

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

BIRDCRAFT SANCTUARY

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Birdcraft Sanctuary

Other Name/Site Number: Birdcraft Museum and Sanctuary

2. LOCATION

Street & Number: 314 Unquowa Road Not for publication:___

City/Town: Fairfield Vicinity:___

State: CT County: Fairfield Code: 001 Zip Code:06430

3. CLASSIFICATION

Ownership of Property
Private: X
Public-local:___
Public-State:___
Public-Federal:___

Category of Property
Building(s):___
District: X
Site:___
Structure:___
Object:___

Number of Resources within Property
Contributing
2
1
2
5

Noncontributing
2 buildings
sites
2 structures
objects
4 Total

Number of Contributing Resources Previously Listed in the National Register: 5

Name of related multiple property listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _____ 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 _____ meets _____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. 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): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: Landscape
Recreation & Culture
Education

Sub: Conservation Area
Museum
Research Facility

Current: Landscape
Recreation & Culture
Education

Sub: Conservation Area
Museum
Research Facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

OTHER: Rustic

MATERIALS:

Foundation: Stone
Walls: Wood shingle
Roof: Asbestos shingle
Other:

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Describe Present and Historic Physical Appearance.DESCRIPTION OF SITE:¹**List of Contributing and Non-Contributing Resources:**
(see attached plan and photographs for location)Contributing

Entrance Gate	(structure)
Museum Building	(building)
Bungalow	(building)
Chimney	(structure)
Sanctuary	(site)

Non-Contributing

Garage	(building)
Shed	(building)
Asphalt road, with parking area	(structure)
Asphalt road	(structure)

Description of Resources:

The Connecticut Audubon Society's Birdcraft Sanctuary, located two blocks north of the railroad station in Fairfield, consists of 6.5 acres of land with a museum, bungalow, free-standing chimney and lake. Birdcraft is bounded on the north and northeast by the Connecticut Turnpike, on the southeast by Tomlinson Junior High School, and on the west by Unquowa Road. Across Unquowa Road are a lodge hall and a low-rise apartment house.

Birdcraft Sanctuary was established in 1914, and the museum, bungalow and lake were all built at that time, although they have subsequently been enlarged. The chimney, for chimney swifts, was built in 1934. In 1957, the total acreage of the sanctuary was reduced by 4.3 acres due to the construction of the turnpike.

Birdcraft Sanctuary is approached from Unquowa Road up a driveway through a stone fence. There is a gateway consisting of two square stone piers and a two-leaf, wrought-iron gate. The right hand pier is taller than the left and has nesting holes for birds near the top. Inside the gate, the first building on the left is the bungalow. The museum is a few feet further to the right.

The one-story, frame bungalow with gable roof and shingled siding is in the rustic style. The front elevation, facing south, is dominated by a projecting cross gable over a front porch. The

¹ This description draws heavily on the National Register Nomination Form, prepared by David F. Ransom, October 1981; telephone conversations with Alison Olivieri, Connecticut Audubon Society, and Chris Nevins, Director Fairfield Historical Society; January 1992 site visit by Jill Mesirov.

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porch steps rise left and right, running parallel with the front wall of the house. The gable above is supported by diagonal braces. The central front door has ten-pane sidelights while left and right of the porch are paired 12-pane casement windows. The roof is covered with asbestos shingles, and there are two brick chimneys rising from the ridge line.

The roof projects at the ends of the bungalow with the gable overhangs supported by diagonal braces in the manner of the Stick Style. On the east end, toward the front, there is a shallow rectangular bay with paired 10-pane windows. The bay has a pent roof that is supported by rafters with rounded ends. An identical bay is on the west side of the house toward the back. Originally rectangular in plan, the bungalow was increased in size by adding a second rectangular section offset to the west, both sections being built on fieldstone foundations. Side and rear doors and porches add to the irregularity of the plan. Other windows in the house are 8-over-1. The shingled siding is weathered and the trim is painted green. The front door opens to the living room which has a fireplace and exposed fieldstone chimney.

Behind the bungalow, a second drive runs up from Unquowa Road to a blacktopped area with capacity for parking six or eight cars. A garage and shed with roof of two parallel gables with weathered-shingled siding adjoins the parking area. These are non-contributing.

The museum building faces north across the first driveway from the bungalow. It consists of three sections. The central section was built first, in 1914-15, of frame construction. A stone wing was added to the west in 1939 and a second stone wing was added to the east in 1949.

