

## HISTORIC RESOURCES — BUILDINGS AND SITES

Please send completed form to: National Register and State Register Coordinator,  
 State Historic Preservation Office, Department of Economic and Community Development,  
 One Constitution Plaza, 2nd Floor, Hartford CT 06103

\* Note: Please attach any additional or expanded information on a separate sheet.

### GENERAL INFORMATION

Site / Building Name Durkee, Andrew, Farmstead / Trail Wood / Edwin Way Teal Memorial Sanctuary  
 Artist / Writer Name Teale, Edwin Way Theme: Nature & conservation, CT as refuge  
 Street Address or Location 93 Kenyon Road  
 Town/City Hampton Village \_\_\_\_\_ County Windham  
 Owner(s) The Connecticut Audubon Society, Inc., 2325 Burr St., Fairfield, CT 06430 ☐ Public ☒ Private

### PROPERTY INFORMATION

Present Use: Site/Landscape: meadow/forest/ponds; Domestic: single dwelling; Secondary outbuildings

Historic Use: Agriculture/subsistence; Domestic: single dwelling; Secondary outbuildings

Accessibility to public: Exterior visible from public road? ☒ Yes ☐ No

Interior accessible? ☐ Yes ☒ No If yes, explain Nature sanctuary trails open during daylight hours

Style of building Cape Cod Cottage Date of Construction 1806

Material(s) (Indicate use or location when appropriate):

☒ Clapboard ☐ Asbestos Siding ☐ Brick ☐ Wood Shingle ☐ Asphalt Siding  
☒ Fieldstone ☐ Board & Batten ☐ Stucco ☐ Cobblestone ☐ Aluminum Siding  
☐ Concrete (Type \_\_\_\_\_) ☒ Cut Stone (Type Granite) ☐ Other \_\_\_\_\_

### Structural System

☒ Wood Frame ☒ Post & Beam ☐ Balloon ☒ Load bearing masonry ☐ Structural iron or steel  
☐ Other \_\_\_\_\_

### Roof (Type)

☒ Gable ☐ Flat ☐ Mansard ☐ Monitor ☐ Sawtooth  
☐ Gambrel ☐ Shed ☐ Hip ☐ Round ☐ Other \_\_\_\_\_

### (Material)

☐ Wood Shingle ☐ Roll Asphalt ☐ Tin ☐ Slate ☒ Asphalt Shingle  
☐ Built up ☐ Tile ☐ Other \_\_\_\_\_

Number of Stories: 1 1/2 Approximate Dimensions 30' x 40', 17' x 26' ell

Structural Condition: ☒ Excellent ☐ Good ☐ Fair ☐ Deteriorated

Exterior Condition: ☒ Excellent ☐ Good ☐ Fair ☐ Deteriorated

Location Integrity: ☒ On original site ☐ Moved When? \_\_\_\_\_

Alterations? ☐ Yes ☒ No If yes, explain: \_\_\_\_\_

**FOR OFFICE USE:** Town # \_\_\_\_\_ Site # \_\_\_\_\_ UTM \_\_\_\_\_

District: ☐ S ☐ NR If NR, Specify: ☐ Actual ☐ Potential

**PROPERTY INFORMATION (CONT'D)****Related outbuildings or landscape features:**

- ☐ Barn ☒ Shed ☒ Garage ☐ Carriage House ☐ Shop ☐ Garden  
☒ Other landscape features or buildings: Ponds, streams, meadows, forests, writing cabin, screened summer house

**Surrounding Environment:**

- ☒ Open land ☒ Woodland ☒ Residential ☐ Commercial ☐ Industrial ☒ Rural  
☐ High building density ☐ Scattered buildings visible from site

- Interrelationship of building and surroundings, landscape description:

See continuation sheet.

- Other notable features of building or site (*Interior and/or Exterior*)

See continuation sheet.

Architect/Designer \_\_\_\_\_ Builder/Maker \_\_\_\_\_

- Historical or Architectural importance:

See continuation sheet.

• Latitude, Longitude: House: 41.809459, -72.063186 Acreage: 168 acres Parcel ID: 3-5/6/7

- Sources:

See continuation sheet.

