

United 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. **Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).**

1. Name of Property

Historic name N/A

Other names/site number Blue Hills Historic District

2. Location

street & number See "List of Properties" Section 7 continuation sheet(s). ☐ not for publication

city of town Hartford ☐ vicinity

State Connecticut code CT county Hartford code 003 zip code 06112

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/

Date

Title

State or Federal agency and bureau

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

Signature of certifying official

Date

Title

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

___ 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:)

Name of Property _____

County and State _____

5. Classification

Ownership of Property

(Check as many boxes as apply)

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal
<input type="checkbox"/>	private

Category of Property

(Check only **one** box)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	building(s)
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
433	12	buildings
		sites
		structures
		Objects
		buildings
433	12	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/ A

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic: Single Dwelling.

Domestic: Multiple Dwelling.

Domestic: Secondary Structure.

Religion: Religious Facility

Education: School

Current Functions

(Enter categories from instructions)

Domestic: Single Dwelling.

Domestic: Multiple Dwelling.

Domestic: Secondary Structure.

Religion: Religious Facility

Education: School

Government: Fire Station

7. Description

Architectural Classification

(Enter categories from instructions)

Mid-19th Century: Greek Revival

Late Victorian: Folk Victorian

Late Victorian: Italianate

Late Victorian: Stick

Late Victorian: Queen Anne

20th Century Revival: Colonial Revival

20th Century Revival: Tudor

20th Century Revival: Spanish Colonial Revival

20th Century Revival: Italian Renaissance

Materials

(Enter categories from instructions)

foundation: Stone, Brick, Concrete

walls: Wood, Brick, Stucco, Stone (Limestone)

roof: Slate, Asphalt, Terra Cotta

other:

Name of Property
20 th Century Revival: Late Gothic Revival
Early 20 th Century American Movement: Prairie
Early 20 th Century American Movement: Craftsman
Mixed: Minimal Traditional
Modern Movement: Ranch Style

County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See continuation sheet(s).

Narrative Description

See continuation sheet(s).

Name of Property _____

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)

Property is:

- ☐ 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.

Period of Significance (justification)

See continuation sheet(s).

Criteria Considerations (explanation, if necessary)

See continuation sheet(s).

Areas of Significance

(Enter categories from instructions)

Architecture _____

Community Development _____

Social History _____

Period of Significance

1850-1960 _____

Significant Dates

1850 _____

1960 _____

Significant Person

(Complete only if Criterion B is marked above)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

See continuation sheet(s) _____

Name of Property _____

County and State _____

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

See continuation sheet(s).

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

See continuation sheet(s).

Developmental history/additional historic context information (if appropriate)

See continuation sheet(s).

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

See continuation sheet(s).

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67 has been requested)
____ 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:

____ 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 72.2
(do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

A. 18 691336 4629690
Zone Easting Northing

C. 18 691518 4628255
Zone Easting Northing

B. 18 691610 4629700
Zone Easting Northing

D. 18 691049 4628306
Zone Easting Northing

Additional UTM References on continuation sheet.

Verbal Boundary Description (describe the boundaries of the property)

See continuation sheet(s).

Name of Property

County and State

Boundary Justification (explain why the boundaries were selected)

See continuation sheet(s).

11. Form Prepared By

name/title Lucas A. Karmazinas, Consultant

organization FuturePast Preservation

date 4/12/2011

street & number 34 Maplewood Avenue #3

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city or town West Hartford

state CT

zip code 06119

e-mail FuturePastPreservation@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
 - **Additional items:** (Check with the SHPO or FPO for any additional items)
-

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Blue Hills Historic District

City or Vicinity: Hartford

County: Hartford

State: Connecticut

Photographer: Lucas A. Karmazinas

Date Photographed: 2/24/2011

Description of Photograph(s) and number: See continuation sheet(s).

1 of 43.

East (front) and south (side) elevations of 249 Blue Hills Avenue, c. 1850, showing façade, roof, porch, and window details. Camera facing northwest.

2 of 43.

West (front) and north (side) elevations of 288 Blue Hills Avenue, c. 1850, showing façade, roof, entry porch, and window details. Camera facing southeast.

3 of 43.

West (side) elevation of 35 Pembroke Street, c. 1870, showing side elevation, roof, porch, and window details. Camera facing southeast.

4 of 43.

East (front) and south (side) elevations of 175 Blue Hills Avenue, c. 1875, showing façade, roof, porch, and window details. Camera facing northwest.

5 of 43.

West (front) and south (side) elevations of 200 Blue Hills Avenue, c. 1865, showing façade, roof, porch, and window details.
Camera facing northeast.

6 of 43.

North (front) and west (side) elevations of 121 Holcomb Street, c. 1880, showing façade, roof, porch, window, and stickwork details.
Camera facing southeast.

7 of 43.

East (front) and north (side) elevations of 65-67 Blue Hills Avenue, 1905, showing façade, roof, porch, and window details.
Camera facing southwest.

8 of 43.

West (front) and north (side) elevations of 135 Holcomb Street, 1893, showing façade, roof, entry, and window details.
Camera facing southeast.

9 of 43.

North (front) and east (side) elevations of 35 Thomaston Street, 1914, showing façade, roof, porch, and window details.
Camera facing southwest.

10 of 43.

South (front) and east (side) elevations of 36 Plainfield Street, 1916, showing façade, roof, porch, and window details.
Camera facing northwest.

11 of 43.

East (front) and south (side) elevations of 183-185 Blue Hills Avenue, showing façade, roof, porch, and window details.
Camera facing northwest.

12 of 43.

West (front) and north (side) elevations of 202-204 through 218-220 Blue Hills Avenue (right to left in image); 1923, 1917, 1917, 1916, 1916, showing façade, roof, porch, and window details.
Camera facing southeast.

13 of 43.

East (front) and north (side) elevations of 375 Blue Hills Avenue, 1917, showing façade, roof, porch, and window details.
Camera facing southwest.

14 of 43.

East (front) and south (side) elevations of 39-41 and 43-45 Blue Hills Avenue, 1912 and 1916, respectively, showing façade, roof, porch, and window details.
Camera facing northwest.

15 of 43.

East (front) and south (side) elevations of 271-273 Blue Hills Avenue, 1928, showing façade, roof, porch, and window details.
Camera facing northwest.

16 of 43.

West (front) and south (side) elevations of 253-255 and 259-261 Blue Hills Avenue, showing façade, roof, porch, and window details.
Camera facing northwest.

17 of 43.

West (front) and north (side) elevations of 370-372 and 376-378 Blue Hills Avenue, 1926, showing façade, roof, porch, and window details.
Camera facing southeast.

18 of 43.

East (front) and south (side) elevations of 195 Ridgefield Street, 1919, showing façade, roof, porch, and window details.
Camera facing northwest.

19 of 43.

West (front) and south (side) elevations of 16 Canterbury Street, 1926, showing façade, roof, entry, and window details.
Camera facing northeast.

20 of 43.

South (front) and east (side) elevations of 40 Plainfield Street, 1912, showing façade, roof, porch, and window details.
Camera facing northwest.

21 of 43.

East (front) and south (side) elevations of 231 Ridgefield Street, 1919, showing façade, roof, porch, and window details.
Camera facing northwest.

22 of 43.

West (front) elevation of 28 Canterbury Street, 1926, showing façade, roof, entry, and window details.
Camera facing east.

23 of 43.

East (front) and north (side) elevations of 175 Ridgefield Street, 1925, showing façade, roof, entry, and window details.
Camera facing southwest.

24 of 43.

North (front) and east (side) elevations of 19 Colebrook Street, 1927, showing façade, roof, entry, and window details.
Camera facing southwest.

25 of 43.

South (front) and east (side) elevations of 14 Colebrook Street, showing façade, roof, entry, and window details.
Camera facing northwest.

26 of 43.

South (front) and east (side) elevations of 36 Colebrook Street, 1924, showing façade, roof, entry, and window details.
Camera facing northwest.

27 of 43.

West (front) and south (side) elevations of 38 Canterbury Street, 1925, showing façade, roof, entry, and window details.
Camera facing northeast.

28 of 43.

West (front) and south (side) elevations of 364 Blue Hills Avenue, 1916, showing façade, roof, porch, and window details.
Camera facing northeast.

29 of 43.

East (front) and north (side) elevations of 127 Ridgefield Street, 1915, showing façade, roof, porch, and window details.
Camera facing southwest.

30 of 43.

East (front) elevation of 289 Ridgefield Street, 1929, showing façade, roof, entry, and window details.
Camera facing west.

31 of 43.

North (front) and west (side) elevations of 149 Holcomb Street, 1927, showing façade, roof, entry, and window details.
Camera facing southeast.

32 of 43.

East (front) and south (side) elevations of 81 Canterbury Street, 1929, showing façade, roof, entry, and window details.
Camera facing northwest.

33 of 43.

East (front) and south (side) elevations of 115-117 through 123-125 Blue Hills Avenue, 1926, showing façade, roof, entry, and window details.
Camera facing northwest.

34 of 43.

South (front) and east (side) elevations of 305 Ridgefield Street, 1927, showing façade, roof, entry, and window details.
Camera facing northwest.

35 of 43.

South (front) and west (side) elevations of 185 Westbourne Parkway, 1924, showing façade, roof, entry, and window details.
Camera facing northeast.

36 of 43.

East (front) and south (side) elevations of 41 and 45 Canterbury Street, 1951, showing façade, roof, entry, and window details.
Camera facing northwest.

37 of 43.

South (front) and west (side) elevations of 44 Thomaston Street, 1951, showing façade, roof, entry, and window details.
Camera facing northeast.

38 of 43.

East (front) and south (side) elevations of 27 Canterbury Street, 1953, showing façade, roof, entry, and window details.
Camera facing northwest.

39 of 43.

East (front) and south (side) elevations of 25 Ridgefield Street, 1922, showing façade, roof, entry, and window details.
Camera facing northeast.

40 of 43.

Entry detail of 25 Ridgefield Street, 1922, showing arched doorway and stone carvings featuring Aesop's Fables.
Camera facing west.

Name of Property

County and State

41 of 43.

West (front) and north (side) elevations of 240 Blue Hills Avenue, 1931, showing façade, roof, entry, steeple, and window details.
Camera facing southeast.

42 of 43.

West (front) and south (side) elevations of 240 Blue Hills Avenue, 1950, showing façade, roof, entry, and window details.
Camera facing northeast.

43 of 43.

East (front) and south (side) elevations of 159 Blue Hills Avenue, 1955, showing façade, roof, entry, and window details.
Camera facing northwest.

Paperwork Reduction Act Statement: This information is being collected for applications 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.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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National Register of Historic Places Continuation Sheet

Name of Property: Blue Hills Historic District

County and State: Hartford, CT

Section number: 7

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Overview:

The Blue Hills Historic District is located in the Upper Albany and Blue Hills neighborhoods of Hartford, Connecticut. The district is situated in the northwest corner of the city, approximately one mile east of the West Hartford line, one-half of a mile east of the North Branch of the Park River, and three-quarters of a mile south of the municipal boundary with Bloomfield. Keney Park delineates the district's eastern boundary and Albany Avenue (Route 44) forms its southern terminus. The district lies along a low ridge that runs north-to-south giving a commanding view of the valley and opposite hills to the west. The aptly named Ridgefield Street runs along the crest of this feature and ranges between roughly 110 and 170 feet in elevation. The district includes one resource previously listed on the National Register of Historic Places, the Boce W. Barlow Jr. House (31 Canterbury Street), and one local historic district, the Ridgefield Street Historic District, which includes all of the resources on the aforementioned street along the long block between the Westbourne Parkway and Plainfield Street (75 through 211 Ridgefield Street).

The Blue Hills Historic District is a collection of significant mid-to-late-nineteenth- and twentieth-century buildings consisting of 261 primary resources, 249 of which are contributing. The district is predominantly residential with 243 of the contributing resources being built for this purpose. The majority of these remain substantially intact and free of major alterations or modifications. Non-residential contributing resources include two religious buildings three educational facilities, and one park. These are, respectively, St. Justin's Church (240 Blue Hills Avenue), the Christ Church of Deliverance (159 Blue Hills Avenue), the Martin Luther King Jr. Elementary School (formerly the Thomas Snell Weaver High School, 25 Ridgefield Street), two school buildings operated by the Jumoke Academy (both also at 240 Blue Hills Avenue), and Aaron Fien Square (a small park at 21 Ridgefield Street). Like the district's residential resources, these resources continue to function according to their original purposes and are largely true to their original state. The district's contributing buildings were built between approximately 1850 and 1960, and represent a significant developmental period in Hartford's history. The architectural styles present include the majority of those popular during the period of significance and these illustrate the skill and versatility of local architects and builders. While the majority of contributing resources follow the Colonial Revival style, other designs, including Greek Revival, Folk Victorian, Italianate, Stick, Queen Anne, Tudor, Prairie, Bungalow, Spanish Colonial Revival, Italian Renaissance, Late Gothic, and modern vernacular forms, can be found. Many examples are demonstrative of the frequency with which designers combined a number of influences, the diverse results often being best categorized as eclectic. The mix of forms and blending of styles seen throughout the Blue Hills Historic District creates an aesthetically diverse, yet cohesive, group of historically significant buildings.

The district's contributing residential primary resources are a mix of single- and multi-family buildings. These include 85 single- and 158 multi-family residences. The majority of the latter are two- or three-family homes, however there are also

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five large apartment-style buildings each with six or more units. Approximately 164 of the contributing buildings are wood frame with either original or replacement wall cladding, 17 are wood frame faced with stucco, 48 are brick masonry, 1 is stone masonry, 6 are brick masonry and frame, 3 are brick and stucco, and 8 are frame and stucco. The buildings within the Blue Hills Historic District range from vernacular examples of popular forms to high-style designs created by notable professional architects. The latter include, among others, Isaac Almarin Allen Jr. (1859-1953), George H. Barrows (1892-1967), Willis E. Becker (1864-1951), Julius Berenson (1890-1987), George L. Dunkelberger (1891-1960); Adolf Feinberg (d.1958), Joseph Gelman (1892-1953), Daniel A. Guerriero (1890-1980), Joseph E. Kane (1907-1993), George H. Matthews (1884-1935), Burton A. Sellew (1878-1932), Frederick C. Walz (1870-1950), and George Zunner (1861-1936), as well as the firms of Whiton and McMahon (1911-1931), Buck and Sheldon (1920-1929), Dunkelberger and Gelman (1921-1927), and Berenson and Moses (1919-1932).

The buildings in the proposed Blue Hills Historic District are architecturally demonstrative of those constructed in similar urban areas during the period in question. The district's oldest homes are typical of the rural farmhouses found several miles outside of rapidly developing and increasingly industrialized cities such as Hartford during the mid-nineteenth century. The homes dotting Blue Hills Avenue between 1850 and 1870 were single-family, two- to two-and-a-half-story residences, designed in either the Greek Revival or Italianate style, and located on expansive farmsteads. By the turn of the century, however, Hartford was in the midst of a building boom that would reshape the city's architectural landscape. Blue Hills Avenue saw some light development during the 1890s, however it was not until the 1910s that the city's outward expansion reached this outer neighborhood in earnest. While the trolley line along Blue Hills Avenue made it an excellent neighborhood for working- and middle-class residents, the district's proximity to Keney Park also made it a desirable location for wealthier residents. As a result, this suburban district grew to consist of a mix of single- and multi-family homes owned by a diverse range of individuals. Extant outbuildings – primarily garages – were constructed simultaneous to, or shortly after the homes, and are often architecturally similar. Most of the resources within the Blue Hills Historic District were built by local developers and contractors within a relatively brief period of time. As such, many of the houses have similar massing and architectural details. These similarities are often even visible between homes constructed by unassociated builders or designed by different architects. The result is a district characterized by architecturally fluid and aesthetically unified streetscapes.

The district's 12 non-contributing buildings all date from after 1960. The Jumoke Academy building at 339 Blue Hills Avenue was built in 1964, while the Hartford Fire Department Engine Company #9 building was erected in 1989. The ten remaining non-contributing resources are all single-family homes. Nine of these, six located on Pembroke Street and three on Ridgefield Street, were built in 1968. The tenth and final home, also located on Pembroke Street, was constructed in 1978.

The proposed district is roughly bounded by Blue Hills Avenue on the west, Holcomb Street to the north, Ridgefield Street on the east, and Albany Avenue to the south (See Figure 1). It includes all of the resources on Blue Hills Avenue between

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Albany Avenue and Holcomb Street; those on the south side of Holcomb Street between Blue Hills Avenue and Ridgefield Street; those on the Westbourne Parkway and Pembroke, Thomaston, and Plainfield Streets between Blue Hills Avenue and Ridgefield Street; and all of the resources on Ridgefield and Canterbury Streets. Situated within the Blue Hills neighborhood's grid pattern of streets most of the blocks within the district are of the same scale and orientation as those to the west and north, with the exception of Canterbury and Ridgefield Street between the Westbourne Parkway and Plainfield Street, which are essentially double blocks oriented north-to-south rather than east-to-west, which is typical of most of the neighborhood.

The majority of homes within the Blue Hills Historic District share a similar setback from the street and are located on moderately sized lots of roughly one-sixth to one-quarter of an acre. Several larger lots can be found, these typically being the site of more elaborate single-family homes such as a number of those found on Ridgefield Street. The parcels within the district tend to be larger and the homes more widely spaced than those on the neighboring blocks. This corresponds with a higher concentration of single-family and architecturally-detailed homes. Large mature trees and tidy yards frame the buildings within the district, further adding to their unified aesthetic.

Boundary Justification:

The Blue Hills Historic District's cohesion in age, developmental history, general scale, architectural qualities, and overall aesthetic set it apart from the surrounding streets and determine its boundaries. The district has the additional characteristic of being framed by large properties occupied by the Connecticut Institute for the Blind (120 Holcomb Street) to the north, Keney Park to the east, and the Lewis Fox Middle School (305 Greenfield Street) to the south. The final boundary is formed by Blue Hills Avenue, the oldest street in the district and home to its earliest landowners. While some streets, such as Blue Hills Avenue, primarily consist of multi-family homes, and others, such as Ridgefield Street, are predominantly built up with single-family residences, the district as a whole is easily differentiated from the surrounding blocks by a higher concentration of architecturally detailed and single-family homes, its slightly larger lots, and the greater setback and more spacious siting of homes. The district was developed simultaneous to several of the surrounding streets, however its proximity to Keney Park drew a cadre of more affluent residents, thus resulting in homes of greater architectural detail and larger scale than those immediately to the north, west, and south. As such, the district's historical narrative and architectural aesthetic make it unique among Hartford's northwestern neighborhoods, a historically and socially significant section of the city.

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List of Properties Located within the Blue Hills Historic District:

Blue Hills Avenue: #13/15 to #380, inclusive.
Canterbury Street: #15 to #135, inclusive.
Colebrook Street: #14 to #53/55, inclusive.
Holcomb Street: #121 to #157, inclusive (south side only).
Pembroke Street: #16 to #51, inclusive.
Plainfield Street: #15 to #40, inclusive.
Ridgefield Street: #21 to #323, inclusive (west side only).
Thomaston Street: #14/16 to #53, inclusive.
Westbourne Parkway: #153 to #203, inclusive (north side only).

Statistical Profile of the District:

Major Contributing Resources: 249
Secondary Contributing Resources: 184
Vacant Lots: 2
Non-contributing Resources: 12
Total: 447

Use (current) of Primary Contributing Resources –

Residential: 243
(Single-family: 85)
(Multi-family: 158)
Religious: 2
Academic: 3
Park: 1
Total: 249

Ages of Primary Contributing Structures (dates of construction) –

Pre – 1850: 0	1910 – 1919: 59
1850 – 1859: 2	1920 – 1929: 124
1860 – 1869: 1	1930 – 1939: 16
1870 – 1879: 3	1940 – 1949: 4
1880 – 1889: 1	1950 – 1959: 15
1890 – 1899: 4	1960: 2
1900 – 1909: 17	

Ages of Primary Non-Contributing Structures (dates of construction) –

1961 – 1969: 10
1970 – 1979: 1
1980 – 1989: 1
Post – 1960: 0

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Architectural Styles:

The architectural styles represented in the Blue Hills Historic District include Greek Revival, Italianate, Stick, Queen Anne, Colonial Revival, Tudor, Prairie, Bungalow, Spanish Colonial Revival, Late Gothic, Modernist, and modern vernacular designs. The majority of the buildings were built between 1900 and 1939 and as such represent a thorough cross-section of the styles popular in this period of rapid expansion. Although most demonstrate influences based on clear architectural models, a sizeable percentage display a combination of styles, the result being an aesthetic best classified as 'eclectic'. While these eclectic forms are very common, their use is not as frequent as that of the Colonial Revival; easily the most readily applied architectural style in the district and one which accounts for approximately 195 of the 248 primary contributing buildings.

The oldest homes in the Blue Hills Historic District are the two circa 1850 Greek Revival farmhouses at 249 and 288 Blue Hills Avenue (Photograph 1 and Photograph 2). Both are two-and-a-half-story frame residences with pedimented gable roofs and rectangular multi-pane fenestration on the facade. The three-bay, pedimented facades are typical of the style and are meant to evoke the aesthetic of a small Greek temple. Although their entry porches have been altered and siding changed, both of these homes retain the architectural details that are characteristic of the style. The addition of rear blocks and conversion to multi-family use has allowed these residences to accommodate the shifting needs of the neighborhood without compromising the architectural integrity of these former farmhouses. Likewise, the circa 1865 home at 35 Pembroke Street (Photograph 3) has experienced a number of alterations yet still maintains much of its original aesthetic. Unlike its two predecessors, however, this home displays a fusion of design elements illustrative of the decline in popularity that the Greek Revival style experienced during the 1860s. This two-and-a-half-story frame residence has a side-gabled roof, front-facing cross gable, and wrap-around porch. The rectangular multi-pane window in the gable end and full-width porch with wide entablature are strong nods towards the style, however viewed from the façade the home's cross gable, wrap-around porch, and detailed porch supports are suggestive of Folk Victorian forms increasingly popular during the 1870s.

Although popular as early as the 1840s, the district's oldest Italianate-style homes were not built until the 1860s and 1870s. This type of delay was particularly common in rural areas where functionality took precedent over stylistic shifts and architectural trends took much longer to manifest themselves than in urban centers. Like their Greek Revival neighbors, both 175 and 200 Blue Hills Avenue (c. 1875, Photograph 4 and c. 1865, Photograph 5) were built as simple farmhouses and as such likely lacked much of the elaborate detailing that could often be found on high-style homes fashioned according to Italianate models. While the aforementioned residences were built as modest two-story frame houses their semi-rectangular footprints; tall, narrow windows; and widely overhanging, low-pitched hipped roofs were standard Italianate features. The partial-width, one-story, wrap-around porch with flat roof and square supports found on 200 Blue Hills Avenue is typical of the style,

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however the enclosed porch at 175 Blue Hills Avenue is likely a later addition. While these homes lack arched or hooded windows, bracketed eave lines, or multi-story towers, they still evoke the essential aesthetic of the form.

Unlike the district's Greek Revival and Italianate homes, 121 Holcomb Street (c. 1880, Photograph 6) is a highly detailed example of a style popular during the middle of the nineteenth century. The one-and-a-half-story frame cottage situated at the southwest corner of Holcomb and Ridgefield Streets demonstrates typical Stick style features including vertical board-and-batten siding, diagonal stickwork on the exterior walls, widely overhanging eaves, decorative trusses in the gable ends, and bracket supports under the eaves and portico. The result is a quaint, but aesthetically lively residence that reflects the style's emphasis on elaborate wall surfaces as the primary decorative element. The Stick-style cottage at 121 Holcomb Street is a good example of what is considered a key transition between the Gothic Revival and Queen Anne styles and is the district's only home in this style.

The aforementioned homes are significant both for their architectural detail and for the notable place they hold in the early history of the district. However, while the Blue Hills neighborhood remained primarily rural as late as the early 1890s, shifting building patterns around the turn of the century increasingly influenced the architectural character of the area. The residences built within the proposed district during this period represent the movement away from Victorian forms towards the Colonial Revival, the dominant style of the early twentieth century. The architectural tensions experienced during this transition are visible in a number of homes, many best characterized as eclectic combinations of the Queen Anne and Colonial Revival styles. One example is 65-67 Blue Hills Avenue (Photograph 7, 1905). The home is a two-and-a-half-story, multi-family frame residence with front-facing pitched roof and lower cross gables. The overall simplicity of the plan and the plain wall surfaces indicate Colonial Revival influences, however the engaged corner tower with octagonal spire roof is a lingering Queen Anne feature.

Another example of the district's early eclectic homes includes the highly detailed residence built in 1893 for William Rogers, a silver plate manufacturer, at 135 Holcomb Street (Photograph 8). The styling of this large single-family frame house makes clear classification difficult, however Queen Anne influences are visible in its irregular wall surfaces, steeply-pitched hipped roof, projecting cross gables and bays, and detailed dormers. A detail of additional interest is the domed oriel window located between the first and second stories of the façade. Despite the aforementioned features, however, the general design of the home demonstrates architectural restraint when compared with high-style Queen Anne homes, this likely being the result of increasing Colonial Revival influences.