The original 1914 museum building was a frame structure with a gable roof and shingled siding, consistent with the bungalow. It was 16' x 25', faced north, and had a door and porch on the front that subsequently were removed. Within several years, the building was doubled in length to 16' x 50', and was further enlarged in 1921 by construction of a 20' x 30' frame addition to the rear. This section has a gable roof parallel with the front gable roof. The roofs are covered with asbestos shingles. The wood-shingle siding is painted grey on the front section and is weathered in the rear. On the front section there is a fieldstone foundation wall visible between the ground and shingled wall, but on the rear that shingled wall runs to the ground. The grade slopes up to the rear and earth has been removed to accommodate the building.

On the front elevation of the central section a large, rectangular, single-pane window to the right replaces the original door. To the left there is a tripartite window whose central portion has 12 panes flanked by vertical six-pane side lights. Rounded rafter ends support a modest roof overhang across the front. The rear part of the central section is free of apertures except for a 9-pane window in each gable end.

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The most used entrance to the museum is the deeply recessed, round arched doorway, with brick surround and radial fanlight, in the 1939 fieldstone wing to the west. There is a large skylight in the ridge line of this wing's gable roof, but it is painted over. The only other aperture is a louver in the south gable end.

The 1949 stone wing to the east has reinforced concrete interior construction. Its doorway, at the front of the west elevation, has broad stone steps and porch and a 3-sided, wooden entrance pavilion. The central two-thirds of the north gable end is a panel of stucco with a shallow wooden bay window of 20 lights supported by brick corbeling. There are no other windows. A brick chimney rises on the east elevation just inside the wall. This wing has a partial cellar, and there is a cellar under the rear part of the central section of the museum.

The 1939 wing serves as a bird banding laboratory and houses study collections of birds, mammals, reptiles, fish and plants. Many of the bird study skins come from the collection created by George Bird Grinnell at his Milford, Connecticut farm. These bird skin specimens were obtained during his trips to the west in the 1870s.

In the original central section of the museum, dioramas depict Connecticut wildlife as it existed early in the 20th century with mounted specimens that are the work of Frank J. Novak, Birdcraft's first curator. The landscape backdrops of the dioramas were painted on canvas by members of the original board of directors. Four dioramas show the four seasons in Fairfield with appropriate bird life. Other dioramas depict seaside and woodland scenes with mounted birds and animals in their natural habitat in the foreground. Several bald and golden eagles from Fairfield are mounted above the dioramas.

Additional displays include 17 mounts of African material collected in 1915-1920 by Frederick T. Bedford of Westport, Connecticut and mounted by James L. Clark of the American Museum of Natural History. An exhibit of local shorebirds, mounted by Novak, and a large mid-1800s collection of butterflies and moths from all over the world complete the displays.

The bungalow and museum are separated from the balance of the sanctuary by a wire fence the purpose of which is to discourage cats and other predatory mammals. Most of the sanctuary's acreage supports trees and other vegetation conducive to encouraging the presence of birds, and is allowed to grow in its natural state with the exception of trails and walks. The general scheme of planting is to provide adjoining areas of meadow and woods as such "edge effects" encourage maximum wildlife activity. Several nets are in place as part of the sanctuary's function as a banding station.

The planting, done from time to time over the years, includes tupelo trees, winged euonymous, high bush cranberry, autumn olive, crab apple trees and buckthorn. Typical "edge effects,"

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attractive to birds and wildlife, occur, for example, between the conifers and highbush cranberries, and all around the pond. The mowed trails through the plantings let in light, thereby attracting insects for the birds to feed on.

There is traffic noise throughout the sanctuary from the adjacent interstate highway, but the noise does not disturb the wildlife. The two manmade features in this landscape are the chimney and the pond. The stone chimney, 25 feet high, was built in 1935 to provide a nesting place for chimney swifts and thereby to encourage and attract them to the sanctuary. It has a fireplace in its base and a wooden gable near the top. A small pond was created in 1914 from springs on the property to attract and hold water fowl. It was enlarged in size in 1960 and is heavily used.