Photographer Charlotte Hitchcock Date 8/23/2014

View Multiple Views Negative on File CTHP

Name Charlotte Hitchcock Date 10/30/2014

Organization Connecticut Trust for Historic Preservation

Address 940 Whitney Avenue, Hamden CT 06517

- Subsequent field evaluations:

**Threats to the building or site:**

- ☒ None known ☐ Highways ☐ Vandalism ☐ Developers ☐ Renewal ☐ Private  
☐ Deterioration ☐ Zoning ☐ Other \_\_\_\_\_ ☐ Explanation \_\_\_\_\_

**HISTORIC RESOURCES – BUILDINGS AND SITES** continuation sheet

93 Kenyon Road, Hampton, CT

Record No. 64.2149

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• Interrelationship of building and surroundings:

Trail Wood is a 168-acre property in northwestern Hampton, Connecticut that is currently preserved as a sanctuary by the Connecticut Audubon Society. The Airline State Park rail-trail runs along the west side of the property. Griffin Road forms the northern boundary and New Hill Road the southern. The property is entered from a drive running west from Kenyon Road, which forms the east property boundary for a stretch of approximately 1,000 feet. The remainder of the east boundary follows the rear property lines of adjoining parcels. Hampton Brook runs through the site from northwest to southeast, passing through a large beaver pond in the north half of the sanctuary. The brook passes east of the farmhouse and under a bridge carrying the drive, before it empties into the Little River to the southeast.

The house sits on a rise of land at the west end of the unpaved drive leading from Kenyon Road and faces south toward a stone wall and meadow. A man-made pond is located to the southwest and has two small outbuildings around it – a log writing cabin and a rustic, screened summer house used for nature observation. Trails traverse the property and lead to the beaver pond and other natural features. The site is crossed by historic stone walls and the right-of-way of an abandoned east-west road.

In addition to the main farmhouse, there is a one-story building located northwest of the house. In the meadow north of the lane, known as Monument Pasture, is Hughes' Monument, a fieldstone cairn.

• Other notable features of building or site (*Interior and/or Exterior*):

**Architectural description:**

District Data Table (C – contributing, NC – non-contributing):

House	1806	C
Garage/Barn	Early-mid-20 <sup>th</sup> c.	C
Man-made Pond	1963	C
Writing Cabin	1968	C
Summer House	1968	C
Hughes' Monument, stone walls	19 <sup>th</sup> - early 20 <sup>th</sup> c.	C

**House:**

The house is a one-and-one-half-story, wood-frame Cape Cod Cottage built in 1806. It has an asphalt-clad, side gable roof with a center chimney, clapboard siding, and a granite block foundation. The façade (south elevation) is five bays wide and has a center entrance that consists of a recessed door and sidelights within a Greek Revival-style surround. A modern aluminum storm door covers the historic entry door. A secondary entrance is located on the east (side) elevation. This has a Greek Revival-style three-pane transom above the door and a projecting cornice lintel. This also has a modern aluminum storm door. The windows are rectangular and contain six-over-six wood double-hung sash on the majority of the house; modern aluminum storm windows are installed over the window openings. A one-story, historic ell extends from the northwest corner of the house. Several twelve-over-twelve windows are located on the north (rear) elevation and the ell. Trim includes simple wood corner boards, gable returns and wood shutters.

The interior of the house exhibits a typical full Cape plan with equal-sized, south-facing front parlors on either side of the central chimney and a kitchen across the back. The main entrance opens into a small entrance hall in front (south) of the chimney with Georgian style wood paneled doors leading to the parlors. Both parlors retain the original fireplaces. The southwest parlor is preserved as Edwin Way Teale's study, with the desk, chairs, typewriter, and books and mementos kept on display as it was during the Teales' lifetimes. The southeast room, their dining room, is used to display period photographs and informational displays. Original design features are also extant in the kitchen, which retains a granite block firebox and a bake oven. The Teales used the original kitchen as a sitting room because the rear ell contained a contemporary kitchen. A bathroom was inserted in the northeast corner of the

first floor in the mid-1900s. The attic level is partially finished, with a bedroom in the east end. The stair to the upper level is accessible from a private area in the ell. The ell and upper floor were not open for inspection.

**Garage/Barn:**

In addition to the main farmhouse, there is a one-story building located northwest of the house which consists of a one-car garage with overhead door in the east gable-end and a gable-roofed barn ell extending northward. This is terminated by a cross-gable roof under which is a finished room that is open to visitors and contains informational displays. The south and west walls of the garage consist of extremely thick fieldstone masonry walls; the remaining structure is wood-framed.

**Man-made Pond:**

The pond is impounded by an earthen dam across a small stream which flows southeastward. The dam forms the southeast bank of the pond. The outlet and spillway are at the southernmost point, the west end of the dam. A footpath encircles the pond and the outlet is crossed by this path via a wooden footbridge.

**Writing cabin:**

The writing cabin is a one-story gable-roofed log building approximately 10' x 20'. The cabin is elevated on the sloping bank of the pond with its long eave-side facing northeast toward the water. A flight of three stone steps leads to a single hinged door centered in the northeast side. This is flanked by top-hinged six-pane windows opening inward. There is one similar window in each of the northwest gable-end and southwest (rear) elevations. A trellis at the southeast gable-end forms an arbor. The roof is wood shingles and the foundation is fieldstone.

