: New Canaan CT Web GIS <https://hosting.tighebond.com/NewCanaanCT>, June 2025)

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

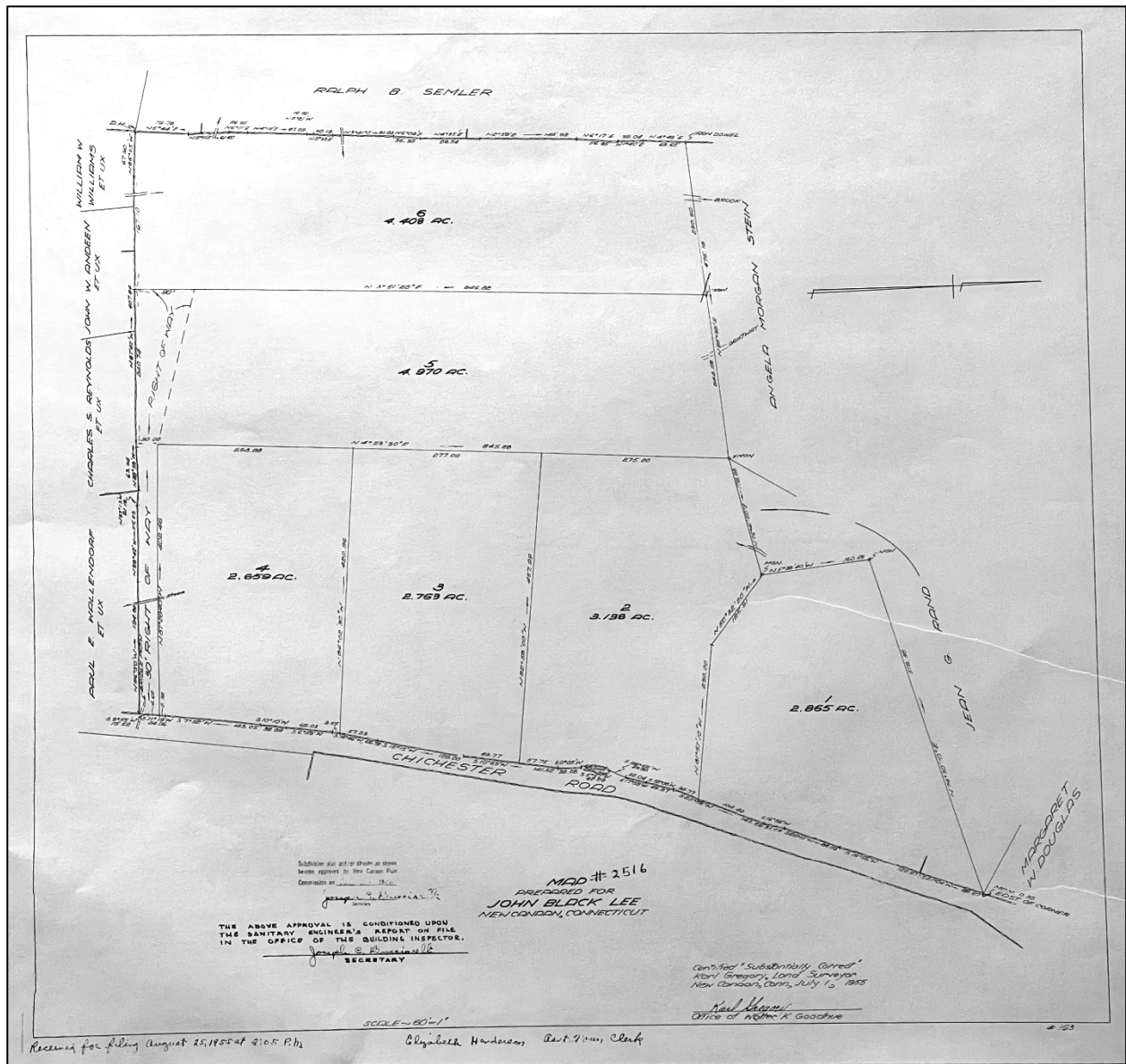


Figure 3. John Black Lee's subdivision of the property (New Canaan Assessor's Office, Map #2516). Lots 5 and 6 were subsequently decreased in size to accommodate development to the north.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 4. Photo of 126 Chichester Road in 1987 (Collections of the New Canaan Historical Society).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 5. Theodore and Virginia D. Rogers House (1957) at 478 Oenoke Ridge in New Canaan (usmodernist.org).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