During the mid-1890s residents of Blue Hills Avenue witnessed both the completion of Keney Park and the laying of trolley lines between Albany Avenue and the Bloomfield line. These factors increased the neighborhood's attractiveness to speculators and by the first decade of the twentieth century suburban development had begun in earnest. By this period the Colonial Revival had emerged as the dominant architectural style in Hartford as even vernacular builders had embraced the

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form as conveyed by period pattern books and trained local architects. Many examples from the district are reminiscent of the aforementioned eclectic homes, however Queen Anne influences were largely reduced or eliminated. Such include 35 Thomaston Street (Photograph 9), designed by Hartford architect Burton A. Sellew and built in 1914. This residence exemplifies the simplification of massing and increasing prevalence of symmetrical facades and regular plans that accompanied the increasingly popularity of the Colonial Revival style. This two-and-a-half-story, single-family frame house has a front-facing pitched roof with a two-story cross-gable wing. Like many similar homes built throughout the district, decorative features are limited to a tripartite window in the gable end and a full-width one-story porch with wide entablature and hipped roof. Another example, located one block south on Plainfield Street, demonstrates the same simplification of massing yet possesses greater Colonial Revival detailing. The application of a front-facing gambrel roof, large gambrel dormers, and Palladian window to the two-and-a-half-story single-family frame residence at 36 Plainfield Street (Photograph 10, 1916) indicate strong Colonial Revival influences.

Various manifestations of these two-and-a-half-story cross-gable residences were built throughout the proposed district and the City of Hartford during the 1910s and 1920s. While the aforementioned homes are good examples of this model the majority built within the district were not single-family arrangements, but rather were multi-family homes built for the growing urban and suburban middle class. This format provided for spacious, well lit, and affordable multi-family residences that could be erected en masse on constrained urban lots. An early example is the two-and-a-half-story brick residence at 183-185 Blue Hills Avenue (Photograph 11), built for James T. Graham, a toolmaker, in 1906. This multi-family home has few architectural flourishes, however the two-story, three-sided bay on the south (side) elevation and brownstone sills and brick segmental arches framing the windows make for an attractive, albeit simple, residence. While brick was occasionally used, the majority of homes built in this style were of frame construction sheathed in wood shingles. The row of houses from 202-204 through 218-220 Blue Hills Avenue (Photograph 12; 1923, 1917, 1917, 1916, 1916) demonstrates the manner in which local builders constructed scores of identical homes according to this model. While footprints and floor plans were replicated in order to reduce costs and increase construction speed, minor aesthetic alterations were made to the exteriors in order to differentiate each residence. Full-width first and smaller second story porches are ubiquitous though details such as porch supports and roof arrangements vary. Supports range from classical to vernacular forms and roofs fluctuate between gabled, pedimented, hipped, and flat examples. In some cases two-story full-width porches were applied, such as the one found at 375 Blue Hills Avenue (Photograph 13, 1917). This two-and-a-half-story frame house retains its wood shingle siding and full-width two-story porch with paired Doric supports, wide entablature, and front-facing pitched roof. Although a number of the porches throughout the district have been enclosed many of their original details remain discernable.

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The spatial benefits provided by a cross-gabled or dormered attic level in the gable-front, two-and-a-half-story, multi-family format made them exceedingly popular among middle-class homeowners looking to supplement their income through rental arrangements. Owners typically resided in the upper stories of the home while leasing a first floor apartment. The flexibility of the style, however, also made them easily adaptable for three-family use, thus further increasing the owner's potential income. As could be expected, this version of Colonial Revival home was exceedingly popular throughout working-class sections of the city and as such, those within the district are concentrated along the southern stretch of Blue Hills Avenue where development was largely targeted towards a more broad mix of income levels. The houses at 39-41 and 43-45 Blue Hills Avenue (Photograph 14) illustrate typical manifestations of gable-or gambrel-front three-story residences known as "triple-deckers" or "three-deckers". The older of the two homes, 39-41 Blue Hills Avenue, was built by contractors Carlson and Torell, of New Britain, Connecticut in 1912. The company can be credited with a considerable number of buildings in Hartford and they constructed four residences in the proposed district, three of these being triple-deckers. The three-story frame house at 39-41 Blue Hills Avenue has a front-facing pitched roof and large gabled dormers over projecting three-story bays. While generally plain in appearance, the home has an attractive full-width one-story porch with paired Doric supports, wide entablature, pitched roof, and cross-gable pediment. The second-story porch above also has paired Doric supports and wide entablature, however the third-story porch has arched supports and a pitched roof with cornice returns. The porch on 43-45 Blue Hills Avenue, designed by Hartford architect Willis E. Becker and built in 1916, is comparatively minimalist having simple square supports and a pitched roof. The home, however, is not without architectural detail. The tripartite windows on the first, second, and third floors of the façade make for an attractive focal point within the front room of each apartment and the wide cross-gambrels allow copious amounts of light to penetrate throughout the third-floor apartment.

Another popular multi-family Colonial Revival form found throughout the district is typified by the house at 271-273 Blue Hills Avenue (Photograph 15, 1928). Hipped roof versions of two-and-a-half-story multi-family homes were not found in Hartford in great numbers until the 1920s, however, when they did become more common they generally mimicked the architectural details found on their gable- and gambrel-front predecessors. This included the use of cross gables or large dormers, the application of paired and tripartite windows, and a preference for multi-story porches with Classical details. Accordingly, the two-and-a-half-story, multi-family brick residence at 271-273 Blue Hills Avenue has a broad hipped roof with large hipped dormers, tripartite windows on the first and second story of the south (side) elevation, and tripartite window in the front-facing dormer. Although it has been enclosed, the multi-story porch retains its wide entablature and hipped roof.

Slight adjustments to the aforementioned plan resulted in a variation that was incredibly popular in the district and the city during the 1920s. Pertinent modifications included the addition of a small two-story cross-gable wing and absence of dominant front porches in favor of small entry porches over offset double entries. Homes of this style are exemplified by the residences at 253-255 and 259-261 Blue Hills Avenue (Photograph 16), built in 1924 and 1927, respectively. 253-255 Blue

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Hills Avenue is of frame construction with paired windows on the first and second story of the façade, paired and tripartite windows in the cross-gable wing, tripartite window in the front-facing hipped dormer, and simple gabled portico over the entry. Although similar, 259-261 Blue Hills Avenue, designed by local firm Golden-Storrs and Company, is constructed of yellow-brick masonry and foregoes tripartite windows in the cross-gable wing and front-facing dormer in favor of exclusively paired fenestration. The home has a flat roof entry porch with Doric supports, wide entablature, and upper-porch balustrade. Another pair of examples includes the yellow-brick homes at 370-372 and 376-378 Blue Hills Avenue (Photograph 17), designed by the firm of Berenson and Moses and constructed by local builder Harry Shor in 1926. These two residences are nearly identical to 259-261 Blue Hills Avenue although they lack paired windows in the dormers and have gabled entry porches with Doric supports, curved undersides, and cornice returns.

Far from being the exclusive domain of the neighborhood's multi-family residences, hipped roofs were also used on a number of single-family Colonial Revival houses. Many of these include large architect-designed homes, the details of which reflect the district's popularity with upper-middle-class residents. One such residence is the one designed by Berenson and Moses and built at 195 Ridgefield Street (Photograph 18) in 1919. This two-and-a-half-story frame residence has a widely overhanging hipped roof with dentil course and modillioned entablature, pedimented gable dormers, and horizontal board siding. Like other high-style Colonial Revival homes the residence also has a central pavilion with Palladian window; full-width one-story porch with tripled Doric supports, wide dentil course, modillioned entablature, and hipped roof; and a fan over the entry. Another Berenson and Moses house likewise illustrates this style of Colonial Revival home. Located a block west on Canterbury Street, 16 Canterbury Street (Photograph 19, 1926) is a two-and-a-half-story, three-ranked frame residence with hipped roof and front-facing hipped dormer. The house is faced with stucco and has tripartite windows on the first and second stories of the façade, Palladian window over the entry, paired windows in the dormer, and arched portico with curved underside and Doric supports. The home also has sidelights flanking the entry and fanlight above, as was also typical of the style.

Another variation of the Colonial Revival style popular during the period and found in the district is the American Foursquare. Largely an amalgamation of the Colonial Revival and Prairie styles, the Foursquare was popular for a brief period of about two decades following the turn of the century. Foursquare homes are characterized by their nearly square two-story massing; generally symmetrical facades; widely overhanging hipped roofs; and full-width, one-story porches. The house at 40 Plainfield Street (Photograph 20, 1912) is a fine example demonstrating many of the style's notable features. The two-and-a-half-story, single-family frame house has a nearly symmetrical façade, modillioned entablature, widely overhanging hipped roof, hipped dormers with paired windows, and full-width one-story porch with a hipped roof. The porch has strong classical details including paired Doric supports and wide entablature. Although comparatively less detailed, 231 Ridgefield Street (Photograph 21), constructed by local builder John Rowley in 1919, is another of the district's attractive Foursquare homes.

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This two-and-a-half-story, single-family frame house has wood shingle siding, a widely overhanging hipped roof, hipped dormer with paired windows, and full-width one-story porch with a hipped roof. The residence is slightly smaller than the one on Plainfield Street and as such has an asymmetrical façade with offset entry.

Although exceptionally popular, the inventory of Foursquare residences in the district does not approach the number of Colonial Revival homes built with side-gable or gambrel roofs. This format, many of which stereotypically reminiscent of the New England Adamesque Colonial, can be found throughout the district and is particularly common along areas built up during the late 1910s and 1920s, such as Canterbury and Colebrook Streets. One such home, the residence at 28 Canterbury Street (Photograph 22, 1926), is another project credited to Berenson and Moses. This two-and-a-half-story, five-ranked frame house is faced with stucco and has a side-gabled roof with gabled dormers. The symmetrical façade consists of a centered entry with gabled door surround flanked on each side by two double-hung windows. This arrangement is mimicked on the second-story of the façade where there is a slightly smaller double-hung window above the entry. 175 Ridgefield Street (Photograph 23), built in 1925, likewise follows a similar pattern though it lacks the dormers and has tripartite windows on the first story of the façade. While rather simple, the home's gabled portico is a clear focal point. This attractive entry feature has Doric supports, a curved underside, and cornice returns. A more elaborate example is the two-and-a-half-story, five-ranked brick residence at 19 Colebrook Street (Photograph 24, 1927). This side-gabled home has a slightly-projecting, centered cross-gable with cornice returns and Palladian-style window, pedimented gable dormers, and prominent semi-circular portico with Doric supports, wide entablature, and iron balustrade above. The entry is flanked by sidelights and there is a fanlight above.

The district's side-gambrel Colonial Revival homes are overwhelmingly represented by "Dutch Colonials", a style popular during the 1920s and 1930s and characterized by two-story residences with side-gambrel roofs and full-width shed dormers. The Dutch Colonial houses built in the district were all single-family homes and tend to be somewhat smaller than the other Colonial Revival residences. Dutch Colonial designs made for attractive, yet affordable, single family homes that were favored by the expanding middle-class population. The residence at 14 Colebrook Street (Photograph 25), built in 1925, is characteristic of the style. This two-story, single-family frame house has wood shingle siding, a side-gambrel roof, full-width shed dormer, and gabled portico with Doric supports, curved underside, and cornice returns. Fenestration includes tripartite windows on the first story of the façade and paired windows centered on the second story. Additional entry details include a fanlight above, and sidelights flanking the doorway. In addition the home has a one-story sunporch on the side elevation, as was also typical. Only minor variations differentiate the homes built in this style and as such the houses at 36 Colebrook Street and 38 Canterbury Street (Photograph 26, 1924; and Photograph 27, 1925) are remarkably similar to the one described.

While nowhere near as common, architectural alternatives to the Colonial Revival style did manage to permeate the district during the first decades of the twentieth century. A number of residences built between 1900 and 1930 represent

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vernacular interpretations of the briefly popular Craftsman style. These include Bungaloid designs such as 364 Blue Hills Avenue and 127 Ridgefield Street (Photograph 28, 1916; and Photograph 29, 1915). The former was constructed by local builder William Adams and possesses a number of features typical of Craftsman style homes. One of the most architecturally eccentric residences in the district, this one-and-a-half-story frame house at the corner of Blue Hills Avenue and Colebrook Street has a widely overhanging, front-facing pitched roof; eave brackets; rubble chimney; and partial-width, one-story wrap-around porch with rubblework piers and bracket supports. Although 364 Blue Hills Avenue is a good illustration of Craftsman designs, the house at 127 Ridgefield Street is comparatively much more typical of the Bungaloid style homes built throughout the district. This one-and-a-half-story frame house has a widely overhanging side-gabled roof extending over a full-width one-story porch. Distinctive Craftsman details include the long-slope roof, eave brackets, exposed rafter tails, and heavy porch supports.

Another residential form prevalent in the district after the turn of the century was the Tudor Revival style, which became increasingly common across Hartford during the 1920s. Tudor Revival homes drew upon English medieval influences, these reflected in the use of brick masonry, half-timbering, steeply-pitched long-slope roofs, and multiple cross gables. One of the district's finest examples is the two-and-a-half-story brick residence at 289 Ridgefield Street (Photograph 30), designed by William Johnson and built in 1929. Details of the home include a front-facing gable roof with variable eave heights, cross gable, and arcaded wing wall; paired, tripartite, and four-unit windows with brownstone sills and lintels; and enclosed entry porch with shed roof, sidelights, and flattened Gothic arch entry. Likewise, 149 Holcomb Street (Photograph 31, 1927) possesses many of the aforementioned features, as well as half-timbering in its shed dormer, and an arched window in the front-facing gable.

Despite the presence of these high-style examples not all of the Tudor Revival homes in the district were as ornate. Another example, 81 Canterbury Street (Photograph 32), illustrates a vernacular interpretation of the style, erected by local builder Joseph Clark in 1929. Tudor details applied to this simple cross-gabled frame house are limited to the dominant front chimney as well as the brick masonry and half-timbered secondary front-facing gable. The Tudor Revival was also the style of choice for all five of the district's apartment buildings. These are characterized by the set of three-story brick buildings at 115-117 through 123-125 Blue Hills Avenue (Photograph, 33). The application of the style to apartment buildings included the use of Gothic door and window surrounds, castellated rooflines, and shaped parapets. All of these features are present on the aforementioned apartment complex, built in 1926.

Additional revival styles found in the district include the Spanish Colonial Revival, best illustrated by 305 Ridgefield Street (Photograph 34, 1927), designed by George Zunner; and the Italian Renaissance Revival, as applied to 185 Westbourne Parkway (Photograph 35, 1924). Characteristic details of the former include its asymmetrical façade, red tile roof covering, and prominent arched doorways and windows. In this case, the use of yellow-brick masonry replaces the more typical stucco

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facing. Distinctive features of the Italian Renaissance style, visible at 185 Westbourne Parkway, include the home's widely overhanging, low-pitch hipped roof; arched window openings with molded decorative elements; and classical door surround.

The district's contributing post-World War Two homes fall into two architectural categories. The first are late examples of the Garrison Colonial Revival style as illustrated by 41 and 45 Canterbury Street (Photograph 36, 1952). The second group consists of those which fall into the category known as the Modern style. These can be further delineated as Mixed/Minimal Traditional residences, such as 44 Thomaston Street (Photograph 37, 1951); and Ranch style homes, including 27 Canterbury Street (Photograph 38, 1953). Cape-style homes, particularly popular between roughly 1930 and 1960, borrow freely from a variety of architectural styles, including the Queen Anne, Colonial Revival, and Tudor Revival, resulting in a vernacular blending of forms. These homes typically have low or intermediate roof pitches, front-facing gables, and minimal ornamentation. 44 Thomaston Street is a plain, one-and-a-half-story frame house with wood shingle siding, front-facing cross gable, and simple picture windows, all of which make it characteristic of the style. Ranch style residences, such as 27 Canterbury Street, are recognizable for their sprawling one-story footprints, asymmetrical massing, and low-pitched roofs with moderate to wide overhang. In the case of 27 Canterbury Street this extends over a recessed corner porch in the front-facing cross-gable wing.

A number of academic and ecclesiastical buildings can be found throughout the district, these representing a number of styles. The oldest, the Collegiate Gothic style Martin Luther King Jr. Elementary School at 25 Ridgefield Street (Photograph 39), was designed by Boston architect Frank Irving Cooper and built between 1922 and 1923. This three-story yellow-brick school building consists of a long rectangular central block flanked by two two-story cross-gable wings. Classrooms are contained in the building's main block while the secondary units house the gymnasium, auditorium, and additional classroom spaces. Decorative elements typical of the Collegiate Gothic Revival include the school's engaged towers; arched doorways, many with recessed entries; arcaded window bays; segmental arch label moldings over the windows; engaged buttresses; decorative tracery; and battlemented as well as shaped parapets. Further decorative elements include a number of stone carvings found throughout the building. Most notable are an assemblage of thirteen carvings located within the arched main entrance representing scenes from Aesop's Fables (Photograph 40).

The Hartford firm of Whiton and McMahon used a number of similar features in their design for St. Justin's Church (Photograph 41), erected at 240 Blue Hills Avenue in 1931. The building's massing, strong sense of verticality, engaged buttresses, and arched window and door openings are Late Gothic Revival in form, however the rectilinearity of façade and steeple details suggests Art Deco influences. Commentary from the period dubbed the design as being in the "Modern American Perpendicular Style", this emphasized by its towering façade and soaring spire located on its northern (side) elevation. The multi-story limestone church has a cruciform plan possessing a nave, aisles, transepts, and chancel, and there is a bell tower with rectangular spire located at the intersection of the nave and north transept. The church has tall arched

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window openings and its coping, spandrels, mullions, arches, lintels, and sills are all of Alabama limestone. The six tall arched windows on the façade have wrought iron grilles, as do the three tympanums above the façade entries. The parochial school built next door was designed by John J. McMahon in 1950. The two-and-a-half-story brick academic building (Photograph 42) was meant to be inexpensive and functional. As such, the sole decorative element is the stepped parapet crowned by a concrete crucifix over the entry.

The last style represented by the district's contributing institutional buildings is visible in the Modernist design for the Christ Church of Deliverance – originally built as the Chevre Kadishe Teferes Israel Synagogue – at 159 Blue Hills Avenue (Photograph 43). The two-story brick church, built in 1955, has a flat roof; narrow two-story windows broken by aluminum muntins; five-unit ribbon windows on the first story of the south (side) elevation and arched, tripartite windows on the second-story; brick steeple; and a cantilevered awning on the façade. The building also has a two-story block with front-facing gable roof attached to the north (side) elevation. The church's details, many suggestive of International style influences, make it the sole contributing building representing Modernist style architecture.

Introductory Note to Inventory of District Buildings:

Street numbers in this inventory are based upon those listed in *Hartford Architecture, Volume 3: North and West Neighborhoods*. The Hartford Architecture Conservancy compiled the dates in this survey from city building permits, which Hartford began to issue circa 1890, or are estimates gleaned from research utilizing period atlases. The dates were confirmed in the preparation of this study through a review of building permits held by Hartford City Hall. Those buildings within the district that are non-contributing are indicated as such below.

Blue Hills Avenue, west side:

Style, Use, Date, Architect or Builder (if known), Description

13-15

Colonial Revival residence, 1915. W.E. Becker, architect (Hartford). M. Kinsella, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross gambrels. The first story is faced with stucco, while the upper floors are sheathed in non-original vinyl siding. Full-width, one-story, partially

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enclosed porch with hipped roof and paired Doric supports; second- and third-story porches above are enclosed and have a pitched roof.

17-19

Colonial Revival residence, 1915. W.E. Becker, architect (Hartford). M. Kinsella, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross gambrels. The first story is faced with stucco, while the upper floors are sheathed in wood shingles. Tripartite windows on the first, second, and third stories of the façade. Full-width, one-story porch with shed roof and square supports; second- and third-story porches above have square supports and a pedimented gable roof.

25

Non-contributing fire station, 1989.

27-29

Tudor Revival residence, 1922. Three-story, multi-family, three-ranked brick tenement with yellow brick façade, castellated roofline, concrete coping, and flat roof. Façade fenestration has concrete sills and red-brick frames. Paired windows on the second and third stories of the façade above the entry. Paired entry doors with multi-pane light above.

31-33

Colonial Revival residence, 1912. Carlson and Torell, builders. Three-story, multi-family, frame triple-decker with front-facing pitched roof and cross gables over projecting three-story bays. Sheathed in non-original aluminum siding. Cutaway bay on the second story. Full-width, one-story, wrap-around porch with pitched roof and Doric supports; second- and third-story porches above are enclosed and a pedimented gable roof.
One-story frame garage, c. 1913.

35-37

Colonial Revival residence, 1914. Frank Gervasio, builder. Three-story, multi-family brick tenement with front-facing gable roof, plain cornice, and cornice returns. Three-story bay on the south (side) elevation. Tripartite windows with brownstone sills on the first, second, and third stories of the facade. Third-story window has a segmental arch above. Full-width, one-story porch with hipped roof and square supports; second- and third-story partial-width porches above are enclosed and have a flat roof.
One-story frame garage, 1920.

39-41

Colonial Revival residence, 1912. Carlson and Torell, builders. Three-story, multi-family frame triple-decker with front-facing pitched roof and cross gables over projecting three-story bays. Sheathed in horizontal board siding. Cutaway bay on the second story. Full-width, one-story porch with pitched roof and paired Doric supports; second-story porch has paired Doric supports; third-story porch above is arcaded and has a gable roof with cornice returns.
One-story frame garage, 1925.

43-45

Colonial Revival residence, 1916. W.E. Becker, architect (Hartford). G. Ferrigno, builder. Three-story, multi-family frame triple-decker with front-facing gambrel

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roof and cross gambrels. First story faced with stucco while the second and third floors are sheathed in non-original vinyl siding. Tripartite windows on the first, second, and third stories of the façade. Two-story bay on the north (side) elevation. Full-width, one-story porch with hipped roof and square supports; second- and third-story porches above have square supports and a pitched roof. *One-story frame garage, 1931.*

49 *Colonial Revival residence, 1906.* John W. Scanlon, builder. Two-story, multi-family frame house with front-facing gambrel roof and cross-gambrel over projecting two-story bay. Sheathed in non-original vinyl siding. Multiple shed dormers on the north (side) elevation. Paired windows on the second story of the façade. Full-width, one-story, enclosed porch with hipped roof. *One-story frame garage, 1909.*

53 *Queen Anne residence, 1911.* John W. Scanlon, builder. Two-story, single-family frame house with front-facing gable roof. Sheathed in non-original vinyl siding. Paired windows on the second story of the façade. Full-width, one-story, enclosed porch with hipped roof. *One-story frame garage, 1916.*

57-59 *Colonial Revival residence, 1900.* Two-and-a-half-story, multi-family frame house with front-facing pitched roof and cross gable over projecting three-story bay. Sheathed in non-original vinyl siding. Gabled dormers on the north (side) elevation. Paired windows in the gable end. Full-width, two-story, enclosed porch with hipped roof. *One-story frame garage, c. 1900.*

61-63 *Colonial Revival residence, 1905.* John W. Scanlon, builder. Two-and-a-half-story, multi-family frame house with front-facing gambrel roof, cross gambrels, and cornice returns. Sheathed in wood shingles. Tripartite windows on the first and second stories of the façade and Palladian window in the gable end. Full-width, one-story porch with hipped roof and shingled square supports; second-story porch above has shingled square supports and a flat roof.

65-67 *Colonial Revival residence, 1905.* John W. Scanlon, builder. Two-and-a-half-story, multi-family frame house with front-facing pitched roof, cross gable, and corner turret with octagonal spire roof. Sheathed in non-original vinyl siding. Tripartite windows on the first and second stories of the façade and in the gable end. Full-width, one-story porch with paired Doric supports and hipped roof; second-story porch above is enclosed and has a pedimented gable roof. *One-story frame garage, 1921.*

69-73 *Tudor style apartment building, 1926.* George A. Zunner, architect (Hartford). M.A. Paonessa, builder. Three-story, multi-family, brick tenement with U-shaped plan, yellow brick façade, concrete coping, and flat roof. Tudor-style shaped parapets centered on the end of the central block and north wing. Paired windows with

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concrete sills on the first, second, and third stories of the façade of the central block. Concrete door surround with Tudor details and arched entry.