The buildings and grounds are carefully designed to serve a specialized function, and maintain their integrity.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide: Locally:

Applicable National Register Criteria: A X B X C D

Criteria Considerations (Exceptions): A B C D E F G

NHL Criteria: 2, 1

- NHL Theme(s): XXXII. Conservation of Natural Resources
- B. Formation of the Conservation Movement, 1870-1908
 - 1. Fish, Wildlife, and Vegetation Preservation
 - C. The Conservation Movement Matures
 - 3. Fish and Wildlife Refuge System
- XXVII. Education
- G. Adjunct Educational Institutions
 - 1. Museums, Archives and Botanical Gardens

Areas of Significance: Conservation
 Education
 Landscape Architecture

Period(s) of Significance: 1914-42

Significant Dates: 1914, 1922, 1935, 1939

Significant Person(s): Mabel Osgood Wright

Cultural Affiliation: N/A

Architect/Builder: Unknown

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**HISTORICAL SIGNIFICANCE:**

The Birdcraft Museum and Sanctuary is the most appropriate site at which to recognize the work of Mabel Osgood Wright, who helped salvage the national Audubon movement from obscurity and lay the foundation for its current success. The Birdcraft Museum and Sanctuary was funded and built largely through her efforts and reflects her important efforts in this area. At Birdcraft, Wright originated the concept of "birdscaping," where the plantings encourage the ecology and habitat of birds. Mabel Wright was also a committed educator; she taught school children about wildlife preservation and ecology and encouraged their participation in wildlife conservation. She was also a prolific author, writing non-fiction works on ecology as well as novels. Wright

was on intimate terms with the great men of the bird conservation and education movement. She was the only woman to have shared fully in the activities of such luminaries as Frank Chapman [curator of birds at the American Museum of Natural History], Elliott Coues, and National Audubon Society leader T. Gilbert Pearson. Her service to the cause of bird conservation was unselfish and complete.¹

According to the National Park Service thematic framework, Birdcraft Museum and Sanctuary falls under themes: XXXII. Conservation of Natural Resources, B. Formation of the Conservation Movement, 1870-1908, 1. Fish, Wildlife, and Vegetation Preservation, C. The Conservation Movement Matures, 3. Fish and Wildlife Refuge System; XXVII. Education, G. Adjunct Educational Institutions, 1. Museums, Archives and Botanical Gardens. Since Mabel Wright's lifetime work centered on conservation, and culminated when she created Birdcraft, this is the most appropriate site to consider for NHL designation.

Wright was born January 26, 1859, in New York City, the daughter of Samuel and Ellen Murdock Osgood. Her father was an Episcopalian (and later Unitarian) minister who instilled in his daughter an early appreciation of nature and encouraged that appreciation by frequent trips to the family summer home. She was raised in a large house in lower Manhattan at a time when New York was still essentially rural.² These experiences framed her later life as an activist for nature conservancy and as an opponent of the harmful effects of urbanization.

¹ Deborah Strom, ed., *Birdwatching with American Women: A Selection of Natural Writings* (New York: W. W. Norton & Company, 1986), 146.

² Mabel Osgood Wright, *My New York* (New York: MacMillan, 1926).

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Wright distinguished herself at an early age for her writings about nature. Some of her early work was published in the *New York Evening Post* when she was just 16. Wright's public efforts in nature conservancy and the Audubon movement began in early 1893 with a variety of articles on nature appreciation and conservation published in the *New York Evening Post* and the *New York Times*. These were later collected and published in *The Friendship of Nature* (1894). Wright's first full length book, *Birdcraft*, was published in 1895. A fieldbook of New England birds, *Birdcraft* was well received in America and England and served to spark renewed interest in the protection of birds.³

By 1895, the original Audubon Society, which had been founded in 1886 "for the protection of wild birds and their eggs," had vanished from the scene, apparently for good.⁴ In spite of the burdens of a weak national leadership, and little support from the American press and lawmakers, the Society had grown to 38,000 members and began to publish its own periodical, *Audubon Magazine*, within three years of its founding. However, by the time Wright published *Birdcraft* in 1895, the society had essentially disbanded and the magazine had ceased publication.⁵ Thus, her writings came at a critical juncture in the Audubon movement, which was suffering from a serious lack of public support and appeared near complete collapse.⁶

In 1896, the Audubon Society movement began to reconstitute itself on the state level with the formation of the Massachusetts Audubon Society. Two years later, the Audubon Society of Connecticut was organized by Mabel Wright, who was elected its first president. Reflecting Wright's interests, the major priority of the Audubon Society of Connecticut was education.