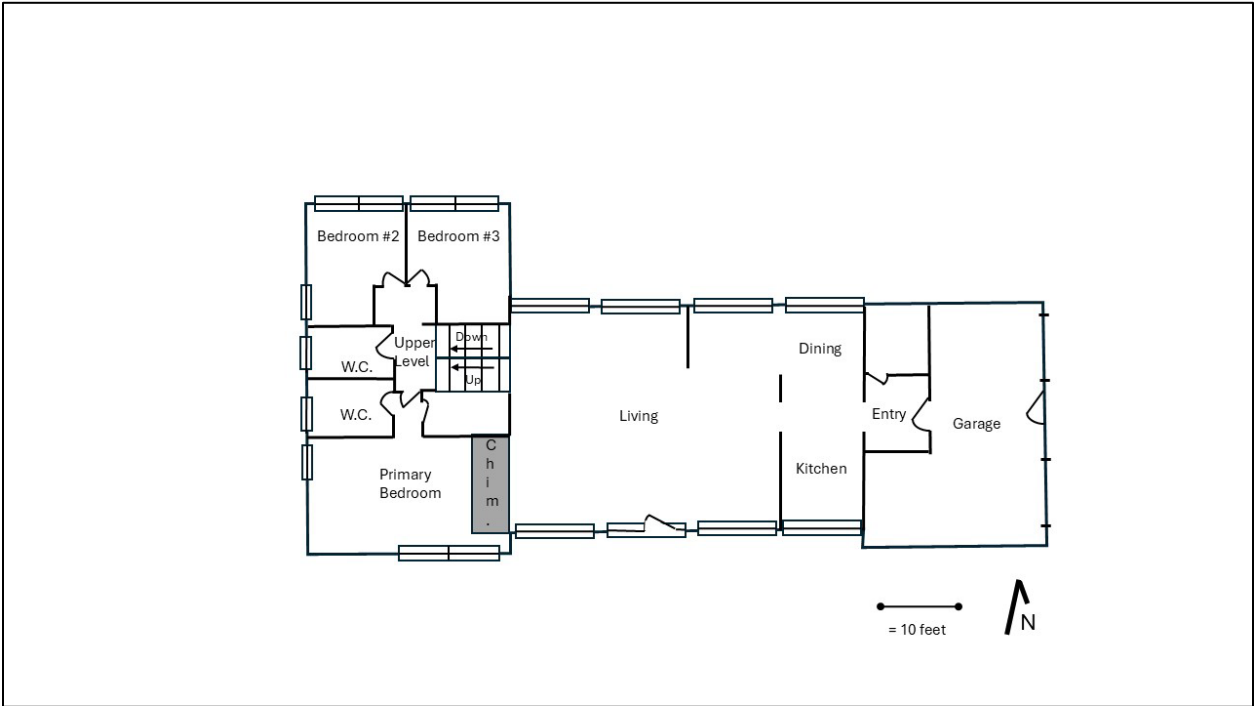


Figure 6. Sketch plan of 126 Chichester Road.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