- 77 *Queen Anne residence*, 1906. John W. Scanlon, builder. Two-story, single-family frame house with front-facing gable roof. Sheathed in non-original aluminum siding. Full-width, one-story porch with shed roof and turned spindle supports. *One-story frame garage*, 1908.
- 79-81 *Colonial Revival residence*, 1912. Carlson and Torell, builders. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross gambrels over projecting three-story bays. Sheathed in non-original vinyl siding. Cutaway three-sided bay on the second story. Tripartite window on the third story of the façade. Full-width, one-story enclosed porch with hipped roof; second-story porch above is enclosed and has a wide entablature and hipped roof. *One-story frame garage*, 1921.
- 83 *Colonial Revival residence*, 1907. John W. Scanlon, builder. Two-story, multi-family frame house with front-facing gambrel roof and cross-gambrel over projecting two-story bay. Sheathed in non-original vinyl siding. Gabled dormer on the north (side) elevation. Paired windows on the second story of the façade. Full-width, one-story, porch with hipped roof, cross-gable pediment, and Doric supports. *One-story frame garage*, 1917.
- 87-89 *Colonial Revival residence*, 1919. Fred C. Walz, architect (Hartford). Eli M. Moses, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross gambrels. First story is faced with stucco while the upper stories are sheathed in wood shingles. Two-story bay on the south (side) elevation. Tripartite windows on the first, second, and third stories of the façade. Full-width, one-story porch with hipped roof and paired Doric supports; second-story porch above has paired Doric supports and an upper-porch balustrade framing the third-floor balcony.
- 91-93 *Colonial Revival residence*, 1900. Henry L. Bowles, builder. Two-and-a-half-story, single-family frame house with hipped roof, projecting cross-gable with pitched roof, and hipped dormer. Sheathed in wood shingles. Paired windows in the dormer. Full-width, one-story porch with hipped roof and paired Doric supports.
- 107 *Colonial Revival residence*, 1909. Carl F. Dean, builder. Two-and-a-half-story, single-family frame house with hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Two-story bay on the south (side) elevation. Paired windows in the dormers. Full-width, one-story enclosed porch with hipped roof. *One-story frame garage*, 1911.
- 109 *Colonial Revival residence*, 1905. John W. Scanlon, builder. Two-and-a-half-story, multi-family frame house with front-facing pitched roof and cross gables. Sheathed in wood shingles. Two-story bay on the south (side) elevation.

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Tripartite window in the gable end. Full-width, one-story porch with square supports and hipped roof.

115-117

Tudor Revival apartment building, 1926. Berenson and Moses, architects (Hartford). T.J. Morrissey, builder. 3-story, multi-family, 3-ranked, brick tenement with yellow-brick façade; shaped, central parapet; concrete coping; and flat roof. Façade fenestration has concrete sills, lintels, and frames. Tripartite windows on the first, second, and third stories of the façade and paired windows on the second and third stories above the entry. Concrete door surround and label mold with flattened arch entry.

119-121

Tudor Revival apartment building, 1926. Berenson and Moses, architects (Hartford). T.J. Morrissey, builder. Three-story, multi-family, three-ranked brick tenement with yellow-brick façade; shaped, central parapet; concrete coping; and flat roof. Façade fenestration has concrete sills, lintels, and frames. Tripartite windows on the first, second, and third stories of the façade and paired windows on the second and third stories above the entry. Concrete door surround and label mold with flattened arch entry.

123-125

Tudor Revival apartment building, 1926. Berenson and Moses, architects (Hartford). T.J. Morrissey, builder. Three-story, multi-family, three-ranked brick tenement with yellow-brick façade, castellated roofline, concrete coping; and flat roof. Façade fenestration has concrete sills and brick lintels with keystones. Paired windows on the first, second, and third stories of the façade and paired windows on the second and third stories above the entry. Concrete, arched door surround.

141-143

Colonial Revival residence, 1922. George A. Zunner, architect (Hartford). C., A., and S. Camilleri, builders. Two-and-a-half-story, single-family frame house with hipped roof and hipped dormers. Sheathed in non-original aluminum siding. Two-story bay on the north (side) elevation. Tripartite windows on the first and second story of the facade. Full-width, one-story, partially enclosed porch with solid upper-porch balustrade; second-story porch above is enclosed and has a hipped roof.
One-story frame garage, 1924.

145-147

Colonial Revival residence, 1922. Dunkelberger and Gelman, architects (Hartford). Jack Bort, builder. Two-and-a-half-story, single-family frame house with hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Two-story bays on the north and south (side) elevations. Paired windows in the dormers. Partial-width, two-story enclosed porch with hipped roof. One-story arcaded entry porch with hipped roof.
One-story frame garage, 1922.

149-151

Colonial Revival residence, 1924. Dunkelberger and Gelman, architects (Hartford). Calabro Brothers, builders. Two-and-a-half-story, single-family brick and frame

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house with gable-on-hip roof and hipped dormers. The first story is brick, while the upper floors are sheathed in non-original vinyl siding. Projecting three-sided bay centered on the second story of the facade. Paired windows in the dormers and half-round window in the gable end. Full-width, one-story, enclosed brick porch with flat roof.

One-story frame garage, 1924.

153-155

Colonial Revival residence, 1924. George A. Zunner, architect (Hartford). Jack Bort, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof, cross gambrels, and cornice returns. Sheathed in wood shingles. Tripartite windows on the second and third stories of the facade. Full-width, one-story, partially enclosed porch with hipped roof and cross gable; second- and third-story porches above are enclosed and have a pitched roof with cornice returns.

One-story frame garage, 1924.

159

Christ Church of Deliverance. Modernist religious building, 1955. Two-story religious facility with poured concrete foundation, brick walls, and flat roof. Narrow two-story windows broken by aluminum muntins. Five-unit ribbon windows on the first story of the south (side) elevation with arched, tripartite windows above. Rectangular brick steeple and cantilevered awning on the facade. Rectangular two-story block with front-facing gable roof attached to the north (side) elevation.

175

Italianate residence, c. 1875. Two-story, multi-family frame house with widely overhanging hipped roof and cross-gable rear wing. Sheathed in non-original composite shingles. Tall, narrow fenestration throughout. Full-width, one-story enclosed porch with hipped roof and cross gable over the entry. One-story enclosed entry porch with shed roof on the south (side) elevation.

181

Colonial Revival residence, 1929. Adolf Feinberg, architect (Hartford). Louis Ress, builder. Two-story, single-family brick house with side-gabled roof and hipped dormer. Tripartite window on the first story of the facade and in the dormer. One-story entry porch with hipped roof, wide entablature, and Doric supports. Partial-width, two-story porch with flat roof on the south (side) elevation.

One-story frame garage, c. 1929.

183-185

Colonial Revival residence, 1906. Herman Mahl, builder. Two-and-a-half-story, multi-family brick house with brownstone foundation, front-facing pitched roof, cross gable wings, and cornice returns. Two-story bays on the north and south (side) elevations. Fenestration throughout has brownstone sills and brick segmental arches above. Full-width, one-story, enclosed wrap-around porch with hipped roof; second-story porch above is enclosed and has a hipped roof.

One-story frame garage, 1919.

187-189

Colonial Revival residence, 1922. Daniel A. Guerriero, architect (Hartford). Samuel Berman, builder. Two-and-a-half-story, single-family frame house with hipped

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roof and hipped dormers. Sheathed in non-original aluminum siding. Two-story bay on the north (side) elevation. Tripartite windows on the first and second story of the facade. Full-width, one-story porch with hipped roof and square supports; second-story porch above is enclosed and has a flat roof.

One-story frame garage, 1922.

197 *Greek Revival residence, c. 1875.* Two-and-a-half-story, multi-family frame house with front-facing, pedimented gable roof and two-story rear block with pitched roof. Sheathed in non-original composite shingles. Rectangular multi-pane window in the gable end. Full-width, one-story, enclosed wrap-around porch with flat roof.

205 *Bungalow style residence, 1917.* J. Miller, architect (Hartford). Christian Potholm, builder. One-and-a-half-story, single-family frame house with widely overhanging side-gabled roof and wide dormer with widely overhanging shed roof. Sheathed in non-original aluminum siding. Three-sided bay with pitched roof on the second story of the south (side) elevation. Tripartite windows on the first story of the facade and in the dormer. One-story enclosed entry porch with pitched roof. Partial-width, one-story sun porch with pitched roof.

One-story frame garage, 1917.

207-209 *Colonial Revival residence, 1916.* Albert Erikson, builder. Two-and-a-half-story, multi-family frame house with hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Two-story bay on the south (side) elevation. Cutaway bay on the second story. Tripartite windows in the dormer. Full-width, one-story porch with hipped roof and Doric supports; second-story porch above is enclosed and has a flat roof.

One-story frame garage, 1916.

211-213 *Colonial Revival residence, 1922.* Nathan Katz, architect (Hartford). Harry Palton, builder. Two-and-a-half-story, multi-family frame house with hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Paired windows in the dormer. Full-width, one-story porch with hipped roof, square supports, and cross gable; second-story porch above is enclosed and has a flat roof.

One-story frame garage, 1922.

215-217 *Colonial Revival residence, 1922.* Louis Schoolnick, builder. Two-and-a-half-story, multi-family frame house with hipped roof and hipped dormers. Sheathed in non-original aluminum siding. Paired windows in the dormers. Full-width, two-story porch with flat roof. First story of the porch has square supports while the second story is enclosed.

One-story frame garage, 1922.

229-231 *Colonial Revival residence, 1927.* Berenson and Moses, architects (Hartford). N. Gordon, builder. Two-and-a-half-story, multi-family frame house with side-gabled roof, projecting cross-gable with pitched roof, gabled dormer, and cornice returns.

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Sheathed in non-original vinyl siding. Paired windows on the first and second story of the façade and in the dormer. Half-round window in the front-facing gable. Pedimented door surround.

- 235 *Colonial Revival residence*, 1916. Christian Potholm, builder. Two-and-a-half-story, single-family frame house with widely overhanging hipped roof and hipped dormer. Sheathed in non-original aluminum siding. Paired windows on the second story of the facade. Full-width, one-story, enclosed porch with hipped roof and square supports.
- 239 *Colonial Revival residence*, 1924. W.E. Becker, architect (Hartford). John Kinirey, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in non-original composite shingles. Paired windows on the first story of the façade. Gabled portico with curved underside and bracket supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation. Sidelights flanking the entry.
One-story frame garage, c. 1924.
- 249-251 *Greek Revival residence*, c. 1850. Two-and-a-half-story, multi-family frame house with front-facing, pedimented gable roof and two-and-a-half-story, cross-gable rear block. The first story is faced with stucco while the second story is sheathed in non-original composite shingles. One-story entry porch with hipped roof and iron supports.
One-story frame garage, 1905.
- 253-255 *Colonial Revival residence*, 1924. Peter Thompson, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with tripartite window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with pitched roof and Doric supports.
One-story frame garage, 1924.
- 259-261 *Colonial Revival residence*, 1927. Golden-Storrs, and Company, architects (Hartford). J. Wagman, builder. Two-and-a-half-story, multi-family brick house with hipped roof. Front-facing hipped dormer with paired window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with flat roof, Doric supports, and upper-porch balustrade.
One-story frame garage, 1927.
- 263-265 *Colonial Revival residence*, 1940. Joseph E. Kane, architect (Hartford). Pleasant View Corporation, builders. Two-and-a-half-story, multi-family brick and frame house with front-facing gable roof. The façade is brick while the remaining elevations are sheathed in non-original vinyl siding. Two-story entry porch with pedimented gable roof and Doric supports. Pedimented door surround.

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- 271-273 *Colonial Revival residence*, 1928. Burton A. Sellew, architect (Hartford). Samuel Berman, builder. Two-and-a-half-story, multi-family brick house with hipped roof and hipped dormers. Tripartite window in the front-facing dormer. Full-width, one-story enclosed porch with hipped roof; second-story porch above is enclosed and has a flat roof.
One-story frame garage, 1928.
- 275-277 *Colonial Revival residence*, 1924. Berenson and Moses, architects (Hartford). Grabovsky and Mott, builders. Two-and-a-half-story, multi-family frame house with front-facing gable roof and gabled dormers. Sheathed in non-original vinyl siding. Paired window in the gable end. Full-width, two-story porch with hipped roof. First story of the porch is arcaded and has square supports while the second-story porch above is enclosed.
One-story frame garage, 1924.
- 279-281 *Colonial Revival residence*, 1924. Golden-Storrs, and Company, architects (Hartford). H. Kleper, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and hipped dormers. Sheathed in non-original vinyl siding. Paired window in the gable end. Full-width, two-story porch with flat roof. First story of the porch is arcaded and has square supports while the second-story porch above is enclosed.
- 283-285 *Colonial Revival residence*, 1924. Golden-Storrs, and Company, architects (Hartford). H. Kleper, builder. Two-and-a-half-story, multi-family frame house with front-facing hip-on-gable roof and hipped dormers. Sheathed in non-original aluminum siding. Paired window in the gable end and dormers. Full-width, two-story enclosed porch with flat roof.
One-story frame garage, 1924.
- 289 *Colonial Revival residence*, 1907. W.J. Simms, builder. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof. Sheathed in non-original vinyl siding. Hipped and gabled dormers. Three-sided bay on the first story of the south (side) elevation. Tripartite window in front-facing dormer. Full-width, one-story porch with flat roof and Doric supports.
One-story frame garage, c. 1907.
- 295-297 *Colonial Revival residence*, 1940. Walter Bingham, builder. Two-story, multi-family five-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimneys on the north and south (side) elevations. Classical door surround with wide entablature and dentilled cornice. Sidelights flank the entry.
One-story frame garage, 1940.
- 301 *Colonial Revival residence*, 1909. John Rowley, builder. Two-and-a-half-story, multi-family frame house with front-facing gambrel roof, cornice returns, and

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shed dormers. Sheathed in horizontal board siding. Palladian window in the gable end. Three-sided bay with hipped roof on the first story of the façade. One-story entry porch with hipped roof and square supports.

One-story frame garage, 1926.

307-309

Colonial Revival residence, 1927. M. Heffler, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with tripartite window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. Partial-width, two-story enclosed porch with shed roof.

One-story frame garage, 1927.

311-313

Colonial Revival residence, 1924. Louis Schwartz, builder. Two-and-a-half-story, multi-family brick house with front-facing gable roof and gabled dormers. Tripartite window in the gable end. Full-width, two-story enclosed porch with flat roof.

One-story frame garage, 1924.

315-317

Colonial Revival residence, 1924. Louis Schwartz, builder. Two-and-a-half-story, multi-family brick house with yellow-brick façade and front-facing gable roof. Gabled as well as shed dormers. Tripartite windows on the first and second stories of the façade and paired window in the gable end. Gabled portico with bracket supports.

One-story frame garage, 1924.

325

Colonial Revival residence, 1909. John Rowley, builder. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Paired windows on the first stories of the façade and in the dormer. Full-width, one-story porch with hipped roof, cross gable, wide entablature, and Doric supports.

339

Rehobeth Church of God. Non-contributing religious building, 1964.

343-345

Colonial Revival residence, 1917. Charles Behnfield, builder. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof, cross gable over projecting two-story bay, and hipped dormers. Sheathed in non-original vinyl siding. Tripartite windows on the first and second stories of the façade and paired window in the dormer. Full-width, one-story porch with hipped roof, wide entablature, and Doric supports; second-story porch above has a flat roof and Doric supports.

349-351

Colonial Revival residence, 1919. Burton A. Sellew, architect (Hartford). Edward J. Holl, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cornice returns, and cross gables. Sheathed in non-original vinyl siding. Tripartite window on the second story of the façade and in the gable end. Two-story bay on the north (side) elevation. Full-width, one-story porch with hipped

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roof, wide entablature, and paired Doric supports; second-story porch above is enclosed and has a pedimented gable roof.

One-story frame garage, 1923.

363

Colonial Revival residence, 1912. George A. Zunner, architect (Hartford). Blake and Madsen, builders. Two-and-a-half-story, single-family frame house with hipped roof. Sheathed in non-original vinyl siding. Two-story, three-sided bay on the façade. Tripartite window in the dormer. Partial-width, one-story wrap-around porch with hipped roof, pedimented cross gable, wide entablature, and paired Doric supports.

One-story frame garage, c. 1912.

365

Neoelectic residence, 1957. Peter G. Minietti and Sons, builders. Two-story, single-family frame house with hipped roof and hipped dormers. Faced with brick veneer. Aluminum awning over the entry. One-car garage at the southern end of the facade.

367

Colonial Revival residence, 1925. Joseph E. Marchetti, architect (Hartford). R.V. Bonadies, builder. Two-story, single-family brick house with hipped roof and wide entablature. Tripartite windows on the first story of the facade. Hipped portico with bracket supports over the entry.

One-story frame garage, c. 1925.

371-373

Colonial Revival residence, 1924. Dunkelberger and Gelman, architects (Hartford). Jacob Kovitsky, builder. Two-and-a-half-story, multi-family frame house with front-facing hip-on-gable roof, cornice returns, and hipped dormers. Sheathed in non-original vinyl siding. Tripartite window on the second story of the façade and paired windows in the gable end and dormers. Full-width, one-story enclosed porch with hipped roof and cross gable; second-story porch above is enclosed and has a flat roof.

One-story frame garage, 1924.

375-377

Colonial Revival residence, 1917. P.C. Mikkelson, builder. Two-and-a-half-story, multi-family frame house with widely overhanging, front-facing gable roof. Sheathed in wood shingles. Gabled dormers over projecting two-story bays. Paired windows in the gable end. Full-width, two-story porch with widely overhanging pitched roof. First story has paired Doric supports while the second story above is enclosed.

One-story frame garage, 1917.

Blue Hills Avenue, east side:

136-138

Colonial Revival residence, 1924. Dunkelberger and Gelman, architects (Hartford). Benewitz and Heffler, builders. Two-and-a-half-story, multi-family frame house with hipped roof. Shed as well as hipped dormers. Sheathed in non-original

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aluminum siding. Paired windows in the dormers. Two-story cross-gable wing with hipped roof on the south (side) elevation. Partial-width, two-story porch with hipped roof. First story is partially enclosed while the second story above is fully enclosed. One-story entry porches with hipped roofs flanking the front porch.

One-story frame garage, 1924.

142-144

Colonial Revival residence, 1924. Dunkelberger and Gelman, architects (Hartford). Benewitz and Heffler, builders. Two-and-a-half-story, multi-family frame house with hipped roof. Shed as well as hipped dormers. Sheathed in non-original vinyl siding. Paired windows in the dormers. Partial-width, two-story, enclosed porch with flat roof. One-story entry porches with hipped roofs flanking the front porch. *One-story frame garage, 1924.*

146

Colonial Revival residence, 1960. Two-story, multi-family frame house with side-gabled roof. Sheathed in non-original vinyl siding. Paired and tripartite windows on the first and second story of the façade.

148

Colonial Revival residence, c. 1900. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof, hipped dormer, and rear cross-gable wing. Sheathed in non-original aluminum siding. Paired windows in the dormer. Partial-width, one-story, enclosed porch with hipped roof and cross-gable pediment over the entry.

150

Vernacular residence, 1959. Two-and-a-half-story, frame house with front-facing gable roof. Sheathed in wood shingles. Eave line windows on the north and south (side) elevations. *One-story frame garage, c. 1959.*

156-158

Colonial Revival residence, 1920. George A. Zunner, architect (Hartford). Johnson and Carey, builders. Two-and-a-half-story, multi-family frame house with hipped roof. Shed as well as hipped dormers. Sheathed in non-original vinyl siding. Paired windows in the front-facing dormer. Full-width, one-story, enclosed porch with hipped roof; second-story enclosed porch above has a hipped roof. *One-story frame garage, 1920.*

160-162

Colonial Revival residence, 1921. Patrick F. Kersey, builder. Two-and-a-half-story, multi-family brick house with widely overhanging hipped roof and hipped dormers. Tripartite windows on the first, second, and third stories of the façade and in the front-facing dormer. Full-width, one-story porch with hipped roof and square supports; second-story enclosed porch above has a hipped roof. *One-story frame garage, 1922.*

168

Queen Anne residence with Colonial Revival influences, 1890. Two-and-a-half-story, single-family frame house with front-facing gable roof and cross gables over projecting two-story bays. Sheathed in non-original vinyl siding. Secondary front-

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facing gable with pitched roof over projecting two-story three-sided bay. Paired windows in the gable end. Partial-width, one-story, enclosed wrap-around porch with hipped roof.

- 172 *Queen Anne residence with Colonial Revival influences, 1900. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gables over projecting two-story bays, and shed dormers. Sheathed in non-original vinyl siding. Secondary front-facing gable with pitched roof over two-story three-sided bay. Paired windows in the gable end. Partial-width, one-story, enclosed wrap-around porch with hipped roof and cross gable over the entry. One-story frame garage, 1951.*
- 174-176 *Colonial Revival residence, 1922. P.C. Mikkelson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and gabled dormers over projecting two-story bays. Sheathed in wood shingles. Paired windows in the gable end and in the dormers. Full-width, two-story porch with hipped roof and Doric supports. One-story frame garage, 1922.*
- 180-182 *Colonial Revival residence, 1925. Storrs and Feinberg, architects (Hartford). I. Goldenberg, builder. Two-and-a-half-story, multi-family brick house with front-facing gable roof, gabled dormers, and cornice returns. Tripartite windows on the second and third stories of the facade. Full-width, one-story enclosed porch with hipped roof; second-story porch above is enclosed and has a pitched roof. One-story frame garage, 1925.*
- 184-186 *Colonial Revival residence, 1914. Peter Thompson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and gabled dormers. Sheathed in non-original vinyl siding. Two-story bay on the south (side) elevation. Palladian window in the gable end. Full-width, one-story, partially enclosed porch with hipped roof and paired Doric supports; second-story porch above is enclosed and has a flat roof, paired Doric supports, and upper-porch balustrade. One-story frame garage, 1915.*
- 190-192 *Colonial Revival residence, 1924. J.A. McKenzie, architect (Hartford). Schoolnick and Schoolnick, builders. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof and hipped dormers. Sheathed in non-original aluminum siding. Paired windows in the dormers. Full-width, one-story, partially enclosed porch with hipped roof; second-story porch above is enclosed and has a hipped roof. One-story frame garage, 1924.*
- 194-196 *Colonial Revival residence, 1922. Schoolnick and Schoolnick, builders. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof and hipped dormers. Sheathed in non-original aluminum siding. Paired windows in the dormers. Full-width, one-story porch with hipped roof and square supports;*

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second-story porch above is enclosed and has a hipped roof.
One-story frame garage, 1922.

- 200 *Italianate residence, c. 1865.* Two-story, multi-family frame house with overhanging low-pitch hipped roof and two-story rear ell with overhanging low-pitch hipped roof. Sheathed in non-original vinyl siding. Tall, narrow fenestration throughout. Partial-width, one-story wrap-around porch with flat roof and square supports.
- 202-204 *Colonial Revival residence, 1923.* Dunkelberger and Gelman, architects (Hartford). S.C. Boriss Company, buiders. Two-and-a-half-story, multi-family frame house with front-facing gable roof and gabled dormers. Sheathed in wood shingles. Paired windows in the gable end. Full-width, one-story enclosed porch with hipped roof; second story porch above is enclosed and has a hipped roof.
One-story frame garage, 1923.
- 206-208 *Colonial Revival residence, 1917.* Thomas Ratigan, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gable, and gabled dormer over projecting two-story bay. Sheathed in wood shingles. Paired windows in the gable end. Full-width, one-story enclosed porch with hipped roof; second story porch above is enclosed and has a pitched roof.
One-story frame garage, c. 1917.
- 210-212 *Colonial Revival residence, 1917.* Thomas Ratigan, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gable, and gabled dormer over projecting two-story bay. Sheathed in non-original vinyl siding. Paired windows in the gable end. Full-width, one-story porch with hipped roof and paired Doric supports; second story porch above is enclosed and has a hipped roof.
One-story frame garage, c. 1917.
- 214-216 *Colonial Revival residence, 1916.* Thomas Ratigan, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gable, and gabled dormer over projecting two-story bay. Sheathed in non-original vinyl siding. Full-width, one-story porch with hipped roof and arcaded square supports; second story porch above is enclosed and has a pedimented gable roof.
One-story frame garage, c. 1916.
- 218-220 *Colonial Revival residence, 1916.* Thomas Ratigan, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gable, and gabled dormer over projecting two-story bay. Sheathed in non-original vinyl siding. Full-width, one-story, partially enclosed porch with hipped roof and cross-gable pediment; second story porch above is enclosed and has a gable roof.
One-story frame garage, 1921.
- 222-224 *Colonial Revival residence, 1916.* Thomas Ratigan, builder. Two-and-a-half-story,

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multi-family frame house with hipped roof, cross gables, and hipped dormer. Sheathed in non-original composite shingles and siding. Two-story bay on the south (side) elevation. Full-width, one-story, enclosed porch with hipped roof; second story porch above is enclosed and has a hipped roof.

One-story frame garage, 1921.