Wright served a particularly important role for the national Audubon movement as editor of the Audubon Society department in the bi-monthly magazine *Bird-Lore* (the precursor of *Audubon* magazine). *Bird-Lore* served as "the main unifying force, other than the general principle of bird protection" for the Audubon

³ *The National Cyclopedia of American Biography*, v. 12 (New York: James T. White & Co., 1904, 545.

⁴ Robert Henry Welker, *Birds and Men: American Birds in Science, Art, Literature, and Conservation, 1800-1900* (New York: Cambridge University Press, 1955), 204.

⁵ Welker, 205.

⁶ "A Brief History of the Audubon Movement, *Annual Report of the Audubon Society for the Protection of Birds, 1905* (Boston: Audubon Society for the Protection of Birds, 1905); Helen Ossa, *They Saved Our Birds* (New York: Hippocrene Books, 1973).

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movement before the formation of the National Committee.⁷ Working alongside T. Gilbert Pearson and Frank Chapman, the two most prominent leaders in the Audubon movement, Wright's "unfailingly gracious and humorous personality was an indispensable ingredient of the magazine's success during its critical early years."⁸ Wright served as editor and writer for the magazine until 1910, and then served as a contributing editor until her death.

In part due to Wright's advice in *Bird-Lore* to individuals interested in founding Audubon societies, the movement grew throughout the early 1900s into an effective conservation association. With regard to prospective members, Wright advised: "A hundred intelligent members who know how to spread the why and how of the crusade are worth ten thousand who have merely joined because someone they are proud of knowing asked them to."⁹ The fledgling Audubon chapters asked new members to sign pledge cards. Wright commented in *Bird-Lore* that it was "insulting to ask a person who loved birds to sign a pledge not to harm them."¹⁰

Wright also assisted, in 1905, in the formation of the National Committee of the Audubon Society which oversaw the state organizations. She served on the advisory Board of Directors for the society for a number of years, and she was also placed in charge of the massive school program to organize societies in the nation's schools.¹¹ She retired from active participation in the Audubon Society in 1910.

At the end of the nineteenth century, bird life was systematically being eradicated. The popularity of bird feathers and skins on hats led to feather hunters who were known for slaughtering entire colonies of egrets, herons, and pelicans, among others, to supply the milliners with decorative trim. Mabel Wright found this practice abhorrent and commented in an early issue of *Bird-Lore*:

Every well-dressed, well-groomed woman who buys several changes of head gear a year can exert a positive influence upon her milliner, if she is so minded, by appearing elegantly charming in bonnets devoid of the forbidden feathers, do more to persuade the milliner to

⁷ Welker, 206.

⁸ Strom, 146.

⁹ Mabel Osgood Wright as quoted in Ossa, 34.

¹⁰ Ossa, 34.

¹¹ Strom, xv.

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drop them from her stock than by the most logical war of words.¹²

Wright goes on to discuss how velvet flowers, lace and other ornaments can take the place of feather trim on hats.

Wright's activism in the anti-plume hunting campaign directly influenced her conservationist philosophy. She believed that the only way to protect birds and other wildlife was to educate children at a young age on the necessity of conservation. This is clearly evident in her creation of Birdcraft Sanctuary and Museum and in her writings for children.¹³

In 1914, Wright concluded that the Audubon Society of Connecticut should assist birds in ways beyond just literary and educational work. Working together with a wealthy patroness, Annie Burr Jennings, Wright purchased land near her home for a bird sanctuary. The Audubon Society of Connecticut decided to honor Wright by naming the sanctuary Birdcraft after her book which was in its seventh edition by this time.

Wright's idea for Birdcraft Sanctuary was a result of her childhood experiences with nature.

In the 1860s, when I ran loose about the ten wide acres at the edge of the village. . . back at those days when we took birds as matters of course in the plan of nature, to be eaten if we so desired. . . or used for decorative purposes. . . or else to be listened to in the early hours of dawn and twilight when the notes of the wood thrush or song sparrow carried one away from earth and made the present a walking dream of the worth while.¹⁴

Birdcraft was the first sanctuary to be established by a state Audubon Society, and the first sanctuary of its kind.¹⁵ According to Wright, Birdcraft

as its name implies, is a sanctuary for birds, but is no less one for beasts and humans who crave a place to rest, watch and wait surrounded by the philosophy of nature. That the place contains a mystic something, a call to the wild that draws the wild things to it, even before they have

¹² Mabel Wright as quoted in Strom, xii.