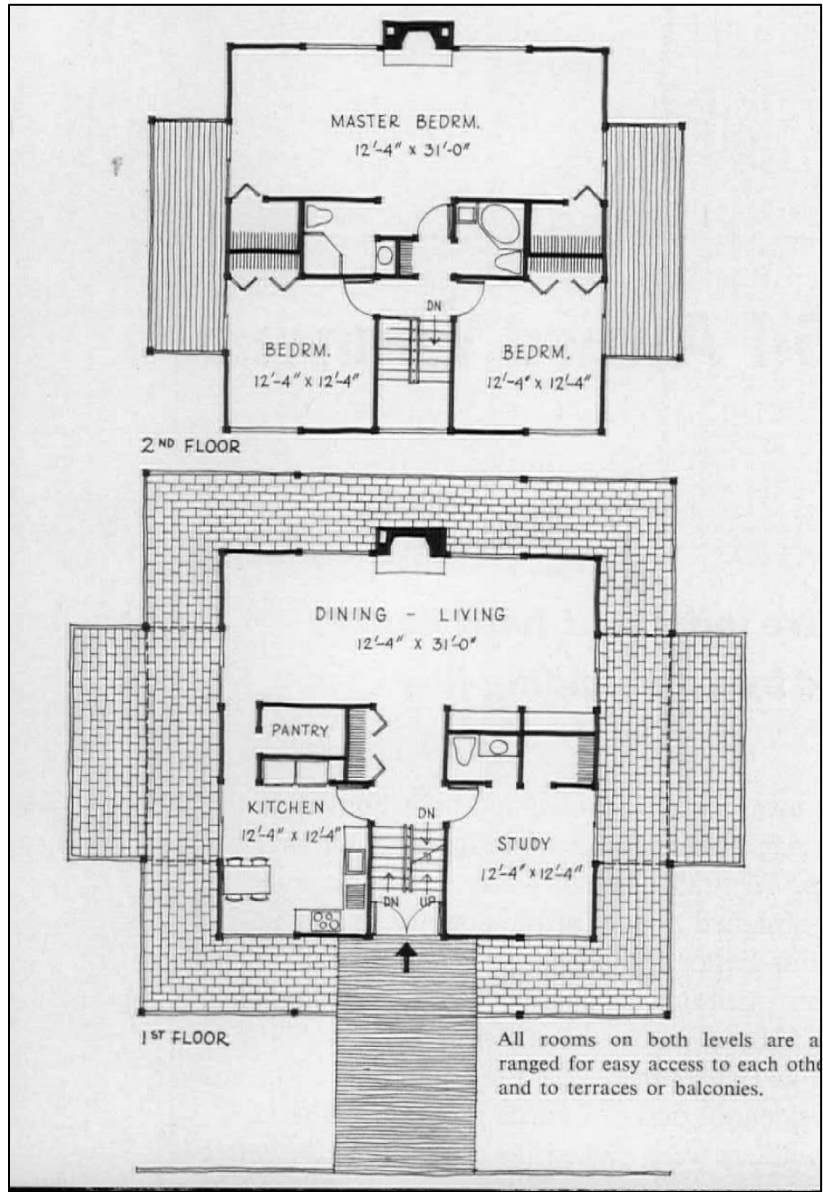


Figure 7. Plan of the System House, 128 Chichester Road, as published in *House & Home*.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 8. The System House, 128 Chichester Road, during construction (Collections of the New Canaan Historical Society).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 9. The System House, 128 Chichester Road, in 1963 (Collections of the New Canaan Historical Society).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 10. John Black Lee's Frank T. and Anne B. Gray House (1957) at 1200 Copper Hill Road, Baltimore, Maryland.

Chichester Road Historic District
 Name of Property

Fairfield, CT
 County and State

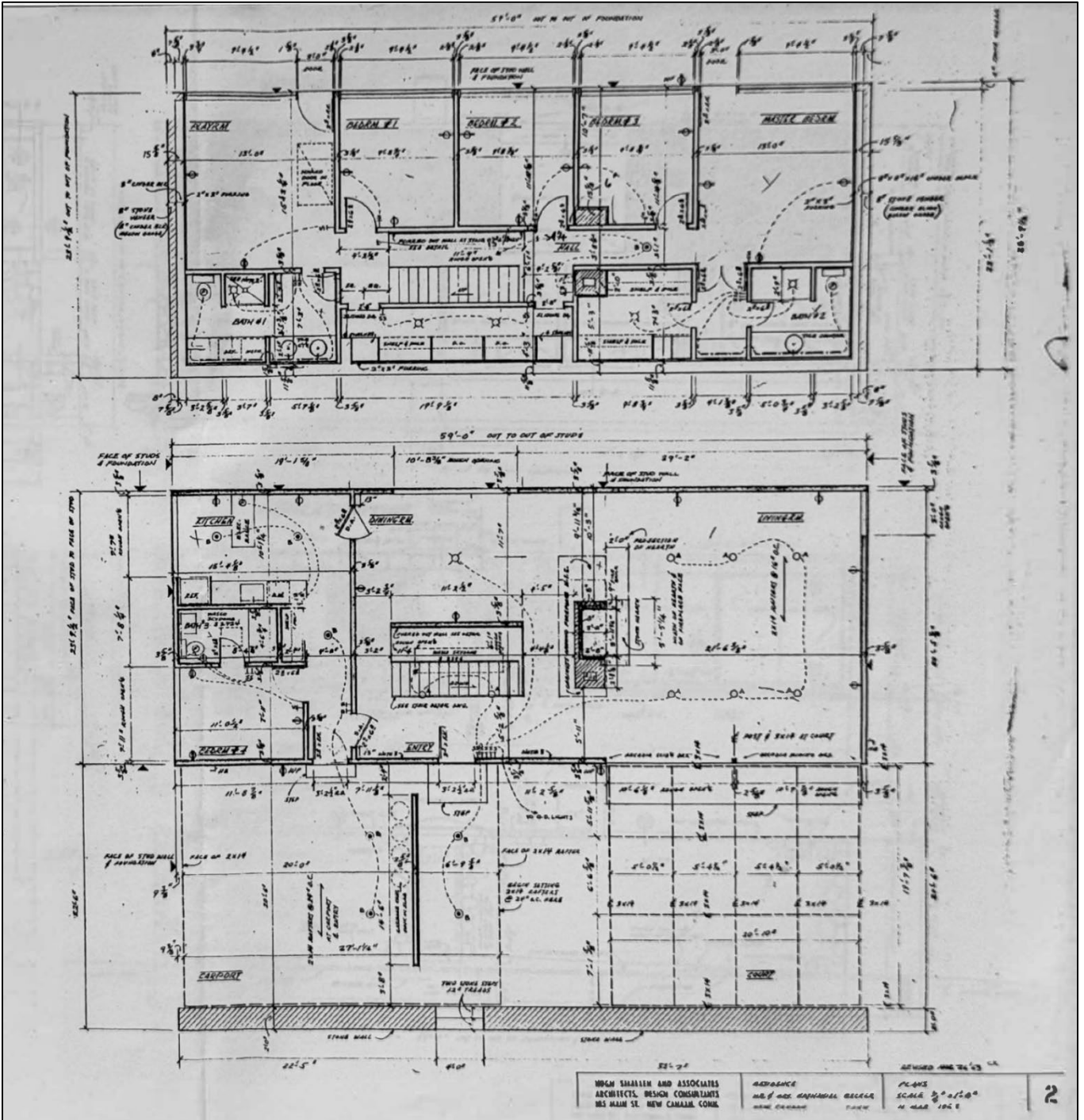


Figure 11. Original plans of the Becker House, 136 Chichester Road, provided by the Bruce Redman Becker, FAIA, CPHD, LEED AP. .