240

Four buildings found at this address in Hartford Assessor's data:

St. Justin's parish house. Colonial Revival residence, 1914 (alternately listed as 230 Blue Hills Avenue). Reverend Francis P. Nolan, architect (Hartford). William O'Neil, builder. Two-and-a-half-story, single-family brick house with parapeted side-gambrel roof, wide entablature, modillioned cornice, and pedimented dormers. Fenestration throughout has stone sills and keystones. Tripartite window on the second story of the façade above the entry. Portico with flat roof, wide entablature, and paired supports. Sidelights flank the entry.

Jumoke Academy. Vernacular style educational facility, 1950 (alternately listed as 232-248 Blue Hills Avenue). John McMahon, architect (Hartford). G. Cudemo, Inc, builders. Two-and-a-half-story brick school building with concrete coping and flat roof. Slightly projecting entry block with shaped parapet and concrete cross detail above the entry. Fenestration throughout consists of large multi-pane ribbon windows with aluminum muntins.

St. Justin's Church. Late Gothic Revival religious building with Art Deco influences, 1931 (alternately listed as 250 Blue Hills Avenue). Whiton and McMahon, architects (Hartford). Wise and Upson, builders. Multi-story limestone church with cruciform plan possessing a nave, aisles, transepts, and chancel. Campanile with rectangular spire located at the intersection of the nave and north transept. The church has tall arched windows throughout and its coping, spandrels, mullions, arches, lintels, and sills are all of Alabama limestone. There are six tall arched windows on the façade with wrought iron grilles. Similar grilles can be found in the tympanum above the three façade entries.

Jumoke Academy. Modern style educational facility, 1950 (alternately listed as 119 Canterbury Street). Bannon and Antinozzi, architects (Stratford, CT.). Associated Construction Company, builders. Two-and-a-half-story brick school building with aluminum cornice and flat roof. Rear one-story ell with pitched and flat roof sections. One-story, partially enclosed entry porch with flat roof on the façade as well as the south (side) elevation.

278

Colonial Revival residence, 1923. George H. Barrows, architect (Hartford). Porteus Walker Company, builders. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in non-original vinyl siding. Paired windows on the second story of the façade. One-story, three-sided bay with shed roof on the north (side) elevation. Arched portico with bracket supports. Fanlight above the entry. Full-width, one-story sun porch with flat roof on the south (side) elevation.

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One-story frame garage, 1924.

282-284

Colonial Revival residence, 1937. Keith S. Heine, architect (West Hartford, CT). James McCohn, builder. One-and-a-half-story, single-family frame house with steeply-pitched side-gambrel roof and gabled dormers. Sheathed in non-original aluminum siding. Gable wall chimney on the south (side) elevation. Portico with curved roof and square supports.

One-story frame garage, 1937.

288

Greek Revival residence, c. 1850. Two-and-a-half-story, multi-family frame house with front-facing gable roof and rear one-story ell with pitched roof. Sheathed in non-original vinyl siding. Rectangular multi-pane window in the gable end. One-story block with shed roof on the south (side) elevation. One-story entry porch with aluminum shed roof and turned supports.

304-306

Colonial Revival residence with Stick style influences, 1898. Kent Brothers, builders. Two-and-a-half-story, multi-family frame house front-facing gable roof, cross gable, and projecting cross gable over a two-story bay. Sheathed in non-original aluminum siding. Decorative trusses in the gables. Two-story bay on the south (side) elevation. Full-width, two-story porch with hipped roof. The first story of the porch has Doric supports and a wide entablature while the second story is enclosed.

One-story frame garage, 1923.

308-310

Colonial Revival residence, 1925. Oswald Bourke, architect (Hartford). Louis Schwartz, builder. Two-and-a-half-story, multi-family frame house with hipped roof and hipped dormer. Sheathed in non-original vinyl siding. Tripartite windows on the first and second stories of the façade. Full-width, one-story porch with flat roof, square supports, and upper-porch balustrade framing a second-story balcony.

314

Colonial Revival residence, 1923. Berenson and Moses, architects (Hartford). I. Zimmerman, builder. Two-story, single-family frame house with widely overhanging hip-on-gable roof and wide shed dormer. Faced with stucco. Paired and tripartite windows on the first story of the façade and paired windows in the dormer. One-story, three-sided bay with hipped roof on the south (side) elevation. Gabled portico with cornice returns, curved underside, and Doric supports. Sidelights flanking the entry.

One-story frame garage, 1923.

318-320

Colonial Revival residence, 1926. Peter Thompson, builder. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof and hipped dormers. Sheathed in non-original composite shingles. Tripartite windows on the first and second stories of the façade and paired windows in the dormers. Full-width, one-story porch with hipped roof, paired square supports, and wide entablature; second-story porch above has square supports and a hipped roof.

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One-story frame garage, 1926.

334-336

Colonial Revival residence, 1911. Frank W. Whiton, architect (Hartford). John Rowley, builder. Two-and-a-half-story, multi-family frame house with widely overhanging hipped roof, front-facing gabled dormer with cornice returns, and hipped dormers over projecting two-story bays. Sheathed in non-original vinyl siding. Palladian window in the front-facing dormer. Full-width, one-story, enclosed wrap-around porch with hipped roof. Pedimented door surround and sidelights flanking the entry.

338

Colonial Revival residence, 1922. John S. Rowley, architect (Hartford). Frank Sellew, builder. Two-and-a-half-story, single-family frame house with widely overhanging hipped roof and hipped dormers. Sheathed in non-original vinyl siding. Paired windows in the dormers. Full-width, one-story, wrap-around porch with hipped roof, wide entablature, and Doric supports.

344

Colonial Revival residence, 1897. Isaac A. Allen, Jr., architect (Hartford). Two-and-a-half-story, single-family frame house with widely overhanging hipped roof, wide entablature, modillioned cornice, and pedimented dormer with gable roof. Sheathed in non-original vinyl siding. Tripartite windows on the first story of the façade and Palladian window on the second story of the façade above the entry. Paired windows in the dormer. Full-width, one-story porch with hipped roof, wide entablature, and Doric supports. Sidelights flanking the entry and transom light above.

One-story frame garage, 1915.

350

Colonial Revival residence with Queen Anne influences, 1901. J.N. Gilbert, builder. Two-and-a-half-story, multi-family frame house with side-gambrel roof and front-facing cross gable. Sheathed in non-original vinyl siding. Projecting three-sided bay with multi-sided spire roof. Full-width, one-story, enclosed wrap-around porch with hipped roof and wide entablature.

One-story frame garage, 1930.

364

Bungalow style residence with Craftsman influences, 1916. William Adams, builder. One-and-a-half-story, single-family frame house with widely overhanging front-facing gable roof and cross gable. Sheathed in non-original aluminum siding. Rectangular multi-pane window in the gable end. Gable wall rubble chimney on the façade. Partial-width, one-story, wrap-around porch with shed and pitched roof sections, exposed rafter tails, rubble piers, and square supports.

370-372

Colonial Revival residence, 1926. Berenson and Moses, architects (Hartford). Harry Shor, builder. Two-and-a-half-story, multi-family brick house with hipped roof and hipped dormers. Paired windows on the first and second story of the facade. Two-story cross-gable wing with hipped roof on the south (side) elevation. Gabled portico with curved underside and Doric supports.

One-story frame garage, 1926.

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376-378

Colonial Revival residence, 1926. Berenson and Moses, architects (Hartford). Harry Shor, builder. Two-and-a-half-story, multi-family brick house with hipped roof and hipped dormers. Paired windows on the first and second story of the facade. Two-story cross-gable wing with hipped roof on the south (side) elevation. Gabled portico with curved underside and Doric supports.
One-story frame garage, 1926.

380

Colonial Revival residence, 1914. F.D. Kent, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in non-original vinyl siding. One-story ell with flat roof on the north (side) elevation. Paired windows in the dormer. One-story enclosed entry porch with arched roof.
One-story frame garage, 1915.

Canterbury Street, west side:

15

Colonial Revival residence, 1924. George A. Zunner, architect (Hartford). Gordon and Wagman, builders. Two-and-a-half-story, single-family, three-ranked frame house with hipped roof and hipped dormer. Sheathed in non-original vinyl siding. Paired windows on the first and second story of the facade. Palladian window above the entry. Arched portico with bracket supports. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1924.

21

Ranch style residence, 1953. Fred Bennett, builder. One-story, single-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in wood shingles. Gable wall chimney on the south (side) elevation. Multi-pane picture window on the facade of the main block and single window on the facade of the front-facing gable. One-story recessed porch with iron support at the southeast corner of the front-facing gable.
One-story frame garage, c. 1953.

27

Ranch style residence, 1953. Fred Bennett, builder. One-story, single-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Multi-pane picture window on the facade of the main block and single window on the facade of the front-facing gable. One-story recessed porch with iron support at the southeast corner of the front-facing gable.
One-story frame garage, c. 1953.

31

Colonial Revival residence, 1926. Fred C. Walz, architect (Hartford). J.H. Clark, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Paired windows on the first and second story of the facade. Gabled

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portico with bracket supports. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.

One-story frame garage, 1940.

- 35 *Mixed "Minimal Traditional" residence, 1951.* William Wilkins, architect (Hartford). Holger Bach, builder. One-and-a-half-story, single-family brick house with side-gabled roof and front-facing cross-gable wing. Tripartite windows on the façade of the front-facing gable wing and single window above. One-car garage at the southern end of the main block.
- 41 *Colonial Revival residence, 1951.* Kane and Fairchild, architects (Hartford). Frank E. Schoolnick, builder. Two-story, single-family frame house with side-gabled roof and second story overhang. Sheathed in horizontal board siding. Gable wall chimney on the north (side) elevation. Tripartite picture window on the first story of the façade. Aluminum awning with iron supports over the entry. One-car garage at the southern end of the home.
- 45 *Colonial Revival residence, 1951.* Kane and Fairchild, architects (Hartford). Frank E. Schoolnick, builder. Two-story, single-family frame house with side-gabled roof and second story overhang. Sheathed in horizontal board siding. Gable wall chimney on the north (side) elevation. Tripartite picture window on the first story of the façade. Aluminum awning over the entry. One-car garage at the southern end of the home.
- 49 *Colonial Revival residence, 1940.* Julius Berenson, architect (Hartford). B.N. Benewitz, builder. Two-story, single-family frame house with side-gabled roof and second story overhang. Sheathed in wood shingles. Gable wall chimney on the south (side) elevation. Tripartite picture windows on the first story of the façade. Partial-width, one-story sun porch with pitched roof on the south (side) elevation. *One-story frame garage, 1940.*
- 55 *Colonial Revival residence, 1924.* Joseph M. Howard, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled roof, cornice returns, and gabled dormers. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Paired windows above the entry and in the dormers. Pedimented portico with square supports. Partial-width, one-story sun porch with flat roof on the south (side) elevation. *One-story frame garage, 1925.*
- 59 *Colonial Revival residence with Prairie influences, 1925.* Joseph M. Howard, builder. Two-and-a-half-story, single-family frame house with widely overhanging, flared hipped roof with paired brackets and hipped dormer. Faced with stucco. Paired windows above the entry and in the dormer. One-story entry porch with hipped roof, wide entablature, and Doric supports. Multi-pane sidelights flanking the entry. Partial-width, one-story sun porch with hipped roof on the east (front) elevation.

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One-story frame garage, 1925.

- 63 *Colonial Revival residence, 1925.* Joseph M. Howard, builder. Two-story, single-family, three-ranked frame house with side-gabled roof and cornice returns. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Paired windows above the entry. Pedimented portico with square supports. Multi-pane sidelights flanking the entry. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1925.
- 67 *Bungalow style residence, 1928.* Adolf Feinberg, architect (Hartford). I.G. Pessin, builder. One-and-a-half-story, single-family brick house with hipped roof and hipped dormer. Dormer sheathed in wood shingles. Four-unit window on the first story of the facade. One-story entry porch with hipped roof and square brick supports. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1928.
- 73 *Colonial Revival residence, 1930.* Adolf Feinberg, architect (Hartford). Morris Juster, builder. Two-story, single-family brick house with side-gabled roof. Four-unit window on the first story of the facade. Pedimented door surround. Partial-width, one-story sun porch with pitched roof on the south (side) elevation.
One-story frame garage, 1930.
- 77 *Colonial Revival residence, 1927.* George A. Zunner, architect (Hartford). A. Greenburg, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled roof and cornice returns. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Tripartite windows on the first story of the facade. One-story semi-circular portico with wide entablature, Doric supports, and iron balustrade above. Entry flanked by sidelights with wide fanlight above.
One-story frame garage, 1927.
- 81 *Tudor Revival residence, 1929.* Joseph W. Clark, builder. Two-story, single-family frame house with side-gabled roof and two projecting cross gables with long slope pitched roofs. Main block and primary cross gable are sheathed in wood shingles. First story of the secondary cross gable is brick while the second story is half-timbered and faced with stucco. Brick chimney centered on the facade. Paired and tripartite windows on the first story of the facade.
One-story frame garage, 1929.
- 85 *Tudor Revival residence, 1925.* William J. O'Connor, builder. Two-and-a-half-story, single-family frame house with front-facing, long slope, varied eave-line gable roof and bracketed upper-story overhang. Faced with stucco. Uppermost half-story has half-timbering. Tripartite window on the second story of the facade and paired windows in the gable end. One-and-a-half-story, enclosed brick entry

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porch with front-facing gable roof, arched entry, and half-timbering in the gable end.

One-story frame garage, c. 1925.

91 *Colonial Revival residence with Tudor Revival influences, 1925.* William J. O'Connor, builder. Two-and-a-half-story, single-family frame house with long-slope, varied eave-line hipped roof, and hipped dormer. Sheathed in non-original vinyl siding. Tripartite windows on the first story of the façade and paired windows in the dormer. One-story, enclosed entry porch with flat roof and bracket supports. *One-story frame garage, 1925.*

95 *Tudor Revival residence, 1925.* William J. O'Connor, builder. Two-and-a-half-story, single-family frame house with front-facing, long slope gable roof with varied eave-line heights. First story of the façade is faced with brick veneer while the remainder of the home is sheathed in non-original vinyl siding. Tripartite windows on the first story of the façade and in the gable end. Paired windows on the first and second story of the façade. One-story entry porch with front-facing gable roof, half-timbering, and trellis supports. *One-story frame garage, 1926.*

135 *Colonial Revival residence with Gothic influences, 1920.* Edward T. Wiley, architect (Hartford). J.O. Osterlund, builder. One-and-a-half-story, single-family frame house with side-gabled roof, centered gable, and inset shed dormers. Sheathed in non-original vinyl siding. Gable wall chimneys on the north and south (side) elevations. Paired windows on the first story of the façade. One-story porch with shed roof and Doric supports on the north elevation.

Canterbury Street, east side:

16 *Colonial Revival residence, 1926.* Berenson and Moses, architects (Hartford). William J. O'Connor, builder. Two-and-a-half-story, single-family frame house with hipped roof, modillioned cornice, and hipped dormer. Faced with stucco. Tripartite windows on the first and second story of the façade and Palladian window above the entry. Arched portico with curved underside and square supports. Multi-pane sidelights flanking the entry and fanlight above. Full-width, one-story sun porch with hipped roof on the south (side) elevation. *One-story frame garage, 1926.*

20 *Colonial Revival residence, 1926.* Joseph E. Marchetti, architect (Hartford). R.V. Bonadies, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in horizontal board siding. Paired windows on the first story of the façade and in the gable ends. Gabled portico with curved underside and square supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation. *One-story frame garage, 1926.*

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- 24 *Colonial Revival residence, 1926. William J. O'Connor, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in wood shingles. Paired windows on the first story of the façade and above the entry. Gabled portico with iron supports. Partial-width, one-story sun porch with pitched roof on the south (side) elevation. One-story frame garage, 1927.*
- 28 *Colonial Revival residence, 1926. Berenson and Moses, architects (Hartford). Louis Kaplan, builder. Two-and-a-half-story, single-family, five-ranked frame house with side-gabled roof and gabled dormers with cornice returns. Faced with stucco. Gabled door surround with cornice returns and recessed arched entry. Fanlight above the entry. One-story frame garage, 1926.*
- 34 *Colonial Revival residence, 1927. Berenson and Moses, architects (Hartford). I.G. Pessin, builder. Two-and-a-half-story, single-family frame house with hipped roof. Faced with stucco. Front-facing hipped dormer with paired window. Paired windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with pitched roof, curved underside, and iron supports. One-story frame garage, 1927.*
- 38 *Colonial Revival residence, 1924. Frederick H. Gowing, architect (Boston, MA.). Robert W. Barrett, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in horizontal board siding. Tripartite windows on the first story of the façade and above the entry. Gabled portico with curved underside and bracket supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation. One-story frame garage, 1924.*
- 42 *Colonial Revival residence, 1926. George A. Zunner, architect (Hartford). M. Levine, builder. Two-and-a-half-story, single-family brick house with hipped roof and wide entablature. Front-facing hipped dormer with paired window. Tripartite window on the first story of the façade and paired windows above. One-story entry porch with flat roof, wide entablature, Doric supports, and upper-porch balustrade. One-story frame garage, 1927.*
- 48 *Colonial Revival residence, 1927. Daniel A. Guerriero, architect (Hartford). Rocco C. Zito, builder. Two-story, single-family brick house with side-gabled roof. Tripartite windows on the first story of the façade. Gabled door surround with cornice returns and recessed arched entry. Sidelights flanking the entry and fanlight above. One-story frame garage, 1927.*

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- 50 *Colonial Revival residence*, 1928. Daniel A. Guerriero, architect (Hartford). Rocco C. Zito, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gabled portico with cornice returns, curved underside, and Doric supports. Fan above the entry.
One-story frame garage, 1928.
- 56 *Colonial Revival residence*, 1921. Harlan P. Waterman, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in horizontal board siding. Tripartite windows on the first story of the façade. Pedimented entry porch with wide entablature and Doric supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1926.
- 60 *Colonial Revival residence*, 1927. Frank Sellew, builder. Two-story, single-family, five-ranked brick house with side-gabled roof and cornice returns. Gable wall chimneys on the north and south (side) elevations. One-story enclosed brick entry porch with gable roof and cornice returns.
One-story frame garage, 1927.
- 66 *Colonial Revival residence*, 1921. Buck and Sheldon, architects (Hartford). Bent-Bartlet Company, builders. Two-story, single-family frame house with widely overhanging hipped roof. Faced with stucco. Tripartite windows on the first story of the façade and paired windows above the entry. Gabled portico with cornice returns, curved underside, and bracket supports.
One-story frame garage, 1921.
- 72 *Colonial Revival residence*, 1925. Joseph W. Clark, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Paired windows on the first story of the façade. One-story enclosed entry porch with gable roof, cornice returns, and sidelights flanking the entry. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1925.
- 76 *Colonial Revival residence*, 1925. Joseph W. Clark, builder. Two-story, single-family frame house with side-gabled roof. Sheathed in non-original aluminum siding. Gable wall chimney on the south (side) elevation. Paired windows on the second story of the façade. Full-width, one-story enclosed porch with shed roof.
One-story frame garage, 1925.
- 80 *Colonial Revival residence*, 1924. Joseph W. Clark, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in wood shingles. Paired windows on the first story of the façade and above the entry. Pedimented entry porch with wide entablature and square supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation.

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One-story frame garage, 1925.

- 84 *Colonial Revival residence, 1925.* Joseph W. Clark, builder. Two-and-a-half-story, single-family frame house with side-gabled, pedimented roof and wide shed dormer. Sheathed in non-original aluminum siding. Tripartite windows on the first story of the façade and paired windows above. Pedimented entry porch with wide entablature and Doric supports. Full-width, one-story enclosed porch with hipped roof on the south (side) elevation.
One-story frame garage, 1925.
- 88 *Colonial Revival residence, 1924.* Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in horizontal board siding. Paired windows on the first story of the façade. Gabled portico with wide entablature, cornice returns, and square supports. Sidelights flanking the entry. Partial-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1924.
- 96 *Colonial Revival residence, 1930.* Adolf Feinberg, architect (Hartford). Jacob Suisman, builder. Two-and-a-half-story, single-family brick house with side-gabled roof; cornice returns; projecting, centered gable; and gabled dormers. Gable wall chimney on the north (side) elevation. Tripartite windows on the first story of the façade and Palladian window on the second story of the façade above the entry. Semi-circular portico with flat roof, wide entablature, Doric supports, and iron balustrade above.
One-story frame garage, 1930.
- 100 *Tudor Revival residence, 1937.* Joseph Gelman, architect (Hartford). Adolf Bahler Jr., builder. Two-story, single-family brick house with steeply-pitched hip-on-gable roof and dominant front-facing cross gable. Wide multi-pane picture windows on the first and second story of the façade and narrow multi-pane window in the gable end.
- 108 *Colonial Revival residence, 1936.* J. Marchette, builder. Two-story, single-family frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimney on the south (side) elevation. Three-sided bay window on the first story of the façade. Pedimented entry porch with wide entablature and Doric supports. Attached garage with side-gabled roof.
- 112 *Colonial Revival residence, 1922.* Harrison and Baldwin, architects (New Haven, CT). C.C. Kilby, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof, flared eaves, and full-width shed dormer. Sheathed in vinyl siding. Tripartite window on the first story of the façade. Gabled portico with cornice returns, curved underside, and bracket supports.
- 116 *Colonial Revival residence, 1921.* Harrison and Baldwin, architects (New Haven,

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CT). C.C. Kilby, builder. Two-story, single-family, three-ranked brick house with side-gabled roof. Brick arches above the fenestration on the first story of the façade. Gable wall chimney on the south (side) elevation. Recessed, arched entry with fanlight above.

One-story frame garage, 1921.

120 *Tudor Revival residence, 1923.* Harrison and Baldwin, architects (New Haven, CT). C.C. Kilby, builder. Two-story, single-family frame house with steeply-pitched side-gabled roof, front-facing cross gable with steeply-pitched gable roof, and wide shed dormer. Faced with stucco. Gable wall chimney on the south (side) elevation. Five-unit window on the first story of the façade. Segmental-arch framing the entry.

One-story frame garage, 1923.

124 *Colonial Revival residence, 1922.* Henry W. Walsche, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in wood shingles. Paired windows on the first story of the façade. Gabled portico with curved underside and bracket supports. Full-width, one-story porch with shed roof on the south (side) elevation.

One-story frame garage, 1924.

Colebrook Street, north side:

14 *Colonial Revival residence, 1925.* D. Paul Vaccari, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in wood shingles. Tripartite windows on the first story of the façade and paired windows in the dormer above the entry. Three-sided bay window on the first story of the east (side) elevation. Gabled portico with cornice returns, curved underside, and Doric supports. Full-width, one-story sun porch with pitched roof on the west (side) elevation.

One-story frame garage, 1925.

20 *Colonial Revival residence with Tudor influences, 1928.* George H. Barrows, architect (Hartford). R.G. Bent, builder. Two-story, single-family frame house with side-gabled roof and steeply-pitched, front-facing cross gable with variable eave heights and arcaded wing. Sheathed in non-original aluminum siding. Paired windows on the first story of the façade and three-sided bay window on the east (side) elevation. Arcaded wing extends over a one-story sun porch. The enclosed entry porch has a pitched roof and arched entry.

One-story frame garage, 1928.

24 *Colonial Revival residence, 1926.* Walter T. Arnold, architect (Meriden, CT). A.Y. Bergman, builder. Two-story, single-family, three-ranked brick house with side-

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gabled roof and centered gable. Gable wall chimney on the west (side) elevation. Arched multi-pane window with keystone on the second story of the façade above the entry. One-story enclosed entry porch with wide entablature, Doric supports, and iron balustrade above. Porch is enclosed with multi-pane windows. Partial-width, one-story sun porch with flat roof on the west elevation.

One-story frame garage, 1926.

28

Tudor Revival residence, 1928. George A. Zunner, architect (Hartford). T. Chader, builder. Two-and-a-half-story, single-family brick house with side-gabled roof and steeply-pitched, centered gable. Tripartite window on the first story of the façade and paired windows on the second story and in the front-facing gable. Small arched window in the front-facing gable. One-story enclosed brownstone entry porch with pitched roof and brownstone arch over the recessed doorway. Partial-width, one-story sun porch with pitched roof on the west (side) elevation.

One-story frame garage, 1928.

32

Colonial Revival residence, 1923. Christenson and Desmond, builders. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original composite shingles. Tripartite windows on the first story of the façade. One-story enclosed entry porch with pitched roof. Porch is enclosed with multi-pane windows. One-story, partial-width, enclosed sun porch with hipped roof on the west (side) elevation.

One-story frame garage, 1923.

36

Colonial Revival residence, 1924. Buck and Sheldon, architects (Hartford). Joseph Marcellino, builder. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Sheathed in wood shingles. Tripartite windows on the first story of the façade. Gabled portico with cornice returns, curved underside, and Doric supports. Full-width, one-story sun porch with hipped roof on the west (side) elevation.

One-story frame garage, 1924.