¹³ Strom, xv.

¹⁴ Wright, as quoted in Paul Brooks, *Speaking for Nature: How Literary Naturalists from Henry Thoreau to Rachel Carson Have Shaped America* (Boston: Houghton Mifflin Co., 1980), 169.

¹⁵ Mabel Osgood Wright, "The Making of Birdcraft Sanctuary," *Bird Lore* 17 (July 1915), 1, reprinted in "The Story of Birdcraft Sanctuary," publisher and date unknown.

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experienced its comfort of food and shelter, is a fact beyond dispute.¹⁶

The construction of the sanctuary followed Wright's specific guidelines. The plan included a cat-proof fence surrounding the entire acreage, the creation of a pond from existing springs, trail-making, and the construction of stone gateposts and a bungalow for the caretaker. According to Wright's concept of "birdscaping," the landscape was designed to provide a natural environment for the birds. She wrote in *Bird-Lore*:

As the scheme became known, there were many queries as to the suitability of the spot for bird homes. The casual observer, for some occult reasons, associates the deep woods with bird life, when, in reality, aside from birds of prey and perhaps a dozen species beside, the great bulk of song birds prefer open or partly brushed fields edged by tall trees, with water close at hand, and not too far from human habitations; for, in spite of everything, they seem instinctively to trust to man rather than to their wild enemies. Such a spot was Birdcraft. . . .¹⁷

Birdcraft was a place in which people could visit to watch the birds, but it also served as an educational center. Local residents brought in dead birds in order to learn their names and something about them. The warden at Birdcraft mounted these specimens and established a collection of local birds for study and exhibition. Thus, a museum building was begun in late 1914.

The new museum was a small, one-room building similar in construction to the bungalow. On the interior, small cases lined the walls in which the stuffed birds were displayed with painted backgrounds depicting the four seasons. Now Birdcraft served as an educational center for local school children who visited and became familiar with the conservation movement.¹⁸ These original exhibit cases are still the focal point of Birdcraft's museum today. In keeping with her philosophy of educating children, Wright also instituted at Birdcraft travelling museum exhibits. Dioramas were removed from the museum and brought to local schools to educate children on conservation.

Birdcraft continued to grow. In 1914, during its first year, there were 16 species nesting, a total of 76 nests, and there were 3,356 visitors. By 1922, there were 32 species nesting and more than 150 nests. Visitors numbered over 10,000, including 49 classes of school children. The museum proved to be a success, not only with schools,

¹⁶ Mabel Osgood Wright, "The Philosophy of a Sanctuary" *Bird-Lore* 31 (September-October 1929), 315.

¹⁷ Mabel Osgood Wright, "The Making of Birdcraft Sanctuary" *Bird-Lore* 17 (January 1915), 2, reprinted in "The Story of Birdcraft Sanctuary."

¹⁸ Wright, "The Making of Birdcraft Sanctuary," 6, in "The Story of Birdcraft Sanctuary."

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but with all members of the community, including adults and Boy and Girl Scout troops. Also in 1922, the first banding program was initiated to identify which birds returned to Birdcraft year after year. Birds of every age group were banded, and the warden at Birdcraft determined that the same birds did, in fact, return to the sanctuary each year.¹⁹

By 1939, it was once again time to enlarge the museum building. Birdcraft received a gift of stuffed birds and skins collected in 1870. The material included rare and extinct birds such as the heath hen and the passenger pigeon. To accomodate the collection, a two-story, fireproof, stone addition was built onto the west side of the original building. The room measures 18' x 26', and has a glass skylight. There are built-in glass exhibit cases, a small 10' x 6' anteroom, and a fireproof door.²⁰

By the 1940s, 19,000 people visited Birdcraft annually in addition to 56 classes of school children. Bird life continued to grow with the number of species nesting increasing to 153. By 1950, a third stone addition was constructed on the museum building to house a collection of stuffed birds and mammals donated by Frederick Bedford following his travels to Africa.²¹

Outside of conservation circles, Wright was best known for her fiction writings. They consisted largely of books designed to make nature and its appreciation accessible to children, and semi-autobiographical novels about upper-middle class life in New York and Connecticut. Her fiction books for children were credited with serving an important service by bringing an appreciation of nature to a new generation.²²