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 12. The Becker House, 136 Chichester Road, in 1967 (collections of the New Canaan Historical Society).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

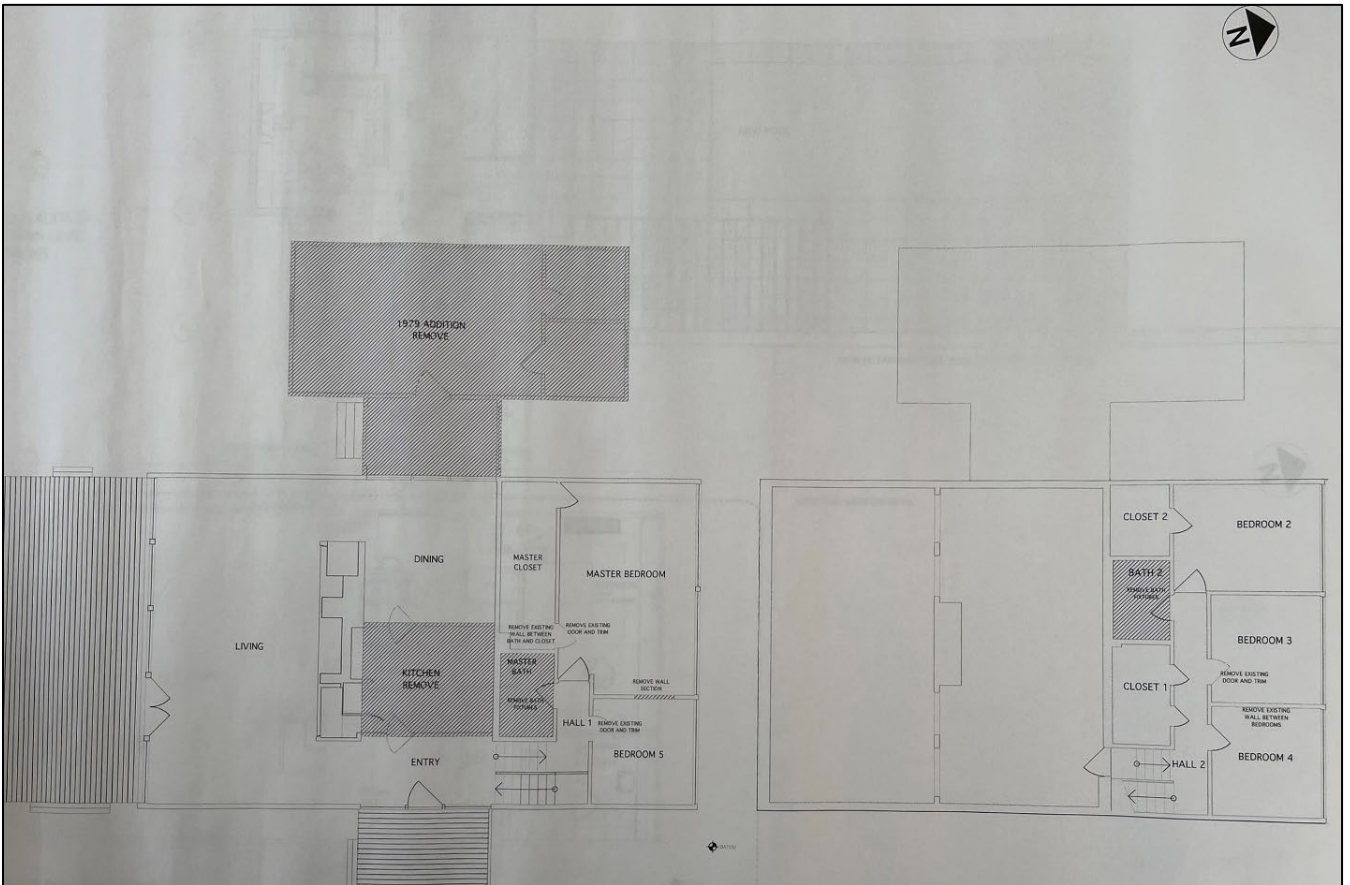


Figure 13. Plans showing the Smullen House, 160 Chichester Road, prior to the 2011 renovations and addition (provided by Edward Bases).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 14. The Smallen House, 160 Chichester Road, in 1969 (Collections of the New Canaan Historical Society).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