**Summer house:**

The Summer house is an approximately 10' x 10' one-story hip-roofed gazebo located at the northern-most corner of the pond. It has a post and beam frame and a wood-shingle roof. Screened sides enclose a wood deck with a bench for nature observation.

**Hughes' Monument:**

The monument is a large cairn of dry-laid fieldstone built on a flat bedrock surface which projects approximately one foot above the surrounding grade. The cairn is dome-shaped and approximately six feet in diameter. Numerous historic dry-laid stone walls are located throughout the site.

• Historical or Architectural importance:

Applicable Connecticut State Register Criteria:

1. Associated with events that have made a significant contribution to our history and the lives of persons significant in our past;
2. Embodying the distinctive characteristics of a type, period, or method of construction.

Applicable Creative Places: Arts & Letters Project Themes: Nature and conservation, Connecticut as refuge.

Trail Wood is significant as the rural refuge to which writer/photographer Edwin Way Teale and his wife Nellie Imogene Donovan Teale moved in 1959 when they left Long Island. It became their personal sanctuary where they cultivated wildlife habitat, observed the natural world, and where Edwin Way Teale wrote books on natural history and developed techniques for photographing nature. The property became both an inspiration and a laboratory in the formative years of the post-World War II conservation movement. The site is also significant as an early nineteenth-century farmstead with an intact Cape Cod Cottage that is a minimally altered example of an important rural New England building type.

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**Significance of Edwin Way Teale:**

Edwin Way Teale (1899-1980) achieved national recognition as a Pulitzer Prize-winning nature writer and photographer. He authored 31 books from 1930 to 1980, including 10 that he wrote at Trail Wood. He contributed to the field of photography as a pioneer of techniques for close-up photography of natural subjects such as insects.

He was born in Joliet, Illinois, and named Edwin Alfred Teale by his parents, mechanic Oliver Cromwell Teale and teacher Clara Louise Way Teale. Edwin's interest in the natural world began during the summers he spent at his maternal grandparents' farm, "Lone Oak" in the dune country of Indiana along the shore of Lake Michigan. He later wrote about these experiences in his book *Dune Boy* (1943). When he was nine years old, Edwin he identified as a naturalist and at age twelve he chose the more distinctive name Edwin Way Teale.

Teale studied English literature at Earlham College in Richmond, Indiana, graduating in 1922, and then taught at Friends University in Wichita, Kansas from 1922–1924. At Earlham he had met Nellie Imogene Donovan (1901-1993); she also came to work at the Friends University. They were married in 1923 and as naturalists they remained a life-long team. In 1924, Edwin and Nellie Teale moved to New York so that Edwin could pursue his M.A. degree in English at Columbia University. Teale chose Columbia in part "...because it was in New York and it wouldn't take two months to get a manuscript back from a magazine" (Dodd, p. 10).

After completing his degree in 1926, Teale began his career as a staff writer for *Popular Science* magazine in 1928. He wrote articles on a range of scientific subjects. He spent 13 years at the magazine as a writer and photographer. He published a photographic nature study of insects, *Grassroots Jungle*, in 1937, and of bees, *The Golden Throng*, in 1941. He developed techniques that included keeping insects in the refrigerator before photographing them, to ensure a stationary subject.

In October of 1941, Teale left his magazine job to pursue a free-lance writing career. Subsequently, he and Nellie celebrated October 16 as their own personal Independence Day. Two years later, Edwin Way Teale received the 1943 John Burroughs Medal for distinguished natural history writing for *Near Horizons*.

In 1947, Edwin and Nellie Teale began a series of trips across the country, in part to deal with their grief over the death of their only child, David in Germany during World War II. On February 14, 1947, the Teales and set off by car on a 17,000-mile road trip. They headed first to the Florida Everglades, then zigzagged northward following the advance of spring. Teale wrote about the adventure in *North with the Spring* (1951). The book was followed by three others on the North American seasons. His accessible style and extensive knowledge of the natural world, combined with an unquenchable curiosity, made him a success as an author. He is probably best known for this series on the American seasons.

Edwin Way Teale's books on the American seasons, *North with the Spring* (1951), *Autumn Across America* (1956), *Journey into Summer* (1960), and *Wandering Through Winter* (1965), occupied a central place in the literary landscape, for they reached not just nature lovers but the general public. In 1965 *Wandering Through Winter* received the Pulitzer Prize for general nonfiction, the first nature book so honored. They spanned the period, the first appearing as postwar prosperity made exploring national nature a part of ordinary middle-class life, the last while the words ecology and environment were moving from scientific articles to popular magazines. They showed popular understanding in those years but also what themes and ideas survived the environmental revolution (Dunlap, p. 634).