Mabel Wright's nature stories for children, including *Tommy-Anne and the Tree Hearts* (1896) and its sequel *Wabeno and the Magician* (1899), "comprised one of the most ambitious works of nature fiction for children published in the nineteenth century--and also one of the best."²³ These stories focused on children who had "magic spectacles" which allowed them to look at the secrets of nature and converse with the wildlife. Thus, the heroes and heroines of her stories learn about the lives of animals and also to respect them.²⁴

¹⁹ "Twelve Years in Birdcraft Sanctuary," reprinted from *Bird-Lore* in "The Making of Birdcraft Sanctuary."

²⁰ "The Story of Birdcraft Sanctuary," 20.

²¹ "The Story of Birdcraft," 20, 26, 32.

²² Charles De Kay, "Wild Beasts for Children," *New York Times Magazine* (Oct. 2, 1898), 10-11.

²³ Welker, 189.

²⁴ Welker, 189-90.

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In addition to her books for children, Wright also wrote for adults. She developed a teaching guide for school teachers called *Grey Lady and the Birds*. Her autobiography, *My New York*, reflects her highly romanticized view of the city of her youth. Reflecting the alienation of her later life, it concludes with her disorientation and dismay at the changes wrought as New York became "the Wonder City of the world."²⁵ However, this disenchantment with progress was perhaps the most vital part of what impelled her efforts in nature conservancy. In explaining why she had established Birdcraft, for instance, she noted that it was to serve as "an oasis in a desert of material things."²⁶

Wright died at her home July 16, 1934. Her work as a conservationist, educator, and author was vital to the resuscitation and growth of the Audubon movement on the national level, and Birdcraft Sanctuary stands as one of her most important achievements of this effort.

²⁵ Wright, *My New York*, 136.

²⁶ Wright, "Making of Birdcraft," 1.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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_____. "Philosophy of a Sanctuary," *Bird Lore* 31 (September 1929).

_____. "Our Responsibility," *Bird Lore* 21 (January 1919).

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_____. "Stories from Birdcraft," (series) *Bird Lore* 24-25
(1922-1923).

_____. "Three Years After," *Bird Lore* 20 (May 1918).

Previous documentation on file (NPS):

- ___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- X Previously Listed in the National Register.
- ___ Previously Determined Eligible by the National Register.
- ___ Designated a National Historic Landmark.
- ___ Recorded by Historic American Buildings Survey: # _____
- ___ Recorded by Historic American Engineering Record: # _____

Primary Location of Additional Data:

- X State Historic Preservation Office
- ___ Other State Agency
- X Federal Agency
- ___ Local Government
- ___ University
- X Other (Specify Repository): Connecticut Audubon Society
Fairfield Historical Society

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10. GEOGRAPHICAL DATA

Acreage of Property: 6.5 acres

UTM References: Zone Easting/Northing Zone Easting/Northing

A	18	646300	4556180	B	18	646130	4556220
C	18	646040	4556200	D	18	646060	4556080
E	18	646090	4556020				

Verbal Boundary Description:

The boundary is described by Fairfield Land Records 360/149, added to as described by FLR 83/601 and reduced as described by FLR 89/354. The property encompasses 6.5 acres, as delineated by the polygon whose vertices are marked by the following UTM reference points: A) 18 646300 4556180, B) 18 646130 4556220, C) 18 646040 4556200, D) 18 646060 4556080, E) 18 646090 4556020.

Boundary Justification:

The boundary encompasses the total acreage of Birdcraft Museum Sanctuary following the 1957 land reduction. This remaining portion of the original museum and sanctuary is all that remains of the original 1914 area. This boundary is identical to the current boundary for Birdcraft Museum and Sanctuary as listed in the National Register of Historic Places.