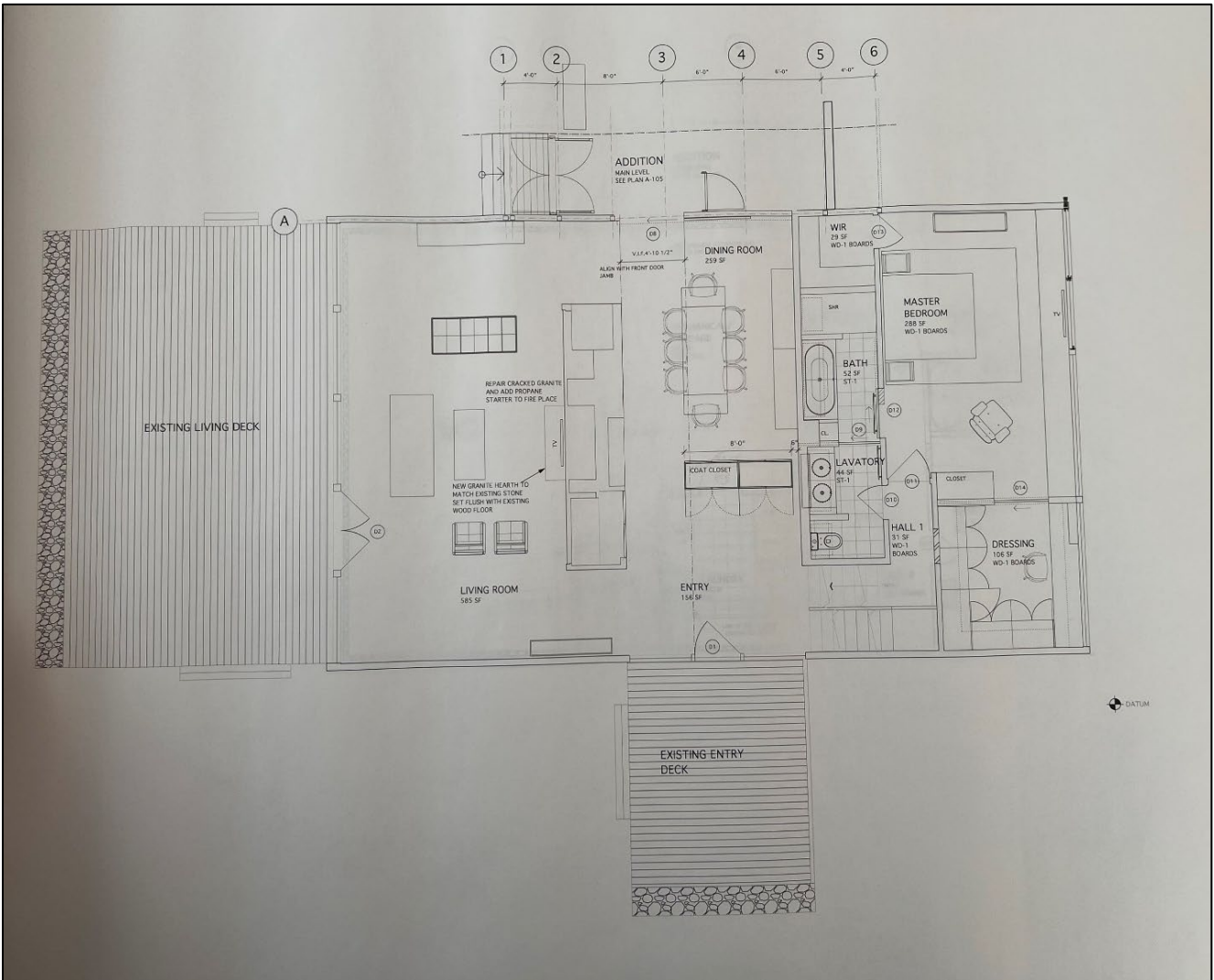


Figure 15. Plan of the historic portion of 160 Chichester Road after the 2011 renovation (provided by Edward Bases).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