Teale also advocated for conservation beginning in the mid-1940s, and encouraged Rachel Carson during the writing of her 1962 book *Silent Spring* (Telford).

Though not formally educated in science, Teale was respected by colleagues in the science world for his methodical observation and breadth of knowledge. He was an elected fellow of the American Association for the Advancement of Science and the New York Academy of Sciences, and served as president of the New York Entomological Society from 1944-1949 and the Brooklyn Entomological Society from 1949-1953.

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### **Teale's Association with Trail Wood**

Edwin Way Teale and his wife Nellie owned and resided at the Trail Wood property from 1959 until their deaths. In the mid-1950s, the Teales had decided to sell their home in Baldwin, Long Island to escape the congestion and noise of increasing suburban development. As described in *A Naturalist Buys an Old Farm* (1974) they searched for three years, systematically exploring areas within a 100-mile, and then a 150-mile radius of New York City, for a place that would remain rural and secluded. Eventually, an entomologist friend from the University of Connecticut, Dr. James A. Slater, suggested the town of Hampton, Connecticut. After another winter of searching with assistance from the First Selectman of Hampton, Wendell Davis, and his wife Alison, they finally found the site, and persuaded the elderly owner that they would be suitable custodians of her farmstead. So in 1959, they moved to an old house that,

... after weathering the storms of 153 years, was still solid and in good repair. Around it extended seventy-nine acres of varied land. It contained woods, open fields, swamps, two good-sized brooks, and a waterfall. In my mind I ticked off the list of things we had hoped for in a country home. Miraculously they all seemed here (Teale 1974, p. 7).

Early visitors to Trail Wood included naturalist and artist Roger Tory Peterson and his wife Barbara, who had similarly found their own sanctuary in Old Lyme, Connecticut.

Some years after moving in, Edwin Way Teale researched the history of his house. As he wrote in *A Naturalist Buys an Old Farm*, he learned that the house had been built by Andrew Durkee in 1806. A later owner in the mid-1800s, eccentric poet Andrew J. Rindge, fell into alcoholism after the deaths of two wives in succession, and allowed his livestock to live in the house, damaging the floor planking for later residents. The last owner before the Teales, Margaret Marcus, was an elderly widow when she sold them the property. They took over a farmstead of abandoned fields, which pleased them, as Edwin and Nellie planned to cultivate habitats for birds and animals rather than crops. The Teales increased the size of the estate and named it Trail Wood after the extensive network of trails they developed throughout the property. The trails allowed them to observe the natural world in a variety of environments – hills, swamps, forests, meadows. Edwin and Nellie spent the rest of their lives becoming familiar with every inch of the 156 acres. They named each trail, pasture and corner so that they could discuss the news of their daily rambles if they went out separately. Ten of Mr. Teale's 31 books, including *Wandering Through Winter*, were written at Trail Wood. Following the model of beavers who had built a pond in the northern part of the land, the Teales dammed a small stream and created their own pond within view of the farmhouse. After several years of observation from a tent-like brush pile or from a hammock, the Teales built two more permanent structures along the banks of the pond: the summer house and the log writing cabin for seasonal use.

Edwin Way Teale died in 1980 and Nellie in 1993. The Trail Wood property was deeded to the Connecticut Audubon Society and the Teale papers are archived at the Dodd Research Center on the University of Connecticut campus in Storrs. Teale kept an unusually detailed record of his life and work, carefully preserving his diaries, field notes, correspondence, and rough drafts. These materials are an important primary source for understanding America's growing interest in natural history and the environment during a period of rapid development after World War II.

In the late 1990s, Connecticut Audubon purchased an additional 11 acres abutting the sanctuary and received one acre in donation, growing the sanctuary to its present size of 168 acres.

The Connecticut Audubon Society currently maintains Trail Wood – the Edwin Way Teale Memorial Sanctuary – much as the Teales left it. There is a parking area and kiosk along the south side of the drive and the trails are open daily to the public for walking and nature observation. The writing cabin and summer house are preserved, and the meadows are kept mowed. The north room of the barn attached to the garage is open as a resource room with checklists and a place to note bird observations. Teale's study inside the farmhouse is also preserved and can be seen by appointment. The sanctuary steward conducts periodic bird and nature walks.

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**Cultural significance:**

Trail Wood is highly significant as the refuge to which Edwin Way and Nellie Teale moved in 1959 when they left Long Island. It became their personal sanctuary where they cultivated wildlife habitat, observed the natural world, and where Edwin Way Teale wrote his books on natural history and developed techniques for photographing nature (Criterion 1).