BIRDCRAFT SANCTUARY

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

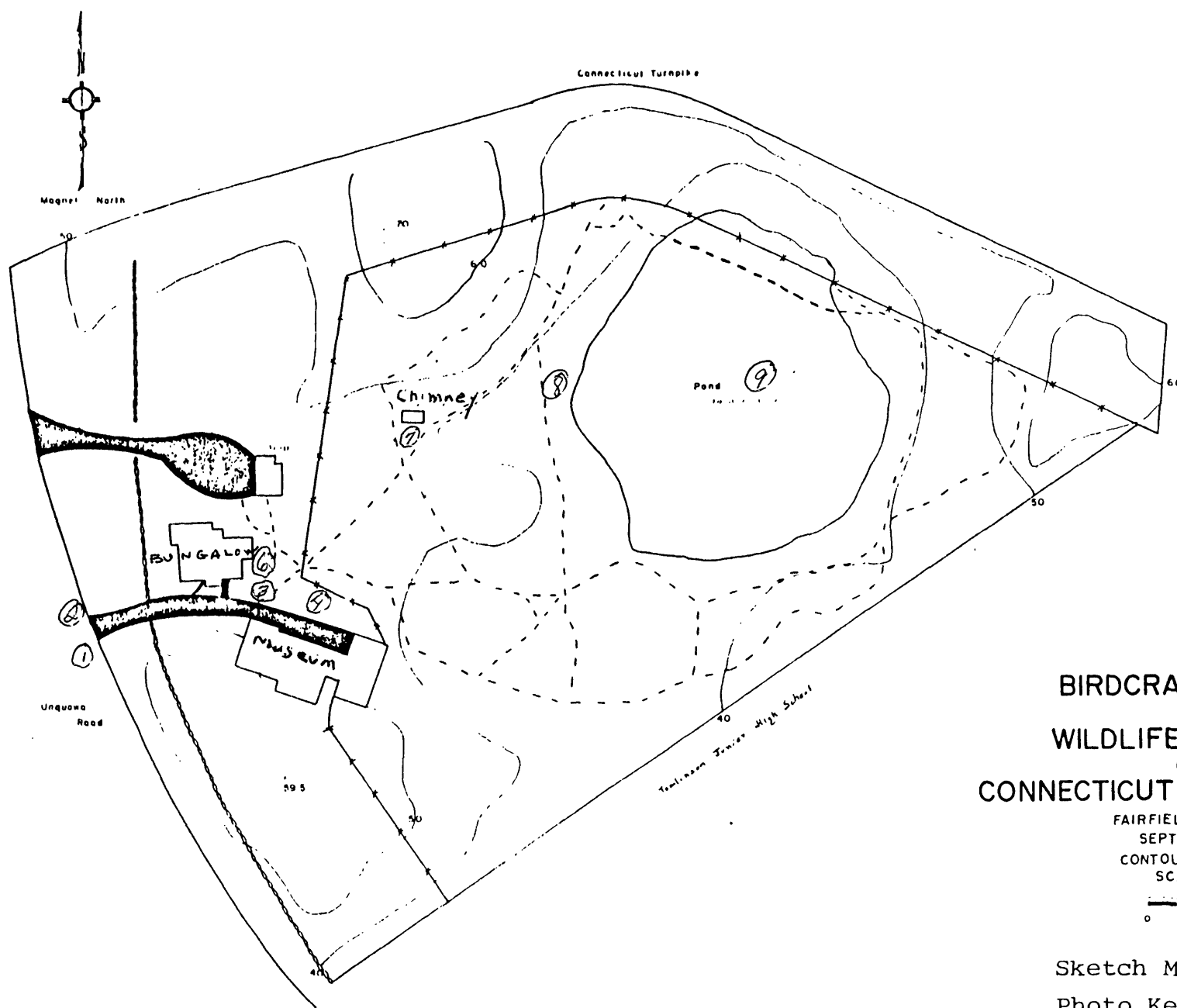
11. FORM PREPARED BY

Name/Title: Jill S. Mesirow; Dr. Page Putnam Miller
Org.: National Coordinating Committee for the Promotion of History
Street/#: 400 A Street, SE
City/Town: Washington
State: District of Columbia
ZIP: 20003
Telephone: (202) 544-2422
Date: July 1, 1992

National Park Service/WASO/History Division (418): September 16, 1992

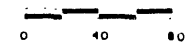
LEGEND

- Boundary Line
- - - Trail
- Stone Wall
- + + + Fence
- ~ Contour Line
- - - Boardwalk



BIRDCRAFT MUSEUM
AND
WILDLIFE SANCTUARY
OF THE
CONNECTICUT AUDUBON SOCIETY

FAIRFIELD, CONNECTICUT
SEPTEMBER 1980
CONTOUR INTERVAL - 10'
SCALE - 1" = 107'



Sketch Map
Photo Key