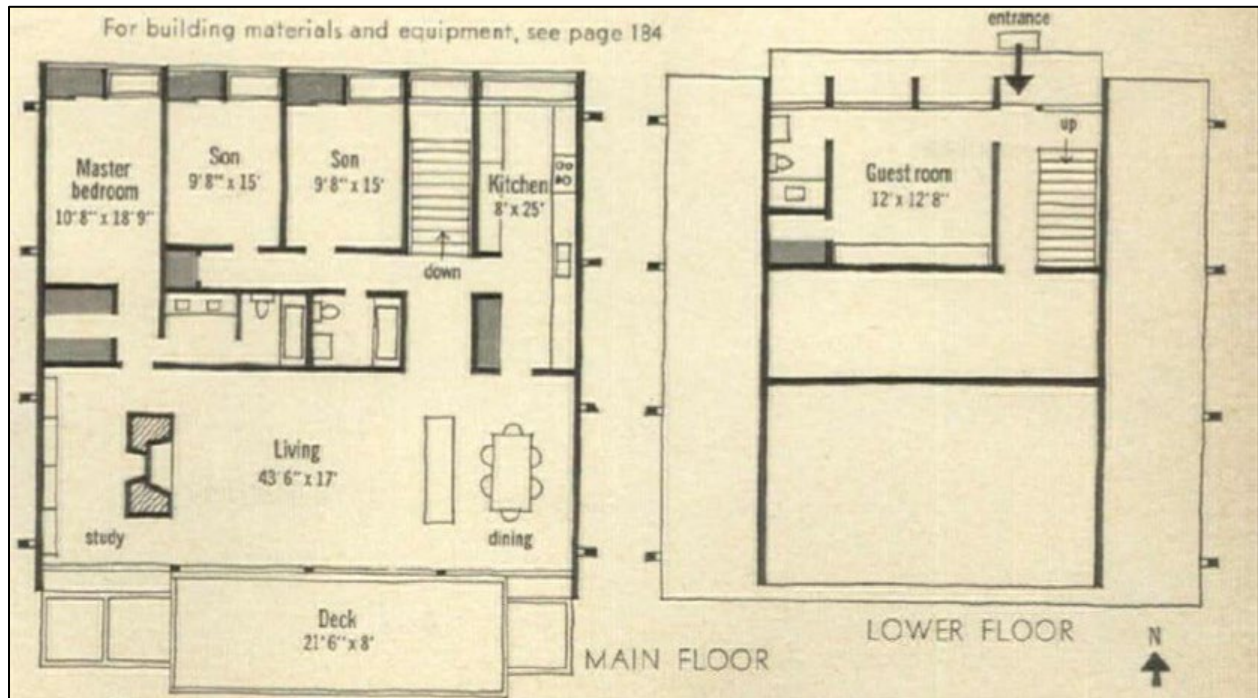


Figure 16. Plan of 188 Chichester Road from *House and Garden*, May 1967.



Figure 17. The Parsons House, 188 Chichester Road, in *House and Garden*, May 1967.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