Roger Tory Peterson, who was a friend and lived nearby in Old Lyme, wrote in a review of *Wandering Through Winter*:

The decline of the old-fashioned naturalist was accompanied by a decline of good nature writing, which reached its nadir in the mid-thirties. Few of the new biologists seemed able to express themselves without resorting to the formal clichés of their specialty. Just when the slump leveled off and recovery began is disputed, but I believe it might be put at 1937 when Edwin Way Teale ... published his first nature book, "*Grassroot Jungles*," heavily illustrated with his own photographs ....

Teale soon found himself in the vanguard of a new aristocracy of naturalists which was to include Rachel Carson and several others. These were scientifically trained writers who attempted to recapture the inquiring spirit of the old naturalists (Peterson, 1965).

A recent perspective on Teale's contribution to nature writing was included in a Great Smoky Mountains region writer's reflection on *North with the Spring*:

American nature writing in descriptive prose inevitably flows from Henry David Thoreau, that insistent observer of the commonplace. John Burroughs, his 19th century follower, was the first professional nature writer in America, and he remains one of the most pleasurable to read. Then there is that forgotten gem of outdoor ruminations, Walt Whitman's *Specimen Days*. By the end of the century, John Muir had introduced a sense of urgency concerning the need for preservation. Aldo Leopold, Joseph Wood Krutch, Edwin Way Teale, Edward Abbey, Gary Snyder, Annie Dillard and a few others extended that major tradition of American nature writing into the twentieth century.

Somewhat overlooked in recent years in favor of those writers whose primary interest lies in rendering their psychological reactions, Teale was one of the most gifted and influential nature writers of his era. Always methodical in regard to preparation, he was consistently able to locate significant interactions as they were occurring in the natural world and record what he was seeing in his notebooks. In his books, these events were set forth in an unvarnished yet memorable style that appealed to the common reader and the specialist alike. He intuited that experiencing nature either firsthand or via the written word was essential — that it filled a 'deep need of the human heart' (Ellison 2009).

The property became a laboratory for practicing conservation in the post-World War II period. The Teales systematically engaged in close observation of the natural world, but were also willing to manipulate the environment through practices such as mowing meadows, building a pond, and winter feeding of birds and animals. Teale's writing popularized awareness of the natural world in a time of increasing destruction of natural habitats. As a naturalist and writer, Teale's importance ranks with that of Rachel Carson, Roger Tory Peterson, Aldo Leopold, and others who used their art to dramatize the conditions of the natural world and to popularize engagement with nature through amateur bird-watching and other natural history activities.

Trail Wood the place is inseparable from Edwin Way Teale's writing, as the home territory he and Nellie had chosen and cultivated became the frequent subject of his work. They appreciated the natural environment but also the long history of human use and chose it for its old farmhouse and stone walls as much as for its woods and swamps.

**Architectural Significance**

The Trail Wood property is significant as a local example of an early nineteenth-century farmstead. The intact center-chimney Cape Cod Cottage is representative of a building type common in rural Connecticut during the nineteenth century (Criterion 2). Its Greek Revival-style doorway is echoed in the Hampton Hill Historic District where other late Colonial and Federal period houses have been modified with similar vernacular Greek Revival details. Its landscape preserves the ecosystem of an abandoned farmstead of the mid-twentieth century.

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• Sources (*continuation*):

Photographs and field notes by Charlotte Hitchcock, 8/23/2014 and 10/29/2014.

Interview with Sarah Heminway of the Connecticut Audubon Society, 10/29/2014, at the site.

**Map resources:**

Town of Hampton Assessor's Records & GIS Viewer <http://www.wincog-gis.org/> Parcel ID: 3-5/6/7.

Aerial views from: <http://maps.google.com/> and <http://www.bing.com/maps/> accessed 10/09/2014.

Historical aerial photography and maps accessed at UConn MAGIC:

[http://magic.lib.uconn.edu/mash\\_up/1934.html](http://magic.lib.uconn.edu/mash_up/1934.html)

[http://magic.lib.uconn.edu/historical\\_maps\\_connecticut\\_towns.html](http://magic.lib.uconn.edu/historical_maps_connecticut_towns.html) .

USGS Historical Maps at <http://historical.mytopo.com/> accessed 10/14/2014.

UTM coordinates: <http://itouchmap.com/latlong.html> .

**Print and internet resources:**

Connecticut Audubon Society at Trail Wood.

Web site. <http://www.ctaudubon.org/center-at-pomfret/trail-wood/#sthash.09twRGDo.dpbs>

The Center at Pomfret manages the 168-acre Trail Wood Sanctuary, open daily, year-round.

Carley, Rachel. Creative Places: Modern Arts and Letters in Connecticut. Connecticut Trust for Historic Preservation & State Historic Preservation Office, 2014.

Dodd, Edward H., Jr. *Of Nature, Time and Teale: a biographical sketch of Edwin Way Teale*. Dodd, Mead, & Company, New York, 1960.