42

Colonial Revival residence, 1925. D. Paul Vaccari, builder. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Sited with façade oriented east, and side (south) elevation facing the street. Sheathed in non-original vinyl siding. Tripartite windows on the first story of the façade and paired windows on the second story above the entry. Gabled portico with curved underside and Doric supports. Partial-width, one-story sun porch with flat roof on the south elevation.

One-story frame garage, 1925.

46

Colonial Revival residence, 1931. Lanman Construction Company, builders. Two-story, single-family, three-ranked brick house with side-gabled roof and narrow cornice. Gable wall chimney on the east (side) elevation. Gabled portico with curved underside and paired Doric supports. Entry flanked by sidelights with fan above.

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One-story frame garage, 1931.

Colebrook Street, south side:

- 15 *Colonial Revival residence, 1937.* Joseph Gelman, architect (Hartford). B.N. Benewitz, builder. Two-story, single-family, three-ranked brick house with side-gabled roof and cross-gable rear wing. Gable wall chimney on the east (side) elevation. Entry flanked by sidelights with fanlight above. One-story, partial-width, enclosed sun porch with flat roof on the east elevation.
- 19 *Colonial Revival residence, 1927.* Berenson and Moses, architects (Hartford). Nathan Budin, builder. Two-and-a-half-story, single-family, five-ranked brick house with side-gabled roof, cross-gable rear wing, gabled dormers, and projecting centered gable with cornice returns. Gable wall chimney on the east (side) elevation. Palladian-style window on the second story of the central pavilion. One-story semi-circular portico with wide entablature, Doric supports, and iron balustrade above. Entry flanked by sidelights with wide fanlight above.
- 23 *Colonial Revival residence, 1927.* Mylchreest and Reynolds, architects (Hartford). Howard Isleib, builder. Two-story, single-family, three-ranked brick house with side-gabled roof. Gable wall chimney on the west (side) elevation. Gabled portico with curved underside and Doric supports. Entry flanked by sidelights with fan above. One-story, partial-width enclosed sun porch with flat roof on the west elevation.
One-story frame garage, 1927.
- 27 *Colonial Revival residence, 1926.* Andrew S. Janet, architect (Hartford). C.E. Larson, builder. Two-story, single-family brick and frame house with steeply-pitched hip-on-gable roof and full-width shed dormer. First story is brick while the second level is faced with stucco. Gable wall chimney on the west (side) elevation. Tripartite windows on the first story of the façade. Paired and tripartite windows on the second story of the façade. Gabled portico with curved underside and Doric supports. Entry flanked by sidelights with fanlight above.
One-story frame garage, 1926.
- 33 *Colonial Revival residence, 1922.* George E. Hayes, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in wood shingles. Tripartite window on the first story of the façade and paired windows in the dormer. Full-width, one-story porch with front-facing gable roof and shingled square supports.
One-story frame garage, 1922.
- 37 *Colonial Revival residence, 1922.* Daniel A. Guerriero, architect (Hartford). Rocco C. Zito, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimney on the west (side)

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elevation. Gabled portico with curved underside and Doric supports. Entry flanked by sidelights with fan above.

One-story frame garage, 1929.

- 41 *Colonial Revival residence, 1922. George F. Johnson, builder. Two-story, single-family frame house with steeply-pitched side-gambrel roof and full-width shed dormer. Sheathed in non-original aluminum siding. Paired windows on the first story of the façade. One-story enclosed entry porch with front-facing gable roof.*
- 47 *Ranch style residence, 1950. William H. Borthwick, architect (Hartford). A.I. Rosenblatt, builder. One-story, single-family brick house with side-gabled roof and front-facing cross-gable wing. Multi-pane picture window on the façade of the main block and single window on the façade of the front-facing gable. One-story entry porch with shed roof and iron supports.*
- 53-55 *Colonial Revival residence, 1953. Robert Nestor, architect (Hartford). Irving Haber, builder. Two-story, single-family frame house with side-gabled roof. Sheathed in aluminum siding. Tripartite window on the first and second story of the façade. One-story entry porch with gable roof and square supports.*

Holcomb Street, south side:

- 121 *Stick style residence, c. 1880. One-and-a-half-story, single-family frame house with widely overhanging side-gabled roof and exposed rafter tails. Rear block with pitched roof and cross gable. The front block is sheathed in board-and-batten siding while the rear portions of the home are sheathed in horizontal board siding. Arched crossbracing with finials on the gable ends. Paired windows and diagonal stickwork on the façade. Gabled portico with detailed crossbracing and brackets. One-story, enclosed entry porch with hipped roof on the west (side) elevation.
*One-story frame garage, c. 1925.**
- 125 *Tudor Revival residence, 1929. Adolf Feinberg, architect (Hartford). J. Margolis, builder. Two-and-a-half-story, single-family frame house with steeply-pitched, front-facing gable roof with variable eave heights and cross gable. One-story wing with side-gabled roof on the side (east) elevation. Sheathed in non-original aluminum siding. Arched window in the front-facing gable. Tripartite window on the first story of the façade and on the façade of the secondary wing. One-and-a-half-story enclosed entry porch with gable roof, arched entry, and arched multi-pane window in the gable.*
- 135 *Queen Anne residence with Colonial Revival influences, 1893. E. Brown, builder. Two-and-a-half-story, single-family frame house with steeply-pitched hipped roof, wide cornice, and hipped dormers. Sited with façade oriented west, and side (north) elevation facing the street. Sheathed in horizontal board siding. Front-*

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facing dormer has a widely overhanging roof, brackets, and paired windows. Oriel window with paired windows on the façade. Slightly projecting rectangular bay on the second story of the façade and three-sided bay on the north elevation. One-story wing with flat roof on the north elevation. One-story enclosed entry porch with gable roof.

One-story frame garage, c. 1920.

145 *Colonial Revival residence, 1923.* Two-story, single-family frame house with side-gabled roof and wide shed dormer. Sheathed in wood shingles. Two sets of paired windows in the dormer. One-story, partial-width, enclosed sun porch with hipped roof on the east (side) elevation.

One-story frame garage, c. 1923.

149 *Tudor Revival residence, 1927.* R.V. Bonadies, builder. Two-and-a-half-story, single-family brick house with steeply-pitched side-gabled roof and dominant front-facing cross gable with variable eave heights. Wide shed dormer with paired and tripartite windows. The dormer has half-timbering and is faced with stucco. Gable wall chimney on the west (side) elevation. Tripartite windows with stone sills and brick lintels on the first story of the facade. Arched window on the second story of the front-facing gable and rectangular multi-pane window above. Arched entry with keystone.

One-story frame garage, c. 1927.

153 *Tudor Revival residence, 1924.* Goeben Construction Company, builders. Two-and-a-half-story, single-family frame house with hipped roof and cross-gable with hipped roof. Dominant front-facing gable has variable eave heights. First story of the façade is faced with brick veneer while the remainder of the house is sheathed in wood shingles. Tripartite windows on the first and second story of the façade. One-story rectangular bay with hipped roof on the side (west) elevation. Arched entry flanked by sidelights with fanlight above.

157 *Bungalow style residence, 1921.* John Glughers, architect (Milford, CT). David Grise, builder. Two-and-a-half-story, single-family frame house with steeply-pitched, side-gabled roof extending over a full-width, one-story, enclosed porch. Sheathed in wood shingles. Wide shed dormer with steeply-pitched roof. Porch is supported by square piers.

One-story frame garage, 1927.

Norfolk Street, south side:

7 *Vernacular style apartment building, 1930.* Three-story, multi-family yellow-brick tenement with simple cornice and flat roof. Paired windows on the first, second, and third stories of the façade. Fenestration has concrete sills. Three-story projecting pavilion centered on the façade. Rectangular light above the entry.

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Pembroke Street, north side:

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| 16 | <i>Non-contributing residence, 1968.</i> |
| 20 | <i>Non-contributing residence, 1968.</i> |
| 26 | <i>Non-contributing residence, 1968.</i> |
| 30 | <i>Non-contributing residence, 1968.</i> |
| 34 | <i>Non-contributing residence, 1968.</i> |
| 40 | <i>Non-contributing residence, 1968.</i> |
| 44 | <i>Non-contributing residence, 1968.</i> |

Pembroke Street, south side:

- | | |
|----|---|
| 17 | <i>Colonial Revival residence, 1937.</i> Joseph C. Kane, architect (Hartford). Samuel Winick, builder. Two-story, single-family, three-ranked frame house with side-gabled roof and second-story overhang. Sheathed in non-original vinyl siding. Gable wall chimney on the east (side) elevation. Aluminum awning over the entry. |
| 21 | <i>Colonial Revival residence, 1931.</i> Samuel Winick, builder. Two-story, single-family, three-ranked frame house with side-gabled roof and wide frieze band. Sheathed in non-original vinyl siding. Gable wall chimney on the west (side) elevation. Gabled portico with curved underside and square supports. Entry flanked by sidelights. Full-width, one-story sun porch with shed roof on the west elevation. <i>One-story frame garage, 1931.</i> |
| 25 | <i>Colonial Revival residence, 1934.</i> Joseph C. Kane, architect (Hartford). Kovitsky Realty and Construction, builders. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Gable wall chimney on the west (side) elevation. Paired windows on the second story of the façade. Gabled portico with iron supports. <i>One-story frame garage, 1934.</i> |
| 35 | <i>Folk Victorian residence with Greek Revival influences, c. 1870.</i> Two-and-a-half-story, single-family frame house with front-facing pitched roof and rear cross-gable block. Sited with façade oriented south, and rear (north) elevation facing the street. Sheathed in non-original composite shingles. Rectangular multi-pane window in the gable end. Full-width, one-story wrap-around porch with flat roof, wide entablature, square supports, and detailed scrollwork. |

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- 51 *Colonial Revival residence, 1940. Joseph C. Kane, architect (Hartford). Samuel Winick, builder. Two-story, single-family frame house with hipped roof. Sheathed in wood shingles. Faced with stucco on the upper half of the second story. Three-sided bay window and multi-pane picture window on the first story of the façade. Round multi-pane window above the entry. Recessed entry has a pedimented door surround.
One-story frame garage, 1940.*
- Plainfield Street, north side:**
- 18 *Colonial Revival residence with Craftsman influences, 1915. John Rowley, builder. Two-and-a-half-story, single-family frame house with widely overhanging side-gable roof with exposed rafter tails and gabled dormer with widely overhanging roof and exposed rafter tails. Sheathed in horizontal board siding. Paired windows on the second story of the façade and tripartite window in the dormer. One-story, partially enclosed, wrap-around porch with hipped roof and square supports.
One-story frame garage, c. 1915.*
- 20 *Colonial Revival residence, 1915. Christian Potholm, builder. Two-and-a-half-story, single-family frame house with widely overhanging side-gable roof, front-facing cross-gable wing with widely overhanging pitched roof, and pedimented dormer. Sheathed in horizontal board siding. Tripartite windows on the first and second story of the cross-gable wing and second story of the façade. Multi-pane half-round window in the front-facing gable. Paired windows on the first and second story of the façade. Partial-width, one-story, pedimented porch with front-facing gable roof, wide entablature, and large Doric supports. Two-story porch with pitched roof, square supports, and enclosed second story on the west (side) elevation.*
- 26 *Colonial Revival residence, 1921. C.E. Corey, architect (Hartford). L.E. Baker, builder. Two-and-a-half-story, single-family frame house with widely overhanging hipped roof and hipped dormer. Sheathed in non-original vinyl siding. Full-width, one-story porch with hipped roof, wide entablature, and Doric supports.
One-story frame garage, 1927.*
- 32 *Colonial Revival residence, 1910. John Rowley, builder. Two-and-a-half-story, single-family frame house with widely overhanging hipped roof, modillions, and gabled dormer. Sheathed in non-original composite shingles. Paired windows in the dormer. Full-width, one-story porch with low-pitch hipped roof and shingled square supports. Partial-width, one-story sun porch with flat roof on the east (side) elevation.*
- 36 *Colonial Revival residence, 1916. D.W. Redfield, architect (Oxford, CT.). G.C. Hayes, builder. Two-and-a-half-story, single-family frame house with front-facing*

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gambrel roof. Faced with stucco. Palladian window in the gable end. Large gambrel dormers on the east and west (side) elevations. Full-width, one-story porch with low-pitch hipped roof and Doric supports. Porch extends beyond the home's east (side) elevation to form a porte cochere.

One-story frame garage, 1916.

40

Colonial Revival residence, 1912. Nevels Brothers, builders. Two-and-a-half-story, single-family frame house with widely overhanging hipped roof, modillions, and hipped dormer. Sheathed in wood shingles and non-original aluminum siding. Tripartite window on the first story of the façade and paired windows in the dormer. Projecting two-story rectangular bay on the east (side) elevation and two projecting two-story, three-sided bays on the west (side) elevation. Full-width, one-story porch with shed roof and paired Doric supports. Partial-width, one-story sun porch with flat roof on the east (side) elevation.

One-story frame garage, 1913.

Plainfield Street, south side:

15

Colonial Revival residence, 1915. Christian Potholm, builder. Two-and-a-half-story, single-family frame house with side-gable roof and gabled dormer with cornice returns. Sheathed in non-original aluminum siding. Paired windows on the second story of the façade and two small double-hung windows in the dormer. One-story engaged pilasters at the corners of the façade. One-story entry porch with front-facing gable roof, cornice returns, and square supports.

One-story frame garage, 1915.

17

Colonial Revival residence, 1912. Christian Potholm, builder. Two-story, single-family frame house with hipped roof. Sheathed in non-original aluminum siding. Small oval window centered on the second story of the façade flanked by two double-hung windows. Full-width, one-story porch with hipped roof and square supports.

One-story frame garage, 1931.

25

Colonial Revival residence, 1912. John Rowley, builder. Two-and-a-half-story, single-family frame house with side-gable roof and pedimented gable dormer. Sheathed in non-original vinyl siding. Tripartite window on the first story of the façade. Full-width, one-story porch with hipped roof, wide entablature, and Doric supports.

One-story frame garage, c. 1912.

37

Colonial Revival residence, 1913. Smith and Bassette, architects (Hartford). John Rowley, builder. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Faced with stucco, dormer sheathed in wood shingles. Tripartite windows flanking the entry on the first story of the façade. Gabled portico with curved underside and bracket supports. Partial-width, one-story sun

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porch with flat roof and arched multi-pane windows on the east (side) elevation.

Ridgefield Street, west side:

- 21 *Aaron Fein Memorial Square, c. 1920.* A 0.159-acre park of mown grass with five young deciduous trees located along its perimeter. There is a 15-foot by 15 foot rectangular concrete platform with three risers at the center of the park. A monument to the neighborhood's veterans of World War Two formerly topped the platform. The monument was removed for repairs in 1955 and never replaced.
- 25 *Martin Luther King Jr. Elementary School (formerly the Thomas Snell Weaver High School). Collegiate Gothic educational facility, 1922.* Frank Irving Cooper, architect (Boston, MA.). H. Wales Lines Company, builders. Three-story yellow-brick school building consisting of a long rectangular central block flanked by two two-story cross-gable wings. Decorative details include arched doorways, many with recessed entries; intricate tracery and stained glass windows; segmental arch label moldings over the windows; engaged buttresses; and battlemented parapets. Further decorative elements include a number of stone carvings found throughout the building. Most notably these include an assemblage of thirteen stone carvings located within the arched main entrance representing scenes from Aesop's Fables.
- 75 *Colonial Revival residence, 1920.* Charles O. Whitmore, architect (Hartford). Nilson and Lund, builders. Two-story, single-family brick house with widely overhanging hipped roof, hipped cross gables, exposed rafter tails, and centered eyebrow dormer. A long-slope roof on the east (side) elevation extends over a one-story sun porch and has a large hipped dormer above. Central block is recessed and has a tripartite window on the second story of the façade above the entry. Fenestration of the first story of the façade has brick relief arches above and there are arched windows flanking the entry. Gabled portico with cornice returns, wide entablature, and Doric supports.
One-story frame garage, 1921.
- 81 *Colonial Revival residence, 1923.* C.E. Corey, architect (Hartford). William H. Fogerty, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled roof. Faced with stucco. The large, centered, front-facing dormer has a pitched roof with cornice returns and a Palladian window with arched tracery. The façade has tripartite fenestration flanking the entry and there are tripartite and paired windows on the second story. Multi-pane sidelights flanking the entry. Gabled portico with cornice returns and Doric columns. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1923.
- 87 *Colonial Revival residence, 1922.* Luce and Hayman, architects (Hartford). R.G.

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- Bent, builder. Two-story, single-family brick and frame house with side-gambrel roof, full-width shed dormer, and gable-wall chimneys. Brick first story with stucco above. Eyebrow dormer with arched window. Pedimented entry porch with Doric supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1922.
- 93 *Tudor Revival residence, 1928.* George L. Dunkelberger, architect (Hartford). Joseph W. Clark, builder. Two-and-a-half-story, single-family, three-ranked brick and frame house with side-gabled roof and projecting cross gable. Brick first story with stucco and half-timbering above. Gabled dormers with single windows and half-timbering. Centered cross gable has a three-sided oriel window on the second story. Tripartite windows on first and second story of the façade. Entry porch with shed roof and square supports. Small one-story brick block with gable roof on the south (side) elevation.
One-story frame garage, 1928.
- 101 *Bungalow style residence, 1915.* A. Raymond Ellis, architect (Hartford). H.H. Olesen, builder. Two-story, single-family frame house with side-gabled roof extending over a one-story full-width porch with Doric supports. Sheathed in wood shingles. Full-width shed dormer with recessed central porch. Tripartite windows on the first story of the façade and quarter-round multi-pane windows flanking the gable wall chimney. Multi-pane sidelights flanking the entry.
One-story frame garage, 1919.
- 105 *Colonial Revival residence, 1919.* John Bohnfield, builder. Two-and-a-half-story, single-family frame house with hipped roof. Faced with stucco. Centered front-facing dormer with pitched roof and paired windows. Entry porch with hipped roof, brackets, and paired square supports. Entry flanked by sidelights.
One-story frame garage, 1919.
- 109 *Colonial Revival residence, 1923.* Andrew S. Janet, architect (Hartford). George W. Evans, builder. Two-story, single-family frame house with side-gable roof and full-width shed dormer. Sheathed in horizontal board siding. Tripartite window on the first story of the façade. Portico with gable roof and square supports. Full-width pent roof at first floor. One-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1923.
- 115 *Colonial Revival residence, 1923.* Tychsen Brothers, builders. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in wood shingles. Multi-pane sidelights flanking the entry. Gabled portico with Doric columns. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1923.

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- 119 *Bungalow style residence, 1923.* Duncan and Ladou, architects (Hartford). Joseph M. Howard, builder. Two-story, single-family brick house with side-gabled roof and gable wall chimney. Full-width shed dormer sheathed with wood shingles. One-story, full-width porch with square brick supports, arched end walls, and wood railing arranged in a geometric pattern.
One-story frame garage, c. 1923.
- 123 *Colonial Revival residence, 1924.* Duncan and Ladou, architects (Hartford). C.E. Chapman, builder. Two-story, single-family frame house with side-gabled roof and gable wall chimney. Sheathed in horizontal board siding. Full-width shed dormer. Paired windows on the first story of the façade. One-story, partial-width sun porch with hip-on-gable roof and Doric supports on the façade. Entry flanked by sidelights.
One-story frame garage, 1924.
- 127 *Bungalow style residence, 1915.* Harlan P. Waterman, builder. One-and-a-half-story, single-family frame house with low-pitch side-gabled roof extending over a one-story, full-width porch with Doric supports. Sheathed in horizontal board siding. Large centered dormer with widely overhanging gable roof and paired windows.
One-story frame garage, 1915.
- 131 *Colonial Revival residence, 1919.* George H. Matthews, architect (Hartford). Harlan P. Waterman, builder. Two-story, single-family frame house with side-gambrel roof, full-width shed dormer, and gable-wall chimney. Sheathed in non-original vinyl siding. Pedimented entry porch with Doric supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1919.
- 137 *Colonial Revival residence, 1916.* Two-and-a-half-story, single-family frame house with front-facing gambrel roof extending over a one-story, full-width porch with square supports. Faced with stucco. Full-width shed dormers on north and south (side) elevations with partial-width shed dormers above. Tripartite window on the second story of the façade with a single double-hung window above.
One-story frame garage, 1919.
- 141 *Colonial Revival residence, 1919.* Burton A. Sellew, architect (Hartford). J.O. Osterlund, builder. Two-and-a-half-story, single-family frame house with side-gabled roof and large, centered, gabled dormer. Sheathed in horizontal board siding. Paired windows on the second story of the façade flank a centered tripartite window. Tripartite window in the dormer. Full-width, one-story pedimented porch with square supports. Entry flanked by sidelights.
One-story frame garage, 1919.
- 145 *Colonial Revival residence, 1919.* J.O. Osterlund, builder. Two-and-a-half-story, single-family frame house with side-gabled roof and large, centered, shed dormer.

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Sheathed in wood shingles. Second-story overhang on front (east) and side (north and south) elevations. Paired windows in the dormer. Full-width, one-story porch with gable roof and square supports.

One-story frame garage, 1919.

149

Colonial Revival residence, 1925. Thomas A. Tracy, architect (Boston). Joseph W. Clark, builder. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Sited with façade oriented south, and side (east) elevation facing the street. Sheathed in horizontal board siding. Gable wall chimney on east elevation. Gabled portico with curved underside and Doric supports. Full-width, one-story porch with hipped roof and paired Doric supports on east elevation.

One-story frame garage, 1925.

153

Colonial Revival residence, 1925. Joseph W. Clark, builder. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Sited with façade oriented south, and side (east) elevation facing the street. Sheathed in horizontal board siding. Gable wall chimney on east elevation. Quarter-round multi-pane windows flanking the chimney on the gable end. Gabled portico with curved underside and bracket supports. Full-width, one-story enclosed porch with hipped roof on east elevation.

One-story frame garage, 1925.

157

Colonial Revival residence, 1920. J.O. Osterlund, builder. Two-and-a-half-story, single-family frame house with side-gabled roof, cornice returns, and large, centered, gabled dormer. Sheathed in non-original vinyl siding. Paired windows in the dormer. Partial-width, one-story enclosed porch with gable roof and cornice returns.

One-story frame garage, 1924.

161

Colonial Revival residence, 1919. J.O. Osterlund, builder. Two-and-a-half-story, single-family frame house with side-gabled, pedimented roof. Sheathed in horizontal board siding. Two large gabled dormers connected by a shed roof transverse dormer with tripartite windows. Paired windows on the first story of the façade and over the entry. Partial-width, one-story pedimented portico with square supports.

One-story frame garage, 1919.

169

Colonial Revival residence, 1915. Edward M. Stone, architect (Hartford). L.W. Slocum, builder. Two-and-a-half-story, single-family frame house with side-gabled roof. Faced with stucco. Three hipped dormers, each with a single double-hung window. Tripartite window over the entry. Partial-width, one-story portico with hipped roof and square supports. Wrap-around corner porch with hipped roof and square supports at the southeast corner of the home.

One-story frame garage, 1915.

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- 175 *Colonial Revival residence, 1925.* Peter Thompson, builder. Two-story, single-family, three-ranked frame house with side-gabled roof. Sheathed in horizontal board siding. The façade has tripartite fenestration flanking the entry. Gabled portico with cornice returns, curved underside, and Doric columns. Multi-pane sidelights flanking the entry and there is a detailed fan above. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1925.
- 179 *Colonial Revival residence, 1919.* George H. Matthews, architect (Hartford). Harlan P. Waterman, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled hip-on-gable roof. First story faced with stucco, second level sheathed in wood shingles. Hipped dormer with tripartite window. Façade has tripartite fenestration flanking the entry and paired windows above. Portico with hipped roof, wide entablature, and Doric supports. Multi-pane sidelights flank the entry. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1919.
- 185 *Colonial Revival residence, 1919.* George H. Matthews, architect (Hartford). Harlan P. Waterman, builder. Two-story, single-family frame house with side-gambrel roof and three shed dormers. Sheathed in horizontal board siding. Gable wall chimneys. Façade has tripartite fenestration flanking the entry and the dormers have tripartite or paired windows. Entry porch with shed roof and bracket supports. Multi-pane sidelights flank the entry. Full-width, one-story enclosed porch with hipped roof on south (side) elevation.
One-story frame garage, 1919.
- 189 *Colonial Revival residence, 1919.* George H. Matthews, architect (Hartford). Harlan P. Waterman, builder. Two-and-a-half-story, single-family frame house with hipped roof. Faced with stucco. Centered hipped dormer with paired windows. Paired windows on the second story of the façade. Full-width, one-story, wrap-around porch with hipped roof and Doric supports. Multi-pane sidelights flank the entry.
One-story frame garage, 1926.
- 195 *Colonial Revival residence, 1919.* Berenson and Moses, architects (Hartford). William Heimovitch, builder. Two-and-a-half-story, single-family frame house with hipped roof, dentilled and modillioned cornice. Sheathed in horizontal board siding. Pedimented dormers with single windows. Palladian window on the second story of the façade. Full-width, one-story porch with flat roof, wide entablature, paired Doric supports, and upper-porch balustrade.
One-and-a-half-story frame garage, 1919.
- 197 *Colonial Revival residence, 1924.* Daniel A. Guerriero, architect (Hartford). Joseph Marcellino, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled roof and dentilled cornice. Sheathed in wood shingles.