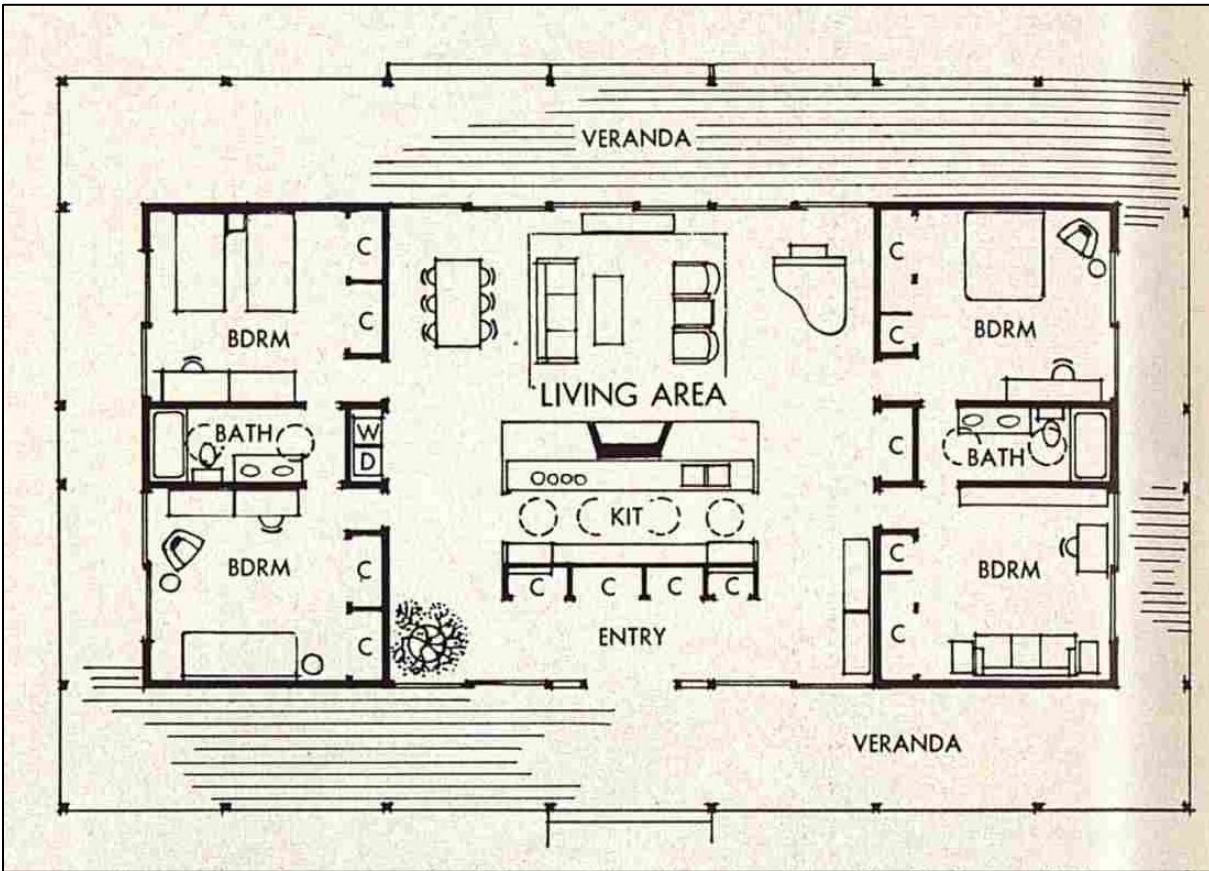


Figure 18. The plan of JBL II, 202 Chichester Road, as originally constructed (Better Homes & Gardens, October 1958).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State



Figure 19. A view of the JBL II, 202 Chichester Road, as originally constructed (*Better Homes & Gardens*, October 1958).

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

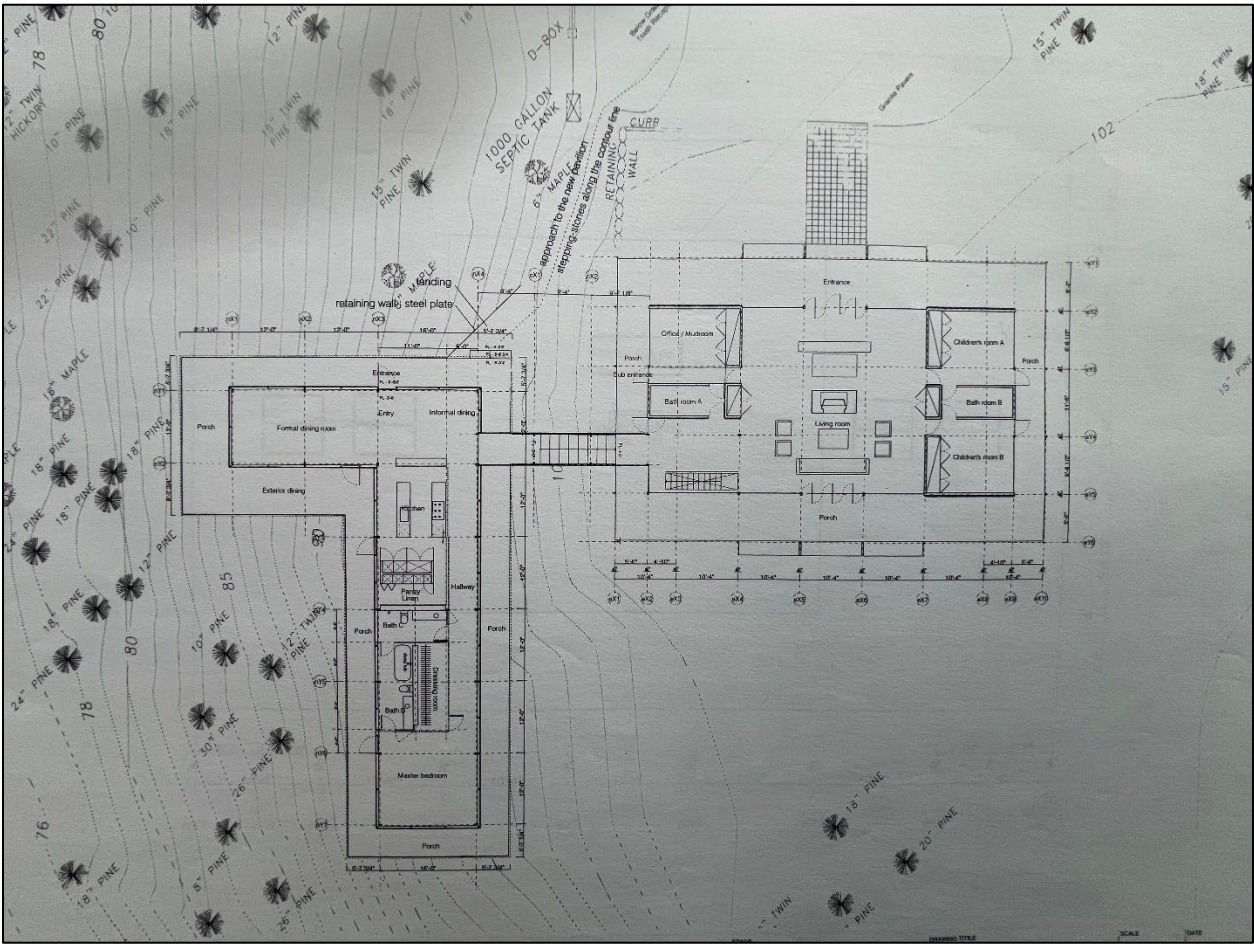


Figure 20. Plan of 202 Chichester Road with addition.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Chichester Road

City or Vicinity: New Canaan

County: Fairfield

State: CT

Photographer: James Sexton (unless otherwise noted)

Date Photographed: February 2025

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph 1 of 26. Looking north at the façade of 126 Chichester Road.