Dunlap, Thomas R. "National nature through the windshield: Edwin Way Teale's American Seasons." *Environmental History*, Vol. 16, No. 4 (October 2011) pp 633-650. Oxford University Press for the Forest History Society and American Society for Environmental History. Accessed 2/09/2015 at <http://www.jstor.org/stable/23049855> .

Ellison, George. "A natural passion for history," Smoky Mountain News. 9/02/2009.

<http://www.smokymountainnews.com/archives/item/1728-a-natural-passion-for-history> accessed 10/14/2014.

New York Times

Borland, Hal. "Nature, Raw and Tamed." Book review of *Days without Time*, 10/17/1948.

Cook, Joan. "Edwin Way Teale is Dead at 81; Won Pulitzer for Study of Winter." Obituary, 10/21/1980.

Faust, Joan Lee. "Audubon Group Gets Naturalist's Treasure." 5/10/1981.

Holland, Robert. Letter to the Editor, 8/12/1984.

Howe, Marvine. "Nellie I. Teale, 92; Naturalist assisted in acclaimed books." Obituary, 7/21/1993.

Peterson, Roger Tory. "Time of Rest, Rebirth and Hope," Book review, *Wandering Through Winter*, 10/24/1965.

Schwartz, Herbert F. "Wonders in the Grass and the Weedlot." Book review of *Near Horizons*, 11/29/1942.

Stowe, Stacey. "The View From/ Hampton; a Writer's World and the Legacy at Trail Wood." 3/14/1999.

Ransom, David F. Hampton Hill National Register Historic District Nomination No. 82004408. National Park Service, 1982.

Teale, Edwin Way. *A Naturalist Buys an old Farm*. Dodd, Mead & Co., New York, 1974.

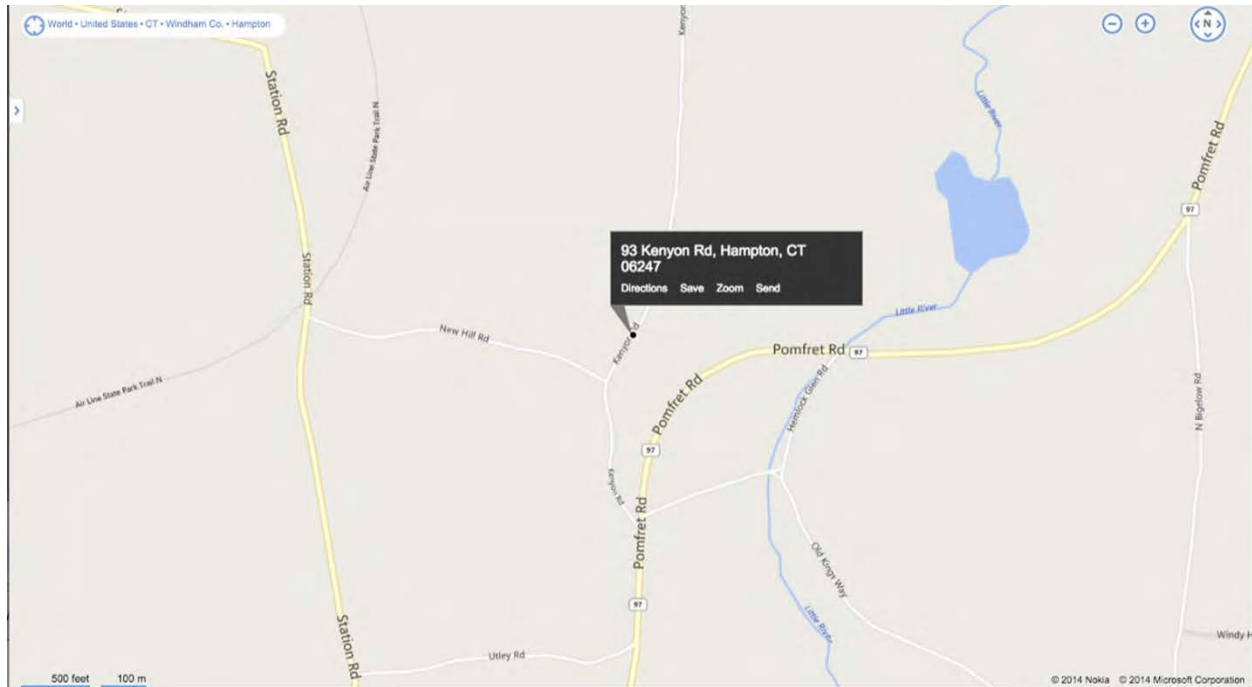
Telford, Richard C. "Preserving Land and Legacy: a ten-year revitalization plan for the Edwin Way Teale Memorial Sanctuary, Hampton CT 2015-20124." Unpublished paper for Green Mountain College, Poultney VT, 2014, courtesy of The Connecticut Audubon Society.