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Three hipped dormers, each with a single double-hung window. The façade has tripartite fenestration flanking the entry and paired windows above. Portico with flat roof, wide entablature, and Doric supports. Multi-pane sidelights flanking the entry. Full-width, one-story sun porch with flat roof on the south (side) elevation. *One-and-a-half-story frame garage, 1924.*

203-205

Colonial Revival residence, 1913. Albert Colman, architect (East Hartford, CT.). A.K. Beaton, builder. Two-and-a-half-story, multi-family frame house with side-gabled roof, rear-facing cross gable, and secondary front-facing cross-gable. Sheathed in wood shingles. Projecting two-story, three-sided bay with pedimented gable roof on side (north and south) elevations. Paired windows in the front-facing gable. The first story of the façade has two projecting three-sided bays with paired windows above. Two partial-width, one-story wrap-around entry porches with hipped roof, wide entablature, and Doric supports at the southeast and northeast corners of the home. *One-story frame garage, 1929.*

211

Colonial Revival residence, 1919. George H. Matthews, architect (Hartford). Harlan P. Waterman, builder. Two-story, single-family frame house with side-gambrel roof and three shed dormers. Sheathed in wood shingles. Sited on a corner lot with façade oriented north facing Plainfield Street and side (east) elevation facing Ridgefield Street. Gable wall chimney. Façade has tripartite fenestration flanking the entry and the dormers have tripartite or paired windows. Entry porch with shed roof and bracket supports. Multi-pane sidelights flanking the entry. Full-width, one-story enclosed porch with hipped roof on east (side) elevation. *One-story frame garage, 1919.*

219

Colonial Revival residence, 1916. Robert Porteus, builder. Two-and-a-half-story, single-family frame house with hipped roof and dormers. Faced with stucco. Sited on a corner lot with façade oriented north, facing Plainfield Street, and side (east) elevation facing Ridgefield Street. Gable wall chimney. Façade has tripartite fenestration flanking the entry and the dormers have tripartite or paired windows. Entry porch with shed roof and bracket supports. Multi-pane sidelights flank the entry. Full-width, one-story enclosed porch with hipped roof on east (side) elevation. *One-story frame garage, c. 1916.*

225

Colonial Revival residence, 1916. Johnson and Burns, architects (Hartford). Tyhsen Brothers, builders. Two-story, single-family, five-ranked frame house with side-gabled roof. Sheathed in horizontal board siding. Chimney just off center. Tripartite window over the entry. Pedimented portico with wide entablature, and clustered Doric supports. Multi-pane sidelights flanking the entry. *One-story frame garage, 1918.*

231

Colonial Revival residence with Prairie influences, 1919. John Rowley, builder.

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Two-and-a-half-story, single-family frame house with widely overhanging hipped roof. Sheathed in wood shingles. Centered hipped dormer with paired windows. Tripartite windows on the first story of the façade. Full-width, one-story porch with widely overhanging hipped roof, wide entablature, and Doric supports.
One-story frame garage, 1929.

235-237

Queen Anne residence with Colonial Revival influences, 1912. Benjamin A. Edson, builder. Two-and-a-half-story, multi-family frame house with front-facing pitched roof and rear cross-gable wing. Sheathed in non-original vinyl siding. Dominant front-facing gable has cornice returns. Paired windows on the first and second stories of the façade and in the front-facing gable. Projecting two-story, three-sided bays on the side (north and south) elevations. Full-width, one-story wrap-around porch with low-pitch hipped roof and Doric supports.
One-story frame garage, 1916.

251

Colonial Revival residence, 1915. Christian Potholm, builder. Two-and-a-half-story, single-family, three-ranked frame house with side-gabled roof and cornice returns. The façade is faced with stucco while the side (north and south) and rear (west) elevations are sheathed in non-original vinyl siding. Large, centered, pedimented dormer with tripartite window. Tripartite window over the entry. Full-width, one-story enclosed porch with hipped roof and Doric supports.
One-story frame garage, c. 1915.

255

Colonial Revival residence, 1924. W.E. Caulkins and Son, builders. Two-story, single-family frame house with side-gambrel roof and full-width shed dormer. Sheathed in non-original vinyl siding. Paired windows on the first story of the facade. Gable wall chimney. Transom light over the entry.
One-story frame garage, 1924.

261

Colonial Revival residence, 1924. Albert Erikson, builder. Two-story, single-family frame house with side-gabled roof and cornice returns. Sheathed in horizontal board siding. Tripartite window on the first story of the facade. Entry porch with widely overhanging hipped roof and Doric supports. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1924.

265

Colonial Revival residence, 1952. Two-story, single-family, three-ranked frame house with hipped roof and cross-gable wing with pitched roof. Sheathed in non-original vinyl siding. Pedimented portico.

277

Non-contributing residence, 1968.

281

Non-contributing residence, 1968.

285

Non-contributing residence, 1968.

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- 289 *Tudor Revival residence, 1929.* William D. Johnson, architect (Hartford). Joseph W. Clark, builder. Two-and-a-half-story, single-family brick house with steeply-pitched, front-facing, gable roof with variable eave heights, cross gable, and arcaded wing wall. Prominent chimney with masonry chimney pots on the façade. Paired, tripartite, and four-unit windows with brownstone sills and lintels are found throughout the home. The enclosed entry porch has a shed roof, sidelights, and a flattened Gothic arch entry.
One-story brick garage, 1929.
- 295 *Colonial Revival residence, 1920.* Berenson and Moses, architects (Hartford). S.L. Robinson, builder. Two-story, single-family frame house with widely overhanging hipped roof. Sheathed in non-original vinyl siding. Full-width, one-story porch with widely overhanging hipped roof and turned supports.
One-story frame garage, 1922.
- 305 *Spanish Colonial Revival residence, 1927.* George A. Zunner Sr., architect (Hartford). Carlson and Torell, builders. Two-and-a-half-story, single-family brick house with steeply-pitched, front-facing, gable roof with variable eave heights and cross gable wings with hipped roofs and variable eave heights. Masonry tile roof. Sited on a corner lot with façade oriented south, facing Colebrook Street, and side (east) elevation facing Ridgefield Street. Hipped dormer with paired windows on the side (east) elevation. Façade and side (east and west) elevations have tall, paired windows, many of which set into brick round arched window openings. The entry is located at the intersection of the main blocks and is framed by an arcaded wing wall.
- 311 *Colonial Revival residence, 1926.* William Katzenstein, architect (Hartford). D. Paul Vaccari, builder. Two-story, single-family, three-ranked brick house with side-gabled roof. Gable wall chimney. Gabled portico with curved underside and Doric supports. Multi-pane sidelights flanking the entry. Full-width, one-story sun porch with flat roof and upper-porch balustrade on the south (side) elevation.
One-story brick garage, 1926.
- 317 *Colonial Revival residence, 1926.* C.E. Corey, architect (Hartford). Dennis Mehegan, builder. Two-story, single-family, frame house with side-gambrel roof and full-width shed dormer. Sheathed in non-original aluminum siding. Tripartite windows on the first story of the façade and paired windows above. Pedimented portico with wide entablature and Doric supports. Multi-pane sidelights flanking the entry. Full-width, one-story sun porch with hipped roof on the south (side) elevation.
One-story frame garage, 1926.
- 323 *Colonial Revival residence, 1936.* William Wilkins, architect (Hartford). Eureka Building Company, builders. Two-story, single-family, three-ranked brick house with side-gabled roof. Arched door surround with filled in fanlight. Attached one-story, one-bay garage with side-gabled roof on the north (side) elevation.

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Thomaston Street, north side:

- 14-16 *Colonial Revival residence, 1922. George A. Zunner Sr., architect (Hartford). Thomas Mehegan, builder. Two-and-a-half-story, multi-family frame house with hipped roof and front-facing hipped dormer. Sheathed in non-original vinyl siding. Tripartite window on the second story of the façade. Full-width, one-story enclosed porch with hipped roof; second-story enclosed porch above has a hipped roof.*
One-story frame garage, 1922.
- 20 *Ranch style residence, 1960. One-story, single-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in non-original vinyl siding. Tripartite picture window on the façade of the main block and single window on the façade of the front-facing gable.*
One-story brick garage, c. 1960.
- 24-26 *Colonial Revival residence, 1913. John Rowley, builder. Two-and-a-half-story, multi-family frame house with front-facing pitched roof and cross gambrels over projecting three-sided bays. Sheathed in non-original composite shingles. Paired window in the gable end. Full-width, one-story porch with square supports; second-story enclosed porch above has a hipped roof with cross-gable pediment.*
One-story frame garage, 1930.
- 30 *Colonial Revival residence, 1925. W.J. Jefferson, architect (Burnside, CT.). Patrick Dower, builder. Two-story, single-family frame house with side-gabled roof. Sheathed in non-original vinyl siding. Paired windows on the first and second stories of the façade. Gable wall chimney. Entry porch with hipped roof and square supports. Partial-width, one-story sun porch with hipped roof on the east (side) elevation.*
One-story frame garage, 1925.
- 34-36 *Colonial Revival residence, 1931. M. Heffler, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing gabled dormer with cornice returns and Palladian window. Two-story, cross-gable wing with hipped roof on the west side of the building. Partial-width, one-story porch with Doric supports; second-story porch above has a pitched roof, curved underside, and Doric supports.*
One-story frame garage, 1931.
- 40 *Vernacular residence, 1924. Andrew S. Janet, architect (Hartford). R.B. Swain, builder. Two-and-a-half-story, single-family frame house with front-facing pitched roof. Sheathed in wood shingles. Tripartite window on the first story of the façade and single double-hung window in the gable end. Shed dormer on the east (side) elevation. Entry porch with shed roof and bracket supports. Multi-pane sidelights*

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flank the entry.

One-story frame garage, 1925.

44

Mixed "Minimal Traditional" residence, 1951. Charles E. Booth, architect (West Hartford, CT.). John Volvolski, builder. One-and-a-half-story, single-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in wood shingles. Gable wall chimney. Multi-pane picture windows on the façade of the front-facing gable and main block. Entry porch with shed roof and bracket supports.

One-story frame garage, c. 1951.

Thomaston Street, south side:

15-17

Colonial Revival residence, 1930. M. Heffler, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing gabled dormer with cornice returns and Palladian window. Two-story, cross-gable wing with hipped roof on the east side of the building. Partial-width, one-story porch with Doric supports; second-story porch above has a flat roof and Doric supports.

One-story frame garage, 1930.

19-21

Colonial Revival residence, 1929. M. Heffler, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing gabled dormer with cornice returns and Palladian window. Two-story, cross-gable wing with hipped roof on the west side of the building. Partial-width, one-story porch with Doric supports; second-story porch above has a flat roof and Doric supports.

One-story frame garage, 1929.

25-27

Colonial Revival residence, 1918. Christian Potholm, builder. Two-and-a-half-story, multi-family frame house with hipped roof and front-facing dormer. Sheathed in non-original vinyl siding. Two centered chimneys. Full-width, one-story porch with hipped roof and Doric supports.

One-story frame garage, 1930.

29-31

Colonial Revival residence with Queen Anne influences, 1914. Nevels Brothers, builders. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with single double-hung window. Two-story, three-sided cutaway bays flank the entry. Recessed porch on the second story of the façade. Full-width, one-story, wrap-around porch with paired Doric supports; second-story porch above has a low-pitch hipped roof and paired Doric supports.

35

Colonial Revival residence, 1914. Burton A. Sellew, architect (Hartford). Charles D. Meloney, builder. Two-and-a-half-story, single-family frame house with front-

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facing pitched roof and cross gables over projecting bays. Sheathed in non-original vinyl siding. Tripartite window in the gable end. Full-width, one-story porch with hipped roof and square supports.

One-story frame garage, 1915.

39 *Ranch style residence, 1953.* One-story, single-family frame house with side-gabled roof and front-facing cross-gable wing with widely overhanging hipped roof. Sheathed in wood shingles. Multi-pane picture window on the façade of the main block and multi-pane picture window on the façade of the front-facing wing. Basement level two-bay garage below the front facing wing.

45 *Colonial Revival residence, 1914.* W.L. Squires, builder. Two-and-a-half-story, single-family frame house with hipped roof and dormers. Sheathed in wood shingles. Front-facing hipped dormer with tripartite window. Paired windows on the first and second story of the facade. Semi-circular portico with wide entablature, flat roof, and Doric supports.

53 *Tudor Revival residence, 1930.* D.S. Douglas, architect (Wethersfield, CT.). W.H. Charbonnier, builder. Two-and-a-half-story, single-family brick house with steeply-pitched, front-facing, gable roof with variable eave heights and cross gable. Full-width shed dormer on the west (side) elevation. Paired windows on the first story of the facade. Round arch entry framed by a roughly-hewn stone arch. Partial-width, two-story porch with shed roof on the east (side) elevation.

Westbourne Parkway, north side:

153 *Colonial Revival residence, 1928.* George H. Matthews, architect (Hartford). Louis Silvestri, builder. Two-and-a-half-story, single-family brick house with side gabled roof and projecting two-story cross-gable bay centered on the facade. Gabled dormers with cornice returns. Tripartite windows on the first story of the façade and paired windows above. Portico with pitched roof, curved underside, and bracket supports. Full-width, one-story sun porch with flat roof and upper-porch balustrade on the west (side) elevation. Partial-width, one-story sun porch with pitched roof on the east (side) elevation.

181 *Bungalow style residence, 1924.* Berenson and Moses, architects (Hartford). Moses Goldenthal, builder. One-story, single-family frame house with hipped roof, cross-gable wing, and paired eave brackets. Sheathed in non-original vinyl siding. Paired and tripartite windows on the facade. Round arch window opening in the one-story cross-gable wing. Entry porch with hipped roof and square supports. *One-story frame garage, 1924.*

185 *Colonial Revival residence with Italian Renaissance Revival influences, 1924.* Berenson and Moses, architects (Hartford). William Heimovitch, builder. Two-story, single-family brick house with widely overhanging hipped roof. Two-story,

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cross-gable wing with hipped roof on the west side of the building. Round arch window openings with masonry details on the first story of the façade. Brick and masonry door surround and round arched entry.

One-story frame garage, 1924.

191

Colonial Revival residence, 1921. Marchetti and D'Avino, architects (Hartford). P. Yacavone Company, builders. Two-story, single-family frame house with hipped roof and dormers. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired windows. Partial-width, one-story porch with hipped roof and square supports.

One-story frame garage, 1921.

203

Colonial Revival residence, 1923. S. Krupnekoff, architect (Hartford). Charles Podnetsky, builder. Two-and-a-half-story, single-family frame house with hipped roof and dormers. Faced with stucco. Tripartite windows on the first story of the façade and paired windows above. Round arch window above the entry. Two-story, cross-gable wing with hipped roof over a porte cochere on the west side of the building. Portico with gable roof, curved underside, and clustered Doric supports. Multi-pane sidelights flanking the entry and fanlight above.

One-story frame garage, 1923.

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Historical and Architectural Significance:

Summary Statement of Significance

The Blue Hills Historic District is historically and architecturally significant as an example of mid-nineteenth- to early twentieth-century residential development (Criterion A). The district is located in the northwest corner of the City of Hartford, an area that remained essentially rural as late as the 1890s yet felt the increasing pressure of suburban development between 1900 and 1930. The development of the Blue Hills Historic District is typical of Hartford's outer suburbs and is demonstrative of the effects of population increases and outward expansion that followed economic growth and the build up of the city's central neighborhoods during the late nineteenth century. As such, the district is significant as an example of one of Hartford's premier streetcar suburbs and as the home of many prominent citizens. Of additional importance are a series of demographic shifts which have redefined the identity of the neighborhood's socio-economically diverse population. The district has long housed members of the working, middle, and upper-middle classes and as such the building stock is a mix of single and multi-family homes. The district is a highly intact, architecturally cohesive neighborhood that reflects the significant residential architectural styles of the mid-nineteenth to early twentieth century (Criterion C). Greek Revival, Folk Victorian, Italianate, Stick, Queen Anne, Tudor, Prairie, Bungalow, Spanish Colonial Revival, Late Gothic, and modern vernacular forms, can be found, many demonstrative of the frequency with which designers combined a number of influences to create eclectically-styled homes. A number of local builders and prominent architects designed and constructed homes in the district, contributing further to the significance of this historic neighborhood.

Historic Context:

The origins of Albany and Blue Hills Avenues are buried deep in Hartford's Colonial past. In their *History of Hartford Streets*, Albert L. Washburn and Henry R. Buck note that each road originated as an "ancient highway" laid out by the city during the seventeenth and eighteenth centuries. The authors note that Albany Avenue was laid out in 1678 as part of a turnpike between Albany and Providence, Rhode Island and was rededicated as the "Talcott Mountain Turnpike" by the General Assembly in 1798. The turnpike, which functioned as the stage road to Albany, New York, is summarized as an "Ancient Highway through Belden Street to the city line." Likewise, they describe Blue Hills Avenue – alternately known as the "Wintonbury Road" and "Granby Turnpike" – as an "Ancient Highway from *Pantry's Corner* (at Albany Avenue) over Blue Hills," laid out as far as the city line by February 1754. These two roads have functioned as critical transportation arteries for over

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two hundred years and, as such, their intersection at the southern boundary of the proposed Blues Hills Historic District has long been a significant location within the city.¹

The intersection of Albany and Blue Hills Avenues is located approximately one-and-a-half miles from the center of downtown Hartford. During the early 1800s the area was an entirely rural district dominated by large farms and sprawling orchards. Period real estate advertisements noted that available land was well situated, fertile, and well adorned with fruit trees and other amenities. An example, published on April 8, 1817, described one such farm on the Granby Turnpike, "...containing 165 acres of choice land, with 1400 fruit trees of the choicest fruit." The listing elaborated that, "Said house stands on a delightful rise of ground that overlooks a pleasant country for a great distance, and gives a fair prospect to the city, and vessels coming in and leaving the harbor, and in view of 14 meeting-houses. Can with improvements be made the handsomest seat in the State."²

Little changed in Hartford's North West District between the publication of the aforementioned advertisement and the end of the Civil War. Despite the fact that two of the most significant thoroughfares in the region intersected in the heart of the district the northwest corner of the city remained one of its most lightly developed going into the antebellum period. However, what little non-agricultural activity was to be had in the neighborhood was located at the convergence of these significant long-distance highways. By 1869 this included the Farmer's Hotel, Sign of the Bull's Head, established in 1833 by Bezaleal Adams; the blacksmith and wagon shop owned by B.L. McGurk; the one-room, North West District school; and the Hartford Trotting Park and Fairground, a venue popular among Hartford's well-to-do.³

With the exception of this hub, the North West District remained characterized by rolling agricultural land dotted with farmhouses. Traveling north from the Adams and McGurk properties one first traveled past land belonging to Edward Kenyon, a farmer; Seth Kenyon, a milk peddler; James B. Shultas, president of the Hartford Mutual Fire Insurance Company; and J.F. Phillips, president of the Hartford Ice Company. North of these, stretching to Vine Street, were the farms of Frank A. Lane, E.B. Root, Horatio E. Day, Miles Clark, and George Brinley on the east side of Blue Hills Avenue, and those of George Tuttle, Charles L. Tuttle, Lucius H. Utley, and Amasa Holcomb to the west. Additional properties belonging to farmers George Brinley and Horace B. Wilcox, located in Hartford's Gravel Hill District, formed the northern boundary of the North West District.⁴

Infrastructure Improvements

Fast-forward eleven years and very little had changed in the North West District. While sections of the city to the east and south were experiencing increased building activity, the northwest section of the city remained primarily rural. In 1883 the *Hartford Courant* noted that this was largely due to the fact that a small number of landowners held a large percentage of

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the land and had no interest in selling. The paper wrote that the, "...reason there has not been much building out Albany Avenue is because the land was held by strong owners like Mr. Goodwin and others, who did not care to sell." The piece took the argument further claiming that the condition of the road itself might have been an additional factor. The *Courant* continued, "Another reason is that until the last few years the roadway out Albany Avenue was in bad condition much of the time" thus making travel from the outer district into the city more trouble than it was worth. The solution, it seemed, came with the arrival of the Hartford and Wethersfield Horse Railroad in 1884.⁵

In March 1883 the Hartford Board of Street Commissioners and Railroad Committee held a hearing to review a petition by residents of the Albany Avenue section of town to extend a line of the Hartford and Wethersfield Horse Railroad Company along Albany Avenue to Blue Hills Avenue. The petition included over one hundred signatures and argued that extending the line would have important implications for that portion of the city. It was noted that, "Large tracts of land on Albany Avenue have never come into market because of the absence of railroad facilities. Such facilities have built up Farmington Avenue, and will build up Albany Avenue and the Blue Hills Road, which have many fine building sites." Just as Farmington Avenue had experienced a building boom so too was it thought that the northwestern sections of the city would benefit from a similar infrastructure expansion. Much of the argument for extending the horse railway was supported by, "...the importance of manufacturing interests and the building up of desirable tenements for workingmen in sections where land is less expensive." The need for inexpensive worker housing came as residential neighborhoods close to the industrial districts, such as Frog Hollow, were increasingly close to capacity. The support for, and importance of, extending the rail line is clearly evidenced by the fact that the project was approved just one week later on March 13, 1883. The track was to be laid along Albany Avenue from its intersection with North Main Street to the "Blue Hills road" and to be in operation by November 1, 1884.⁶

Further infrastructure improvements followed shortly after the extension of the horse railway. By 1890 the Hartford Light Company was working on plans to extend electrical service along Blue Hills Avenue as far as Bloomfield, a year later the city approved plans to apply a stone driving surface to a one thousand-foot stretch of the southern end of the street, and finally in 1894 the city approved a plan for the Hartford Street Railway Company to lay tracks along Blue Hills Avenue between Albany Avenue and the Bloomfield border. Work on the trolley line began in November 1895 and service followed shortly thereafter.⁷

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Keney Park

The extension of the trolley line and other improvements along Blue Hills Avenue opened up the neighborhood to new residential construction and initiated permanent shifts in the character of the district. Likewise, a contemporary development, the creation of Keney Park, had an equally significant impact on the build-up of the Blue Hills Historic District. Born, raised, and educated in Hartford, Henry Keney died on November 15, 1894 at the age of eighty. Keney had spent a lifetime in the grocery business and in partnership with his brother Walter had amassed a sizeable fortune. Henry Keney never married but was both a fixture in the city and one of its most generous patrons. In his obituary the *Hartford Courant* wrote that Keney and his brother, "Have aided all of the public charities and philanthropies of Hartford beside doing countless acts of private charity known only to themselves and the beneficiaries. They gave \$50,000 to the free Public Library. Their contributions to the Good Will Club exceed \$20,000; and the Hospital, Orphan Asylum, Trinity College, 'Y.M.C.A.' and other institutions have received from them substantial aid."⁸

A week after his death, Keney's will was released and published in the *Hartford Courant*. The commentary noted that, "His public bequests are numerous, large, and wisely made. Nearly all of our charitable and philanthropic institutions are handsomely aided, and then the residuum, which will unquestionably be a large amount, goes for a public park at the northerly part of the city, where lies a large area that is most beautifully fitted for such a purpose". Keney's will identified four trustees who would have the responsibility of managing his former estate and establishing the park that would bear his name; the aforementioned were his former partners, Ebenezer Roberts and Henry H. Goodwin, as well as the Reverend Francis Goodwin, and John H. White, an attorney and friend of Keney's.⁹

Keney's desire for a park in the north end of the city was both clear and well founded. As the *Courant* noted, "Mr. Keney was very fond of driving and he knew the lay of the land all about the city. In selecting the north end for a public park he showed an intelligent appreciation for its peculiar advantages for that purpose. It needs only to belong to the city and to be called a park to be one forthwith". While the paper supported Keney's plan it did, however, also acknowledge that his bequest alone was not enough to guarantee its success. The commentary continued that, "This... will not be brought about immediately – not at all, indeed, if the executors are blocked by short-sighted speculators in the effort to carry out Mr. Keney's public-spirited project". It was additionally written that, "In many cities where of late years, a park system had been developed, owners of land have taken the true view of the value of such things and have either given their land or turned it in at fair prices. Parks have been put where landowners took this view, and regions where the owners were for getting rich off the city's opportunity have been left to see the parks elsewhere".¹⁰

Keney's trustees published several requests for park proposals following the release of his will. These elaborated on Keney's intentions for the park and specified that only lands in the north end of the city, between Blue Hills Avenue and the

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Connecticut River, would be considered. Importantly it was also noted that Keney's will did not "require" that a park be built and that if efforts were made to inflate the price of potential park lands this would only serve to derail the project and "deprive Hartford of the park". On the other hand it was claimed that, "willingness to take a fair figure will make it a certainty".¹¹