Photograph 2 of 26. Looking south at the rear of 126 Chichester Road.

Photograph 3 of 26. Looking northwest through the main public space of 126 Chichester Road.

Photograph 4 of 26. Looking north at 128 Chichester Road. The System House is in the center with the garage to the left and the studio to the right.

Photograph 5 of 26. Looking northwest at the System House, 128 Chichester Road.

Photograph 6 of 26. Looking west through the interior of the System House, 128 Chichester Road. New floors were being laid at the time of our site visit, so interior access was limited. (Photo by Donald S. Montgomery)

Photograph 7 of 26. Looking northwest at 136 Chichester Road.

Photograph 8 of 26. Looking southwest at the north and east sides of 136 Chichester Road.

Photograph 9 of 26. Looking east at the west side of 136 Chichester Road.

Photograph 10 of 26. Looking southeast through the living room at 136 Chichester Road. (Photograph provided by homeowner.)

Photograph 11 of 26. Looking east at the façade of 160 Chichester Road.

Photograph 12 of 26. Looking southeast at 160 Chichester Road with the original building to the left and the recent addition to the right.

Photograph 13 of 26. Looking north at the south side of 160 Chichester Road. The addition is to the left and the original building is to the right.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Photograph 14 of 26. Looking northwest through the living room of the original building at 160 Chichester Road.

Photograph 15 of 26. Looking northwest at the garage at 160 Chichester Road.

Photograph 16 of 26. Looking southwest at 188 Chichester Road. The garage is in the foreground with the house in the background.

Photograph 17 of 26. Looking southwest at the Parson House at 188 Chichester Road.

Photograph 18 of 26. Looking northeast at the Parsons House at 188 Chichester Road.

Photograph 19 of 26. Looking west across the living room at the Parsons House, 188 Chichester Road.

Photograph 20 of 26. Looking north at the garage from the front walk of the Parsons House, 188 Chichester Road.

Photograph 21 of 26. Looking south at the Lee II House at 202 Chichester Road. The new addition is at the right edge of the photograph.

Photograph 22 of 26. Looking north at the Lee II House at 202 Chichester Road. The new addition is at the left edge of the photograph.

Photograph 23 of 26. Looking west at the new addition to the Lee House II at 202 Chichester Road. The southwest corner of the original building is at the right edge of the photograph.

Photograph 24 of 26. Looking northwest at the chimney and front door of the main room in the original building at the Lee House II at 202 Chichester Road. The link to the new addition is at the left edge of the photograph.

Photograph 25 of 26. Looking east across the dining room in the new addition towards the connector and the original building at 202 Chichester Road.

Photograph 26 of 26. Looking west at the garage at 202 Chichester Road.

Chichester Road Historic District
Name of Property

Fairfield, CT
County and State

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.































DON'T TREAD ON ME























January 15, 2026

Mr. Roger Reed
National Park Service
National Register and National Historic Landmarks Programs
1849 C St., NW
Mail Stop 7228
Washington, D.C. 20240

Subject: Chichester Road Historic District, Fairfield County, Connecticut, National Register
Nomination

Dear Mr. Reed:

The following National Register nomination materials are uploaded as one PDF via electronic submission, for your review:

- National Register form. This PDF is the true and correct copy of the nomination for the Chichester Road Historic District to the National Register of Historic Places.
- All nomination digital photographs, taken as high-resolution color TIFFs.

The Connecticut State Historic Preservation Review Board (SRB) approved this National Register nomination on September 12, 2025, under the Mid-Twentieth-Century Modern Residences in Connecticut Multiple Property Documentation Form, which was accepted in 2010. One property in the district was listed in the National Register in 2010 under the same MDPF. The New Canaan Preservation Alliance (NCPA) initiated the nomination in coordination with the property owners for the six parcels in the district. Notice of the SRB meeting was sent to property owners by mail and to the NCPA and the Town of New Canaan digitally, 30 days before the meeting. The nomination was posted to SHPO's website during the noticing period. The Town of New Canaan is not a Certified Local Government (CLG). No letters were received in response to the nomination.

If you have any questions, or if this office can be of assistance, please email me at jenny.scotland@ct.gov.

Sincerely,



Jenny F. Scofield, AICP

Deputy SHPO, National Register & Architectural Survey Coordinator
Connecticut State Historic Preservation Office