University of Connecticut Library.

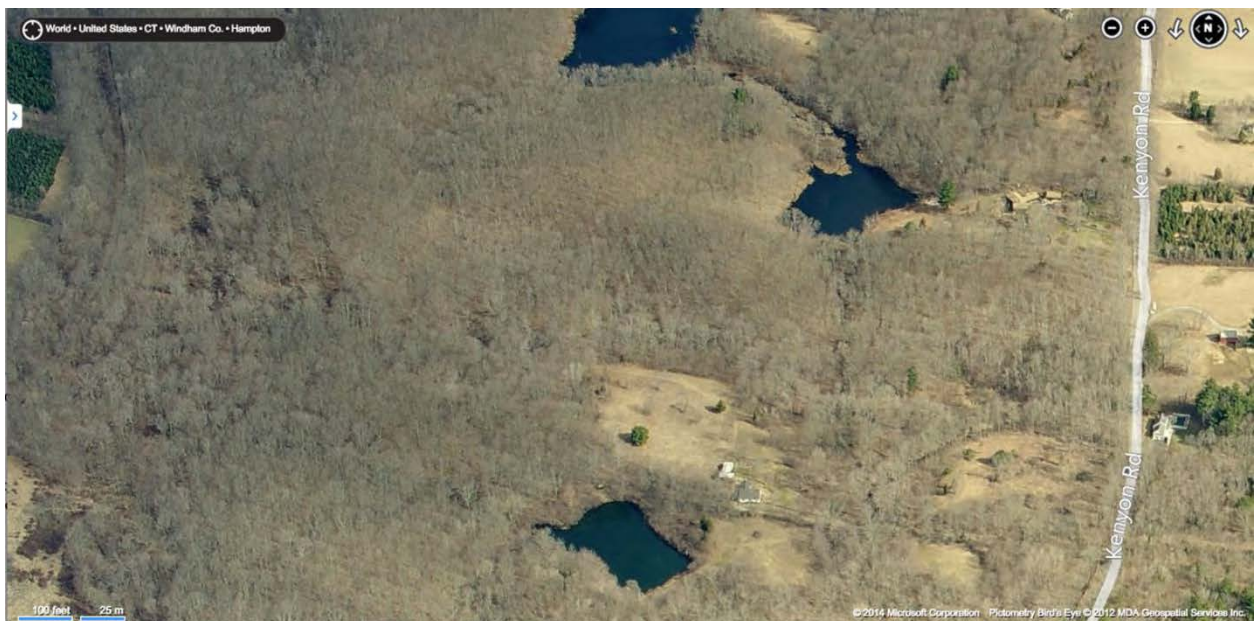
Edwin Way Teale archives. Finding Aid for Edwin Way Teale Collection.

<http://doddcenter.uconn.edu/asc/findaids/Teale/MSS19810009.html> .