The Keney Park Trustees were officially incorporated for the purpose of purchasing land in January 1895. Despite early concerns they did not encounter considerable delays in their efforts to acquire lands for the park. By April 1896 the trustees had amassed six hundred acres of "well wooded" parkland and hired a superintendent, Amos Parker, for its management. In February 1897 the trustees purchased an additional eighty acres from the estate of James B. Shultas, which increased the park boundary across Blue Hills Avenue to the north branch of the Park River. The parcel crossed through the proposed historic district and was bounded on the south by Albany Avenue, and on the north by land held by Seth Kenyon and Charles Tuttle. This strip of land would eventually be where the Westbourne Parkway was built between Ridgfield Street and Albany Avenue.¹²

Keney Park opened to the public in the summer of 1898. At that time it consisted of three main sections. The first, the West Open, was bounded by what are now Holcomb, Vine, Edgewood, Greenfield, and Ridgewood Streets. To the east was the Bushland, bounded, roughly, by Vine Street, Love Lane, Harper Street, Waverly Street, Tower Avenue, and Coventry Street. The northernmost sections of the park, the Ten Mile Woods and the East Open, sprawled north from Tower Avenue to the Windsor line. The creation of Keney Park drastically reduced the amount of land that remained open for development in the city's northwest corner and, as such, reshaped how what was left would be used. After the park was laid out only two swathes of land remained available for development within what had been a sizeable block of largely untouched property between Blue Hills Avenue and Vine Street south of Holcomb Street. One of these was a stretch on the west side of Vine Street running north from Albany Avenue roughly to what is now Winchester Street and the second was a strip on the east side of Blue Hills extending north from Albany Avenue to Holcomb street. The latter of these would become the heart of the proposed Blue Hills Historic District.¹³

The Stage is Set

By the time of Keney Park's dedication, continued subdivision along Blue Hills Avenue had increased the number of landowners between Albany Avenue and Holcomb Street to a total of sixteen. Established names, such as Adams, Kenyon, Shultas, Goodwin, Tuttle, and Clark remained, however their once large farms and estates were beginning to dwindle. By 1896, small lots had been carved from the original parcels and new homes built. These were occupied by individuals including Dr. Harry T. Sweet, a bonesetter; Karl F. Bishop, a printer at the *Hartford Courant*; and Edward B. Case, a farmer. This pattern was

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replicated over the course of the following decade, slowly altering the character of land along Blue Hills Avenue and introducing an increasing number of residents who did not rely upon agriculture for their livelihoods.¹⁴

After the turn of the century, development along Blue Hills Avenue began to gain speed. As it did so the character of the neighborhood started to make a more noticeable shift from being predominantly agricultural to progressively suburban. This growth was driven by the increasing scarcity of land in the central parts of the city and the ease with which workers could commute to jobs downtown or in the industrial districts via the trolley system. The first hints of the impending development came in May 1900 as developers Chapman and Mucklow advertised the sale of one hundred lots on "Elm Hill" along Blue Hills Avenue. Elm Hill was marketed as a working class neighborhood and prices there started at just \$75 with \$5 down and available interest-free monthly payments. Further nods towards the imminent build-up came with the laying out of street, building, and veranda lines on Blue Hills Avenue in June 1900. From Albany Avenue to the city line the street width was set at sixty-six feet and building and veranda lines from Albany Avenue to Tower Street were set at fifty and thirty-five feet respectively for the east side of the street, and forty and twenty-five feet for the west side.¹⁵ Concurrent calls were also made to extend water pipes the length of Tower Street so that the upper reaches of Blue Hills Avenue could have access to city water.¹⁶

At the time, the aforementioned changes affected approximately twenty-one residents of Blue Hills Avenue between Holcomb Street and Albany Avenue. The number and demographic of residents along Blue Hills Avenue, however, would continue to change dramatically over the next decade. The greatest transformation during this period came on the western side of the southern end of the street where the Adams family had held property for over sixty years. In July 1900 the widow of John W. Adams sold the eighteen-acre parcel at the corner of Albany and Blue Hills Avenues to a pair of developers from Springfield, Massachusetts. These were P.B. Moore, a real estate investor; and H.L. Bolles, a restaurant and hotel-keeper. The old Adams Hotel was to be demolished, the land quickly subdivided, sewer lines run, and the lots auctioned off. The new development was named "Keney Park Terrace" and included one hundred and fifty lots, each fifty feet wide and one hundred feet deep. Four streets were eventually laid out, three of these running north to south parallel to Blue Hills Avenue and the last linking the northern ends of the aforementioned streets at the edge of the former Adams property. These were to be named Adams, Kent, Baltimore Streets, and Norfolk Street respectively, and were officially accepted by the city in October 1907.¹⁷

Every preparation possible had been made to make this new development an attractive and desirable location for new residents. Auction advertisers noted that, "Unlike ordinary property that has been sold here in Hartford, this tract... has been extensively improved. Buildings have been removed, streets have been properly laid out and graded and everything has been done to make each lot a most ideal spot for a home." To protect the middle-class character of the development all homes were sold with deed restrictions which required them to be of a value of \$2,500 or more. In order to lure speculators and potential residents promoters boasted of the pristine and attractive qualities of the suburban setting. Describing a "Location Unexcelled"

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they advertised that, "The Gents' Driving Park is directly opposite; it is surrounded by Keney Park (which promises to be a popular resort for Hartford pleasure seekers in the near future) on the west; in fact the surroundings are all that could be desired. The view is grand in all directions and the air is pure and invigorating." Much pomp and circumstance accompanied the selloff of the property and developers further tempted potential buyers with free lot giveaways and free entertainment.¹⁸

While developments similar to Keeney Park Terrace simultaneously popped up to the east along Albany Avenue and along the northern stretches of Blue Hills Avenue near the Bloomfield line it took a few more years for the central section of the street to become substantially developed. Change, however, was just around the corner. By September 1903 sewer lines had been completed between Albany and Tower Avenues and by February 1906 demands for a new firehouse in the neighborhood had gained attention from local newspapers. The latter was driven by the increasing frequency with which city engine companies failed to reach fires along Blue Hills Avenue before substantial damage had been incurred as well as by the recognition that continued development in the area would only increase the strain on the existent firehouses. A new station, Engine Company #14, was approved for construction at the southern end of Blue Hills Avenue in June 1906.¹⁹

The size and expense of the Engine Company #14 station is evidence that Blue Hills was no longer considered a fringe neighborhood by the city government or residents. The new firehouse was designed by Hartford architect Isaac A. Allen Jr. and erected by local builder Thomas Malcom for \$14,140. The French Renaissance Revival design housed a steam fire engine, truck, and combination hose wagon and chemical wagon, as well as a crew of twelve men and seven horses. Engine Company #14 was completed by early 1907 and satisfied the needs of the neighborhood until an additional station was built at the northern end of Blue Hills Avenue in 1927. The original Engine Company #14 station was demolished in 1989 and a modern replacement was erected in its stead.²⁰

The years immediately following the construction of the Engine Company #14 station were filled with notable changes along Blue Hills Avenue. Arguably the most significant was the construction of a number of new streets within the proposed Blues Hills Historic District. While highways such as Albany Avenue, Blue Hills Avenue, and Holcomb Street had been established for decades, all of the remaining streets in the district would not be laid out until after the turn of the century. Two of these were officially established in 1908 and 1909. The first, Ridgefield Street, was laid out by the trustees of Keney Park along the western edge of the park from Greenfield Street, north to Holcomb Street, and accepted by the city on April 27, 1908. Originally dubbed "Woodland Street" – being in essence a continuation of that avenue – it was renamed Ridgefield Street, both after the town of that name and due to its location atop a low ridge overlooking Keney Park to the east and the valley to the west.²¹

The second street, the Westbourne Parkway, had been informally laid out during the construction of Keney Park but was not officially recognized by the city until April 19, 1909. The thoroughfare, originally referred to as the "Westdale Parkway", ran from the western boundary of Keney Park, west through adjacent lands owned by the trustees of Keney Park,

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crossed Blue Hills Avenue, and then ran west through further trustee lands before turning south and intersecting with Albany Avenue just west of the Keeney Park Terrace development. The Westbourne Parkway was laid out as two-lane highway divided by a wide, carefully manicured median. The intention was to integrate the avenue into a circuitous parkway system linking all of the city's major parks, however this plan never came to fruition. The parkway did, however, function as a pleasant gateway to the park, leading into the southwestern corner of the West Open and directly onto Overlook Hill Road, a popular attraction for pleasure drivers.²²

Between 1902 and 1909 changes in the Blue Hills neighborhood were so marked that the *Hartford Courant* noted that, "The locality has in this period been built up so as to be another district from what it was..." The *Courant* commentary was part of a piece highlighting commotion resultant of the discontinuation of fifteen-minute trolley service along the Blue Hills line in favor of cycles limited to every thirty-minutes. The paper commented that residents, "Cannot understand why the service should be reduced in half when the population is greater than ever." The paper continued that, "Elaborate real estate improvements are under way there, all based on the quarter-hour service." The outcry was such that the original service was quickly reinstated.²³

By the end of 1909, all of the lots in Keeney Park Terrace had been sold and roughly thirty homes built there. Of the twenty-three lots fronting Blue Hills Avenue, eleven had been developed, ten of these with housing, and one with the district's new firehouse. Likewise, as new streets were laid out throughout the neighborhood the land between the Westbourne Parkway and Holcomb Street became increasingly ideal for development. While the southern and northern reaches of Blue Hills Avenue had largely been carved up, most of the properties in the central stretch of the street remained largely intact, though many had exchanged hands. The ten-acre property formerly owned by Lucy J. Rogers, widow of notable silver-plating manufacturer William Rogers, at the corner of Blue Hills Avenue and Holcomb Street had passed to a Ferdinand Richter, a banker; land just south of this had passed from Miles Clark to Emma J. Thomas; the Charles E. Hubbard farm on the west side of Blue Hills Avenue opposite Holcomb Street had been purchased by a Samuel P. Becker, a real estate agent; and the Utleigh farm to the south of this had been passed down to Martin T. Utleigh after the death of his father. Traveling further south a number of former residents had likewise passed away or subdivided property and a handful of new homes had been built and occupied.²⁴

As land north of Holcomb Street and south of the Westbourne Parkway was built up eyes were inevitably drawn to the large undeveloped properties in between. Land sales and speculation soon followed as additional streets were laid out after the completion of the Westbourne Parkway and Ridgefield Street. As was common throughout the city at the time, the new thoroughfares were named after Connecticut towns resulting in the dedication of Plainfield, Canterbury, Thomaston, and Colebrook Streets, respectively, between 1910 and 1913. The first was laid out from Ridgefield Street west to Blue Hills Avenue by the City Plan Commission on May 23, 1910. The second, running from the Westbourne Parkway north to Plainfield

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Street, followed in October of that same year. Thomaston, and Colebrook Streets were laid out between Ridgefield Street and Blue Hills Avenue in September 1912 and May 1913.²⁵

The district's last street, "Uppill" or "Uphill" Street, now Pembroke Street, appeared on maps as early as 1880 yet was not officially accepted by the city until 1929. Originally an extension of Westland Street the road initially ran due west from Vine Street to Blue Hills Avenue. After the creation of Keney Park this route was interrupted and Uphill Street was reduced to little more than an informal "passway" from Blue Hills Avenue to the park. In 1913 Uphill Street was laid out between Blue Hills Avenue and Granby Street to the west, however the easternmost block between Blue Hills Avenue and Ridgefield Street was not officially recognized. By the late 1920s, however, local development pressures resulted in the opening of this final stretch. Several names were initially considered, including Forest Glen Road and Forest Hill Road, but these lost out when the present title, Pembroke Street, was chosen in June 1929.²⁶

Speculation and Selloff

The creation of new streets throughout the neighborhood advanced the build-up of the proposed Blue Hills Historic District. One of the most significant moves came in August 1910 as prominent dairyman Charles L. Tuttle sold off thirty-seven acres of land and the house at 175 Blue Hills Avenue, still occupied by Karl F. Bishop, to developer Elva A. Simpson. The paper commented that, "It is Mr. Simpson's purpose to develop his purchase for building sites and the tract will be laid out as a park fronting on Blue Hills Avenue. The tract was the largest one for sale near the city." The resultant development included lots on the west side of Blue Hills Avenue between Chatham and Burlington Streets.²⁷

It was likewise during this period that Peter J. Thomas, a farmer living at 288 Blue Hills Avenue, began to subdivide and sell off his ten-acre property on the east side of Blue Hills Avenue just south of Uphill Street. Development on the property would eventually include new construction on Blue Hills Avenue, Ridgefield, Plainfield, and Thomaston Streets. Notably, Thomas kept a one-acre lot for himself at the center of the property where he built the multi-family Colonial Revival house at 24-26 Thomaston Street in 1913. By 1917 nineteen new homes had been constructed on the former farm.²⁸

The agricultural character of the neighborhood was clearly fading as development on the property included a mix of single- and multi-family homes built for a variety of middle- and upper-middle-class professionals. These included, among others, Christopher L. Thrall, a traveling salesman at 35 Thomaston Street; Tomas J. Creighton, a printer, at 25-27 Thomaston Street; Arthur L. Ulrich, secretary of the Colt Patent Firearms Company at 20 Plainfield Street; Frederic G. Patience, a construction engineer at 25 Plainfield Street; William G. Downes, a dentist at 251 Ridgefield Street; Alfred P. Clifford, an

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engineer and city councilman at 225 Ridgefield Street; and William and Edson Benjamin, a shipping clerk and carpenter, respectively, at 235-237 Ridgefield Street.²⁹

At the same time that Thomas was subdividing his farm similar shifts were taking place throughout the district. To the south of Thomas, Timothy W. McNamara, a former truckman turned speculator, was platting out the former Evans farm. McNamara acquired the property from William L. Evans, treasurer of the Indian Hermit Mineral Springs Company, around 1915 and quickly divided it into forty-three lots with frontage on Blue Hills Avenue, Canterbury Street, and Ridgefield Street. McNamara sold off a number of lots individually while others were bought in bundles by other developers. By 1920 eight homes had been built on Ridgefield Street and five on Blue Hills Avenue. The latter had been constructed by a local builder, Thomas Ratigan, who had purchased a row of five parcels along Blue Hills Avenue in 1916, while half of those on Ridgefield Street had been erected by builder J.O. Osterlund between 1919 and 1920.³⁰

Likewise, George L. Bidwell, a real estate salesman, purchased the former Richter estate on Holcomb Street and by 1917 had divided it into thirty lots with frontage on Blue Hills Avenue, Colebrook Street, and Ridgefield Street. The only residence to be constructed on the property under Brady's ownership was the Dutch Colonial Revival home 380 Blue Hills Avenue, built for Bert W. Chapman, president of the Bryant and Chapman Company, wholesale cream dealers, in 1914. Between 1917 and 1920 the remainder of the property passed to a notable local real estate and business broker, John M. Brady, and his wife Catherine. Despite this transfer, however, the property remained undeveloped until the mid-to-late 1920s.³¹

While large sections of the proposed district were developed en masse other portions were divided and sold in piecemeal. This was the fate of the former E. B. Root farm as well as that of a piece of land held by Elizabeth Utley Tuttle on the east side of Blue Hills Avenue. Both properties changed hands around 1910; the former purchased by a real estate salesman and speculator, Levi Drake, and the latter passing to Harry Tuttle after his mother's death. Drake divided the Root property in half selling the western portion fronting Blue Hills Avenue to the Hartford Roman Catholic Diocesan Corporation in 1912 and a section of the eastern piece bordering Ridgefield Street to Frederick Thompson, vice-president of the Hartford Machine Company, around 1919. By 1920 Tuttle had likewise sold the western half of his property to the Hartford Roman Catholic Diocesan Corporation and a portion of the eastern piece bordering Ridgefield Street to Edward Kenyon, a horse dealer.³²

When the former Root property was purchased by the Hartford Roman Catholic Diocesan Corporation, Reverend J.G. Murray, chancellor of the diocese, claimed that there were no immediate plans to build a church on Blue Hills Avenue. At the time, Roman Catholics in the neighborhood traveled to St. Michael's church on Clark Street or St. Joseph's Cathedral on Farmington Avenue to worship and allegedly there was just not enough demand to invest in another option. Regardless, development on the property quickly followed its transfer. The first activity was the construction of a house for Father Francis P. Nolan of the St. Francis Seminary and the Diocesan Director of Cemeteries. A graduate of Yale's Sheffield Scientific School

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and practicing civil engineer before his entry into the priesthood, Nolan was also a talented amateur architect and it was he who designed the attractive brick Colonial Revival residence constructed at 240 Blue Hills Avenue in 1914. A decade later the parish of St. Justin was established and a basement chapel, designed by local architect George Zunner, was constructed just north of the Nolan house. This was expanded in 1926 before the current edifice, designed by the firm of Whiton and McMahon, was erected in 1933.³³

The Final Build-up

The feverish pace of development within the Blue Hills Historic District resulted in the construction of just short of sixty new residences between 1910 and 1919. While this was certainly impressive the rate simply exploded the following decade. Between 1920 and 1929 more homes were built in the district than the previous seventy years combined. In total just over one-hundred-and-twenty homes were erected during this ten-year period, almost half of the district's total primary resources. These included most of the residences on Canterbury and Colebrook Streets, all of those on the Westbourne Parkway, and a considerable number on Blue Hills Avenue, Holbrook Street, and Ridgefield Street. Thomaston and Plainfield Streets also saw a few examples of new construction as the last lots on the Thomas property were finally built up.³⁴

Unsurprisingly, population growth throughout the Blue Hills Historic District and the City of Hartford during the early twentieth century resulted in increased pressures on the city's public school system. Between 1900 and 1920, Hartford's population jumped from 79,850 to 138,036. This increase not only impacted the city's residential districts but also demanded the construction of additional educational facilities. The construction of the former Thomas Snell Weaver High School in 1922 (currently the Martin Luther King Jr. Elementary School) followed this rapid population growth and subsequent calls for a second public high school.³⁵

In 1915 it was evident to city officials that the existing Hartford Public High School at 39 Hopkins Street could no longer accommodate the growing number of high school age students who sought an education there. In that year the High School Building Committee purchased two pieces of land, one on Maple Avenue in the south end of Hartford, and one in the northwest corner of the city on Blue Hills Avenue, for the future purpose of building two additional public high schools. The following year, increased enrollment at Hartford High School led to the decision to construct a series of expansions to the original building in order to address overcrowding. While plans to construct additional high school facilities in the north and south ends of the city continued to be discussed, no action was immediately taken. It would be four more years until Hartford's mayor, Newton C. Brainard, appointed a "High School Plan and Building Commission" the purpose of which being to determine which of the two aforementioned sites would be chosen for the first new school.³⁶

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The decision to build Hartford's second high school in the city's Blue Hills neighborhood came in January 1921. At that time, the plot of land between Blue Hills Avenue and Ridgefield Street where the new school would be constructed was occupied by a vacant frame house and a scattered handful of utilitarian frame buildings owned by the city's parks department. Blue Hills Avenue to the west and Greenfield Street to the south had been completely developed with residential structures and the majority of property to the north had been subdivided and sold to developers or new residents.³⁷

In May 1921, after soliciting designs for the new school, the Building Commission selected a plan drafted by Frank Irving Cooper of Boston, Massachusetts, and appropriated \$1,500,000 for its construction. Cooper was a nationally recognized expert in institutional architecture and his design for the Ridgefield Street school was called, "One of the most perfect school building designs in Hartford or vicinity". The school's exterior embodied the academic austerity of the Collegiate Gothic style while the interior reflected the emerging educational, safety, and hygiene principles that Cooper and others championed throughout the early twentieth century. While Connecticut law failed to require such amenities as heating and ventilation as late as 1910, by 1920 regulations mandated not only these basic comforts, but also school safety features including fireproof construction methods, fire alarms, fire escapes, ventilation systems, and sanitary facilities. Moreover, Cooper anticipated future demands on the school and designed it as a flexible space capable of adaptation and expansion. The architect outlined his theories stating that, "Changes in educational processes and administration methods require the modern schoolhouse to be so constructed that the interior arrangements can be readily converted to another plan quite different from the original layout. A change in the character of the neighborhood will create a demand for teaching subjects fitted specially for the needs of the new class of pupils and in order to do this a readjustment of the classrooms, laboratories, and shops may be necessary... The Weaver High School in Hartford, Connecticut is a fine example of up-to-date high school planning. It is so worked out that a modern, forward looking organization will realize completely its great possibilities."³⁸

Cooper's design is a classic example of the progressive era high school and his focus on a harmonious balance between structural design and interior components was a critical factor in the Building Commission's decision to award him the commission to build Hartford's second high school. The decision to name the new school after Hartford Schools Superintendent, Thomas Snell Weaver, came after the long-tenured public servant's death in February 1922. Born in Willimantic, Connecticut in 1845, Weaver began his career as a printer, then served as a journalist and editor for newspapers such as the *Willimantic Journal*, *Worcester Daily Press*, *New Haven Register*, *Hartford Courant*, *Hartford Post*, and the *Boston Globe*. Weaver was named superintendent of Hartford schools in 1900 and served in that post until his death on February 5, 1922. Construction on his namesake school began in the spring of 1922 and the school opened its doors in January 1923.³⁹

In addition to featuring classrooms for traditional subjects, such as reading, writing, and mathematics, Weaver High School also contained dedicated spaces for art and drawing, music, sewing, cooking, typewriting, bookkeeping, geography, and physical fitness. Furthermore, the school boasted laboratories for physics and chemistry, as well as woodworking, machine,

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and automobile shops. Beyond simply providing a comprehensive curriculum for its students, Cooper claimed that due to his design, the Weaver School also maximized the proper levels of light and ventilation required by each department, thus making for a safe and comfortable environment. The gymnasium, for example, with its wide arched windows spanning the south wing's façade, received an amount of sunlight sufficient to illuminate the entire space. Likewise, drawing rooms in the northern reaches of the building, received a copious amount of natural light from the design's ample fenestration.⁴⁰

Beyond just serving the needs of students, however, the Weaver School was also designed to function as a community resource. As noted, one of Cooper's planning guidelines demanded the community's ability to use certain portions of the school independent from its academic core. The decision to locate the gymnasium and auditorium in their own wings allowed for those sections of the building to be operated without granting access any other portion of the building. This provided residents of the increasingly expanding neighborhood with a valuable public space that they could utilize and enjoy for years to come.⁴¹

The decision to build the Weaver High School in the Blue Hills neighborhood is incredibly indicative of the rapid expansion that the area experienced during the 1920s. As could be expected, the construction of the new high school was mirrored by increased residential development. The type of housing built between 1920 and 1929 – like that constructed the previous decade – was largely shaped by its location. Throughout these years development on Blue Hills Avenue, Thomaston Street, and Plainfield Street continued to be a mix of single and multi-family homes intended for a diverse range of working and middle-class incomes. In comparison, that along Colebrook, Canterbury, and Ridgefield Street primarily consisted of single-family homes owned by middle and upper-middle-class individuals. As such, these streets have a higher concentration of architect-designed and more detailed homes. Ridgefield Street in particular became the site of many well-appointed single-family residences representing the most popular architectural forms at the time, namely the Colonial Revival and Tudor styles. Bordering a gem of Hartford's park system it is no surprise that the Blue Hills Historic District became a highly desirable residential neighborhood and a draw for many notable Hartford citizens. By 1930 these included Abraham Hoffman, president and treasurer of the Hoffman Wall Paper Company at 75 Ridgefield Street; Harry U. Tuttle, president of the Hartford Board of Underwriters and manager at the R.C. Knox Agency at 185 Ridgefield Street; Norman F. Finkelstein, a dentist at 19 Colebrook Street; Meyer Levy, vice-president of the Imperial Dying and Cleaning Company at 16 Canterbury Street; Jacob I. Suisman, lawyer at 96 Canterbury Street; and William J. Riley, treasurer of the Hartford Lumber Company at 40 Plainfield Street.⁴²

By 1930 the proposed Blue Hills Historic District had developed into a thriving streetcar suburb. With the exception of the Thomas and Gocher farms on Thomaston and Pembroke Streets, the majority of the land within the district had been developed and occupied. Only six parcels on the west side of Canterbury Street, and ten isolated lots scattered throughout the neighborhood remained empty at the onset of the Great Depression. The early 1930s saw a marked decline in development throughout the Blue Hills neighborhood. What little construction did take place over the following decade largely did so within

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the proposed Blue Hills Historic District. This was likely due to the proximity of the area to Keney Park as well as a result of the excellent views that could be had along the sloping land between Blue Hills Avenue and Ridgewood Street. Including St. Justin's Church, nineteen buildings were eventually constructed between 1930 and 1940. Development within the district ceased entirely following America's entry into the Second World War and did not resume until 1950. When the post-war building boom finally reached the district, seventeen Ranch and Cape-style homes were eventually constructed between 1950 and 1960. The last stretch of undeveloped land, that held by the Thomas family, was not broken up until 1968 when ten small Ranch-style homes were built along the north side of Pembroke Street.