1. Location map of 93 Kenyon Road, Hampton CT – from <http://www.bing.com/maps> accessed 10/14/2014.

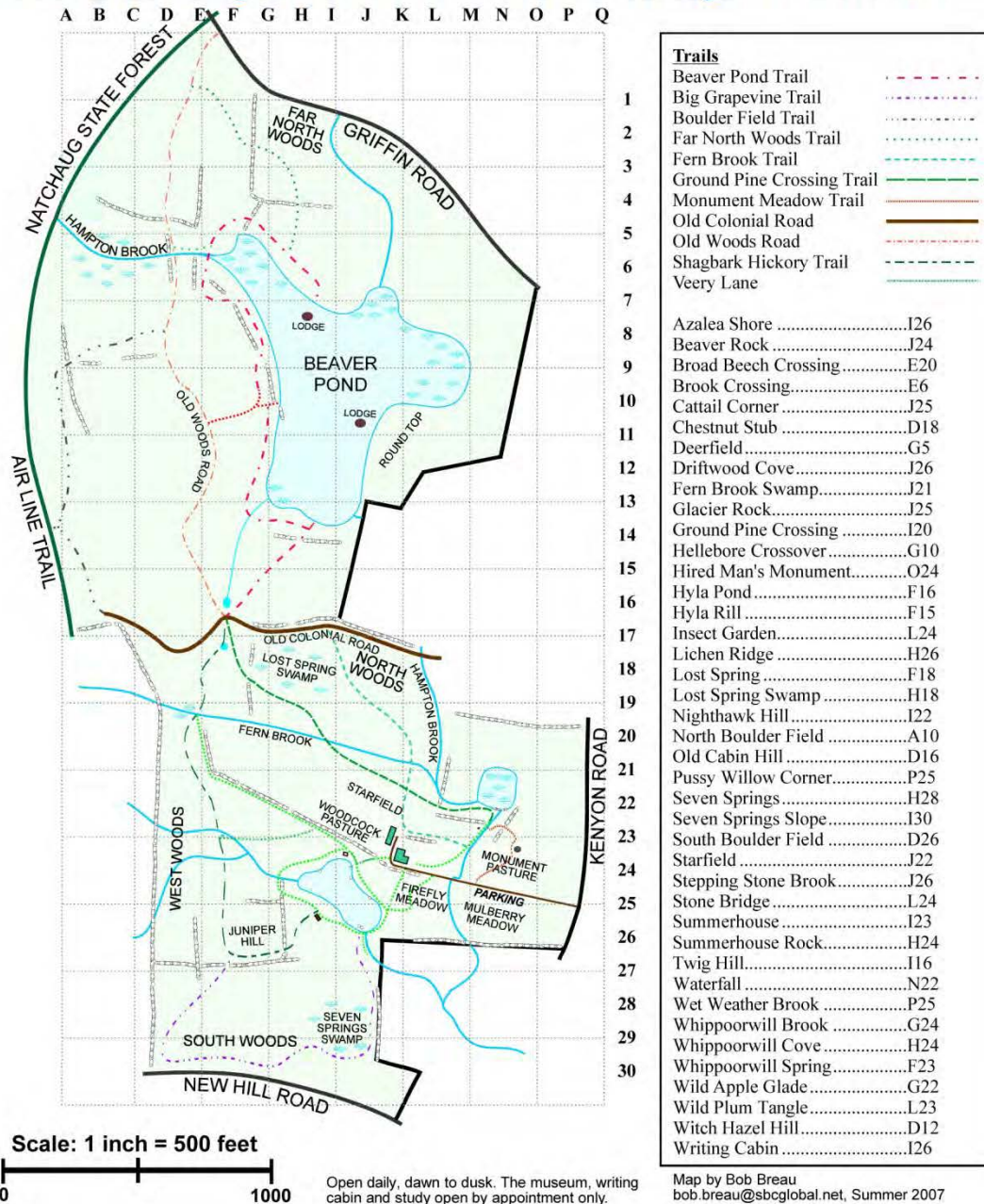


2. South view – aerial “bird’s-eye” map of Trail Wood, 93 Kenyon Road, Hampton CT – <http://www.bing.com/maps> accessed 10/14/2014. The farmhouse and man-made pond are at the bottom center, while the beaver pond is above (north).



Connecticut Audubon Society  
Center at Trail Wood  
93 Kenyon Road, Hampton, CT 06247  
860-928-4948

### *The Edwin Way Teale Memorial Sanctuary at Trail Wood*



3. Trail Wood map showing landscape features and structures, courtesy of Connecticut Audubon Society.





4. Detail map of Trail Wood showing the contributing resources. Base image from Google Maps, <http://maps.google.com/> accessed 10/14/2014.



5. Southeast view of the house and drive, camera facing west.



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6. Entry to Monument Pasture from the drive, camera facing north.



7. West view of Hughes Monument in Monument Pasture, camera facing east.



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8. Southwest view of the house, camera facing north from Firefly Meadow.



9. South view of the house, camera facing north, showing the recessed entry with Greek Revival-style surround.





10. Northwest view of the barn/garage and house, camera facing southeast from Starfield.



11. Northwest view of barn/garage and house in c. 1974; note the fieldstone wall of the garage. Photograph by Edwin Way Teale from *A Naturalist Buys an Old Farm*, after p. 52.



12. Hughes Monument, a hired man's monument to himself, located in Monument Pasture, photograph by Edwin Way Teale c. 1974 from *A Naturalist Buys an Old Farm*, after p. 52.



13. East view of garage (left) and barn (right), camera facing west.



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14. West view of garage (right) and barn (left), camera facing east.



15. Interior view of northern room of the barn, open for visitor orientation, camera facing northwest. Note resource materials and displays for visitors.





16. Interior view of barn room with books available for visitors' browsing.



17 a-b. Views of the pond from the dam, showing at left the Writing cabin and at right the Summer house; camera facing northwest.



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18. North view of Summer house with pond at rear, camera facing south.



19. Southeast view of the Writing cabin, camera facing west.



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20. Northwest view of the Writing cabin, camera facing south.



21. Interior view of the Writing cabin, camera facing southeast.



22. Interior view of the Teale study in the southwest parlor, camera facing west.



23. Interior view of the Teale study in the southwest parlor, camera facing east. The front entry is visible through the doorway at right rear.



24. Nellie Teale by the fireplace in the kitchen; photograph by Edwin Way Teale c. 1974 from *A Naturalist Buys an Old Farm*, after p. 244.



25. Photograph of Edwin Way Teale, no date; UConn Library collection.