Typical of other Hartford suburbs, the neighborhood's earliest residents were descendants of Colonial families. As the district developed, however, the character of its inhabitants likewise transformed. The speculators, developers, and contractors responsible for the build-up of the proposed Blue Hills Historic District were largely of Irish or Jewish ethnic backgrounds, as were many of their clients. By the late 1940s the Blue Hills neighborhood had evolved into the most prominent middle-class Jewish neighborhood in the city, a distinction it maintained until the 1960s. As the demographics of many of Hartford's neighborhoods shifted during the 1960s, Blue Hills likewise saw shifts in its population. It was during this period that the district transitioned into one of the pre-eminent upper-middle-class black neighborhoods in Hartford. Government employees, entrepreneurs, doctors, attorneys, insurance company executives, and other professionals flocked to the neighborhood and strove to maintain the high quality of life that could be found there. Two of the most notable residents during this period were Thirman Milner, resident of 19 Colebrook Street and from 1981 to 1987 the first black mayor of Hartford; and Boce W. Barlow Jr., resident of 31 Canterbury Street and prominent attorney, politician, and leader within the black community.

Architectural Significance:

The Blue Hills Historic District is architecturally significant as a typical streetcar suburb the likes of which developed throughout Hartford's outer neighborhoods during the late nineteenth and early twentieth centuries. The district includes a notable assemblage of residential and institutional architecture representative of the shifting population patterns and design preferences which reshaped the landscape of the outer reaches of the city and the character of the buildings constructed there after the turn of the century. Hartford experienced a considerable building boom between 1900 and 1930 and it was during this period that the majority of the buildings in the district were constructed. This being said, however, the district's period of significance ranges from 1850 to 1960 and its building stock represents the majority of architectural styles popular during this span of time.

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The Blue Hills Historic District retains a considerable degree of architectural cohesion and integrity. Of the 259 primary resources in the district, 247 are contributing. This includes 242 residential buildings, 2 churches (one of these originally erected as a synagogue), and 3 schools. Eleven residences pre-date 1890, while 217 were built between 1900 and 1940. Fourteen homes were constructed between 1950 and 1960. The most productive building period, that which took place between 1900 and 1929, saw 199 homes built within the district. Eighty-five of the district's contributing homes are single-family arrangements, and 157 are multi-families. Five institutional buildings were constructed in the district, this taking place in 1922, 1931, 1950, 1955, and 1959. These all continue to operate according to their originally intended function, be it for academic or religious purposes. A number of buildings throughout the district have been modified, this typically visible in the changing of siding materials or enclosing of porches. Despite these alterations, all contributing buildings retain the majority of their historic detail and add to the character of the district.⁴³

The district's building stock helps provide a clear narrative of the history and nature of its growth. While the earliest homes are predominantly single-family farmhouses, the increasingly mixed assemblage of single- and multi-family housing illustrates the area's development as a streetcar suburb and its resultant accessibility to a broad socio-economic demographic. Affordable working- and middle-class housing was constructed throughout the neighborhood, as were more elaborate architect-designed residences targeted towards the upper middle-class. As a large percentage of the neighborhood was built up on speculation, simple contractor-built homes abound. Simultaneously however, the district's border with Keney Park made it a desirable residential location for professionals, this resulting in a greater concentration of expensive architect-designed houses than can be found on the surrounding blocks. While found throughout the neighborhood, the latter tend to be concentrated on the thoroughfares closest to the park, including Ridgefield and Canterbury Streets.

Construction methods in Hartford's streetcar suburbs were largely characterized by repetition of design and the mass production of working- and middle-class housing. In the Blue Hills Historic District, like many other neighborhoods, the majority of this was erected by local builders and shaped according to their interpretations of high-style architectural designs or use of architect-designed plans. As such, it is not surprising that the significant number of contractor-built homes throughout the district demonstrate a mix of stylistic influences as well as distinct evidence of the tensions present during the transition between Victorian forms, such as the Queen Anne, and revival styles, such as the Colonial Revival, around the turn of the century. During the early decades of the twentieth century, typical designs illustrate the popularity of a limited number of well-established styles, including the Colonial and Tudor Revivals. In total, roughly 137 contractors contributed buildings to the district and approximately 104 contributing homes, roughly 43 percent of the district's 242 contributing residences, were constructed by local builders without the guidance of trained architects. Of the 137 contributing contractors, 19 were responsible for more than three buildings, while 8 erected 5 or more. The prevalence of these types of homes demonstrates

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not only the demand for affordable housing in the area but also the degree to which attractive, desirable residences could be constructed by local builders.⁴⁴

The district's most prolific contractors include individuals active in the trade throughout the City of Hartford around the turn of the century. Builders such as Joseph W. Clark, John Rowley, Harlan P. Waterman, Christian Potholm, J.O. Osterlund, Carlson and Torell, and John W. Scanlon, contributed dozens of homes to the Blue Hills Historic District and the city's other suburban neighborhoods. The district's busiest builder was Joseph W. Clark, who between 1924 and 1929 erected ten single-family homes along Canterbury and Ridgefield Street. The majority of these were typical of two-story, side-gambrel, Dutch Colonial residences popular during the period. Examples include 76 Canterbury Street (1925), 80 Canterbury Street (1924), 88 Canterbury Street (1924), and 153 Ridgefield Street (1925). Between 1928 and 1929 Clark primarily worked in the Tudor Revival style, however the majority of these homes were collaborations with professional architects. This included George L. Dunkelberger (93 Ridgefield Street, 1928) and William D. Johnson (289 Ridgefield Street, 1928). These projects resulted in some of the finest Tudor homes in the district and unquestionably influenced Clark's decision to erect his own Tudor Revival design at 81 Canterbury Street in December 1929.⁴⁵

Like those erected by Clark, the most of the nine homes built by John H. Rowley represent one particular style. While Rowley also collaborated with trained architects on a number of homes, including the Colonial Revival residences at 334-336 Blue Hills Avenue (Frank W. Whiton, architect; 1911) and 37 Plainfield Street (Smith and Bassette, architects; 1913), most of his own designs were for simple Foursquare style houses. These are exemplified by the two-and-a-half-story, single-family, hipped-roof frame homes at 325 Blue Hills Avenue (1909), 32 Plainfield Street (1910), and 231 Ridgefield Street (1919). Two exceptions include the homes Rowley built at 37 Plainfield Street and 24-26 Thomaston Street in 1913. The former was a two-story, single-family, side-gambrel Dutch Colonial home similar to those constructed by Clark, and the latter was one of the many two-and-a-half-story, multi-family frame homes with front-facing gable roofs found throughout the district.⁴⁶

While Clark and Rowley's contributions to the district were primarily single-family homes, other builders specialized in the construction of multi-family residences. One such individual was Thomas Ratigan. Ratigan built the row of five two-and-a-half-story, multi-family, gable-front, Colonial Revival frame homes at 206-208 through 222-224 Blue Hills Avenue on speculation between August 1916 and August 1917. The five homes are nearly identical, differing only in the details of their window arrangements and the details of their multi-story porches. They are typical of this ubiquitous style, one which was replicated by a number of builders throughout the district and the city. In addition to Clark, Rowley, and Ratigan, other particularly prolific contributors included Harlan P. Waterman (nine homes), John W. Scanlon (seven homes), Christian Potholm (seven homes), J.O. Osterlund (five homes), William J. O'Conner (five homes), M. Heffler (four homes), and the firm of Carlson and Torell (four homes).⁴⁷

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As noted, the district's popularity among middle- and upper-middle-class residents also meant that a disproportionately high number of homes were designed by professional architects when compared to the surrounding neighborhoods. Just over 60 individual architects or firms provided designs for 138, roughly 53 percent, of the district's contributing residences. These represent a range of popular styles with various degrees of detailing. Despite the more formal aesthetic they generally present, they do not overwhelm the district's contractor-built homes, but rather blend seamlessly among the latter, serving to diversify and enliven the architectural character of the neighborhood.⁴⁸

A number of well-established architects and firms contributed to the Blue Hills Historic District. The most prolific, the firm of Berenson and Moses, designed 16 residential buildings constructed between 1919 and 1927. The partnership between Jacob Moses and Yale-trained Julius Berenson lasted from 1919 to 1932 and the pair is credited with designing just shy of 200 buildings in the City of Hartford, including two of the city's synagogues. Those built within the district are a mix of single- and multi-family homes and apartment buildings intended for a range of incomes and representing a diverse array of architectural styles. The detailed Colonial Revival homes at 16 and 28 Canterbury Street (1926 and 1926), 19 Colebrook Street (1927), and 195 Ridgefield Street (1919) are typical of high-style homes designed for upper-middle- and upper-class clients and demonstrate the skills of the firm. These houses display many of the features that are characteristic of the style and possess a great degree of architectural detail. This includes the use of intricate Palladian windows, modillion courses, door surrounds, and entry porches.⁴⁹

The multi-family residences designed by Berenson and Moses tended to be somewhat more simple than their single-family contributions yet are not without their qualities. Prominent examples include the pair of two-and-a-half-story Colonial Revival brick houses found at 370-372 and 376-378 Blue Hills Avenue (1926). Constructed by local builder Harry Shor, these homes are typical of those found throughout the district which possess hipped roofs, two-story cross-gable wings, and paired offset entries. They have paired fenestration, simple cornices, and prominent entry porches with cornice returns, curved undersides, and Doric supports. Berenson and Moses also designed the most notable apartment buildings in the district. The three three-story, twelve-family, Tudor Revival apartments at 115-117, 119-121, and 123-125 Blue Hills Avenue (1926, 1926, and 1926) are located on the corner of the prominent intersection of Blue Hills Avenue and Westbourne Parkway and have attractive architectural details including shaped, central parapet; concrete coping; concrete sills, lintels, and frames; tripartite windows and paired windows; and concrete door surrounds with label molds and flattened arch entries.⁵⁰

Just as Berenson and Moses contributed a diverse variety of housing to the Blue Hills Historic District, the work of Hartford architect George A. Zunner likewise represents a range of styles and residential arrangements. Zunner designed 11 buildings in the district making him its second most prolific architect. Zunner came to the United States from Germany at the age of 21 and spent the early years of his career employed as an architectural supervisor at the Chicago World's Fair. He then practiced in Boston between 1893 and 1896 before relocating in Hartford during the course of the latter year. Zunner

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designed over 600 of buildings in Hartford while also finding time to serve on Hartford's building commission, the High School Plan and Building Commission, and the High School Committee. Built between 1912 and 1928, all of Zunner's commissions were residential in nature. These include single- and multi-family homes as well as multi-unit apartment buildings designed in the Colonial Revival, Tudor Revival, and Spanish Colonial Revival styles. Single-family designs include the fine Colonial Revival homes at 42 and 77 Canterbury Street (1926 and 1927), notable for their one-story entry porches with wide entablatures, Doric supports, and upper-porch balustrades; the sole Spanish Colonial Revival home in the district at 305 Ridgefield Street (1927); and the attractive Tudor Revival brick house at 28 Colebrook Street (1928).⁵¹

The majority of Zunner's work in Hartford consisted of multi-family homes and, as such, it is no surprise that he contributed a number of said residences to the district. These ranged from the two-and-a-half-story Colonial Revival frame houses at 14-16 Thomaston Street (1922) and 141-143 Blue Hills Avenue (1922), to the utilitarian triple-decker at 153-155 Blue Hills Avenue (1924). Like Berenson and Moses, Zunner also designed one of the few multi-unit apartment buildings in the district, this being the three-story, yellow-brick, 18-unit, Tudor Revival building at 69-73 Blue Hills Avenue (1926). The building's U-shaped plan and large capacity makes it unique within the district, however, it is typical of a number of apartment buildings designed by Zunner built throughout the city.⁵²

Zunner's short-term partner, Burton A. Sellew, also primarily designed working- and middle-class housing, the majority of this being multi-family residences or apartment buildings. Born in Glastonbury, Connecticut in 1878, Sellew came to Hartford as a child and by the turn of the century could be found listed in the city directories as a practicing architect. Although he lived to only 54, Sellew's career was remarkably productive and by the time of his death he had designed over 300 buildings throughout the city of Hartford. Of the four residences in the Blue Hills Historic District, two are single-family homes and two are multi-families. 271-273 and 349-351 Blue Hills Avenue are typical two-and-half-story multi-family homes built in 1928 and 1919, respectively. The former has a hipped roof and dormers, while the latter is a standard gable-front design with cross gables and multi-story porch. Both of Sellew's single-family residences are simple Colonial Revival designs with minimal ornamentation. 35 Thomaston Street, built by Charles Meloney, is a straightforward two-and-a-half-story gable-front design with two-story cross-gable wing, while 141 Ridgefield Street, constructed by J.O. Osterlund, is a two-and-a-half-story side-gabled home with large gabled dormer. Embellishment on both homes is limited to porch and window details, though each is a pleasant addition to the district.⁵³

After Zunner the next most productive architectural firm in the district was the partnership of Dunkelberger and Gelman. George L. Dunkelberger and Joseph Gelman collaborated for seven years, from 1921 through 1927, and are credited with designing at least 168 buildings in the city. The vast majority of these were multi-family homes built for working- and middle-class buyers in the rapidly expanding north and south neighborhoods of Hartford. Unsurprisingly, all six of the homes Dunkelberger and Gelman designed in the district followed this pattern of creating inexpensive yet attractive housing. Such

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residences include the pair of two-and-a-half-story Colonial Revival frame houses at 136-138 and 142-144 Blue Hills Avenue, built by the contracting firm of Benewitz and Heffler in 1924, as well as the very similar home at 145-147 Blue Hills Avenue, constructed by builder Jack Bort in 1922. All of these residences have simple rectangular plans; hipped roofs and dormers; and centered, partial-width, multi-story porches. They are unique within the district as their entries flank their centered front porches yet are separated from them.⁵⁴

After Dunkelberger and Gelman parted ways in 1927 they continued independent architectural practices. Both men designed homes in the district after their partnership was dissolved, all of these, interestingly, being single-family houses much more elaborate in character than the aforementioned multi-family residences. Dunkelberger's design for 93 Ridgefield Street (1928) represents the aggressive application of Tudor Revival features to an essentially Colonial Revival plan. The two-and-a-half-story, side-gabled home has a centered cross gable and symmetrical façade. Its Tudor Revival details include the use of red-brick masonry, half-timbering, and stucco, as well as the application of an oriel above the entry. Gelman likewise embraced the Tudor Revival style in his design for 100 Canterbury Street, built in 1937. This two-story brick residence has a long-slope, hip-on-gable roof with varied eave lines and dominant front-facing cross gable. In comparison, his design for the side-gabled Colonial Revival brick residence at 15 Colebrook Street is somewhat more restrained, yet is no less attractive.⁵⁵

Another prominent Hartford architect responsible for a number of homes within the district was George Henry Matthews. Matthews' career lasted just two decades, from 1910 to about 1930, however in that short span he turned out designs for roughly 150 buildings in the city. After closing his practice he found employment first as a draftsman at the Factory Insurance Company and later as a designer at the L.F. Dettenborn Woodworking Company. As an independent architect Matthew's worked in a range of styles, designing both single- and multi-family homes. All six of his commissions in the Blue Hills Historic District, however, were for single-family Colonial Revival residences. Five of these; 131, 179, 185, 189, and 211 Ridgefield Street, were constructed in 1919 by Harlan P. Waterman, a local builder, for two developers, Charles E. Prior and F.S. Thompson. 131, 185, and 211 Ridgefield Street are simple Dutch Colonial homes with a variety of details, including side-gambrel roofs, paired and tripartite fenestration, modillion courses, and pedimented porticos. 179 and 189 Ridgefield Street have similar decorative elements, however these feature hip-on-gable and hipped roofs, respectively.⁵⁶

Over 60 individual architects or firms are credited with designing homes within the Blue Hills Historic District, only a fraction of which have been identified above. Other notable contributors include Adolf Feinberg (five homes), Daniel A. Guerriero (five homes), Willis E. Becker (four homes), Joseph E. Kane (four homes), Isaac Almarin Allen Jr. (one home), George H. Barrows (two homes), and Frederick C. Walz (two homes), as well as the firms of Whiton and McMahon (St. Justin's Church) and Buck and Sheldon (two homes). As noted, their designs range in the degree of their detail and the styles they represent, however, they all contribute to a district recognized for its impressive architectural aesthetic. Significant, however, is the fact that these architect-designed residences and institutional buildings are largely interspersed among those built by local

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contractors lacking in formal architectural training. The relatively even balance between the number of homes designed by builders versus trained architects gives the Blue Hills Historic District the patina of an area developed largely on speculation, yet one which demonstrates a high degree of architectural quality and diversity, thus setting it apart from the surrounding neighborhoods.⁵⁷

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- ¹ Albert L. Washburn and Henry R. Buck, *History of Hartford Streets* (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911), p. 11, 18; Merle Kummer, ed., *Hartford Architecture, Volume Three: North and West Neighborhoods* (Hartford: Hartford Architecture Conservancy Survey, 1980), 78.
- ² "Classified Ad 5 – No Title", *Connecticut Courant*, April 8, 1817, p. 3.
- ³ "Atlas of Hartford City and County, 1869", Baker & Tilden, Hartford, CT, 1869.
- ⁴ Kenyon's name is often listed as "Kinyon", such as in the 1896 L.J. Richards and Company atlas, however research has determined that this is due to a typographical error rather than the presence of a separate individual. "Atlas of Hartford City and County, 1869", Baker & Tilden, Hartford, CT, 1869; "Atlas of the City of Hartford, 1896", Springfield: L.J. Richards & Company, 1896.
- ⁵ "Mr. Goodwin refers to the Reverend Francis Goodwin who lived on Albany Avenue near its intersection with Blue Hills Avenue. "Horse Railroad Facilities", *Hartford Daily Courant*, March 8, 1883, p. 1.
- ⁶ "Horse Railroad Facilities", *Hartford Daily Courant*, March 8, 1883, p. 1; "Horse Railroad Extension", *Hartford Daily Courant*, March 13, 1883, p. 3.
- ⁷ "Objecting to Poles", *Hartford Courant*, November 22, 1890, p. 2; "The City Government", *Hartford Courant*, February 24, 1891, p. 1.
- ⁸ "Obituary", *Hartford Courant*, November 16, 1894, p. 6.
- ⁹ "Obituary", *Hartford Courant*, November 16, 1894, p. 6; "Mr. Keney's Will", *Hartford Courant*, November 23, 1894, p. 6.
- ¹⁰ "Mr. Keney's Will", *Hartford Courant*, November 23, 1894, p. 6; "For Keney Park", *Hartford Courant*, November 28, 1894, p. 5.
- ¹¹ "For Keney Park", *Hartford Courant*, November 28, 1894, p. 5; "Display Ad 5 – No Title", *Hartford Courant*, November 28, 1894, p. 3.
- ¹² "The General Assembly", *Hartford Courant*, January 31, 1895, p. 11; "Work on the Parks", *Hartford Courant*, April 4, 1896, p. 4; "Addition to Keney Park", *Hartford Courant*, February 13, 1897, p. 4.
- ¹³ "Lovely Keney Park", *Hartford Courant*, August 19, 1898, p. 7; "Atlas of the City of Hartford, 1896", Springfield: L.J. Richards & Company, 1896.
- ¹⁴ "Atlas of the City of Hartford, 1896", Springfield: L.J. Richards & Company, 1896; *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1896).
- ¹⁵ Tower Street is congruent with the current Tower Avenue.
- ¹⁶ "Classified Ad 3 – No Title", *Hartford Courant*, May 4, 1900, p. 7; "Classified Ad 4 – No Title", June 14, 1900, p. 8.
- ¹⁷ "Atlas of the City of Hartford, 1896", Springfield: L.J. Richards & Company, 1896; *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1896); "Old Adams House Sold", *Hartford Courant*, July 30, 1900, p. 7; "'Norfolk Street,' Not 'Park Avenue'", *Hartford Courant*, October 21, 1907, p. 4.
- ¹⁸ "Display Ad 22 – No Title", *Hartford Courant*, August 21, 1900, p. 8.
- ¹⁹ The original station has since been demolished and replaced by the Engine Company #9 station at 25 Blue Hills Avenue, built in 1989. "Blue Hills Park", *Hartford Courant*, September 5, 1901, p. 4; "Street Railway Tracks", *Hartford Courant*, September 10, 1903, p. 9; "Long Runs for Firemen", *Hartford Courant*, February 19, 1906, p. 12.
- ²⁰ "Long Runs for Firemen", *Hartford Courant*, February 19, 1906, p. 12; "Design Accepted for Engine House No. 14", *Hartford Courant*, June 13, 1906, p. 5; "Malcolm Wil Build New Engine House", *Hartford Courant*, July 17, 1906, p. 3; "Display Ad 35 – No Title", *Hartford Courant*, July 7, 1908, p. 12.
- ²¹ Albert L. Washburn and Henry R. Buck, *History of Hartford Streets* (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911), p. 69.
- ²² "Lovely Keney Park", *Hartford Courant*, August 19, 1898, p. 7; "Board of Councilmen", *Hartford Courant*, October 27, 1908, p. 6; "Beautification of Scarborough St.", *Hartford Courant*, February 5, 1909, p. 4.
- ²³ "Don't Like the Change", *Hartford Courant*, January 6, 1909, p. 4.
- ²⁴ "Atlas of the City of Hartford, 1909", Springfield: L.J. Richards & Company, 1909.
- ²⁵ Albert L. Washburn and Henry R. Buck, *History of Hartford Streets* (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911), p. 66, 22; "Dower's Election Tabled, 12 to 7", *Hartford Courant*, May 24, 1910, p. 11; "Classified Ad 4 – No Title", *Hartford Courant*, October 26, 1910, p. 14; "Capitol Avenue Extension Wanted", *Hartford Courant*, September 5, 1912, p. 2; "Classified Ad 18 – No Title", *Hartford Courant*, May 29, 1913, p. 18; "Display Ad 70 – No Title", *Hartford Courant*, September 24, 1913, p. 20.
- ²⁶ Albert L. Washburn and Henry R. Buck, *History of Hartford Streets* (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911), p. 80; "Lovely Keney Park", *Hartford Courant*, August 19, 1898, p. 7; "Uphill Street Numbers Will Be Arranged", *Hartford Courant*, June 9, 1929, p. B10; "New Numbers Assigned Pembroke Street Houses", *Hartford Courant*, July 4, 1929, p. 13; "City's Park System", *Hartford Courant*, July 10, 1901, p. 8; "Street Board Hearings", *Hartford Courant*, July 15, 1928, p. A6; "Street Board Orders Layouts of Proposed Pleasant St. Widening", *Hartford Courant*, July 26, 1928, p. 4.
- ²⁷ "Blue Hills Avenue Real Estate Sold", *Hartford Courant*, August 27, 1910, p. 2.

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²⁸ "Atlas of the City of Hartford, 1909", Springfield: L.J. Richards & Company, 1909; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1917.

²⁹ *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1910-1920).

³⁰ *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1910-1920); "Atlas of the City of Hartford, 1909", Springfield: L.J. Richards & Company, 1909; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1917; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1920.

³¹ *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1910-1920); "Atlas of the City of Hartford, 1909", Springfield: L.J. Richards & Company, 1909; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1917; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1920.

³² "Obituary", *Hartford Courant*, March 30, 1910, p. 11; "Catholic Church for Blue Hills Avenue", *Hartford Courant*, November 26, 1912, p. 19.

³³ "Catholic Church for Blue Hills Avenue", *Hartford Courant*, November 26, 1912, p. 19.

³⁴ "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1917; "Atlas of the City of Hartford and the Town of West Hartford, 1917", New York: Sanborn Map Company, 1920.

³⁵ *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1923-1924), 1556.

³⁶ "Atlas of the City of Hartford and the Town of West Hartford", New York: Sanborn Map Company, 1917; *Geer's City Directory* (Hartford: The Hartford, Printing Company, 1919); "Scoville Explains High School Need", *Hartford Courant*, July 21, 1919, p. 11; "Crowding at High School Discussed", *Hartford Courant*, February 9, 1916, p. 18; "Committee Favors Broad Street Building", *Hartford Courant*, March 29, 1916, p. 2; "Will Proceed with Erection of New High School", *Hartford Courant*, May 11, 1920, p. 13.

³⁷ "North End Location for New High Schools", *Hartford Courant*, January 30, 1921, p. 21; "Atlas of the City of Hartford and the Town of West Hartford", New York: Sanborn Map Company, 1920.

³⁸ National Education Association, *Report of the Committee on Schoolhouse Planning* (Washington, D.C., 1925), 87, 89; Frank Irving Cooper, "Engineering and Construction: The Weaver High School, Hartford, Conn," *The American Architect*, 1925.

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⁴⁷ Ibid.

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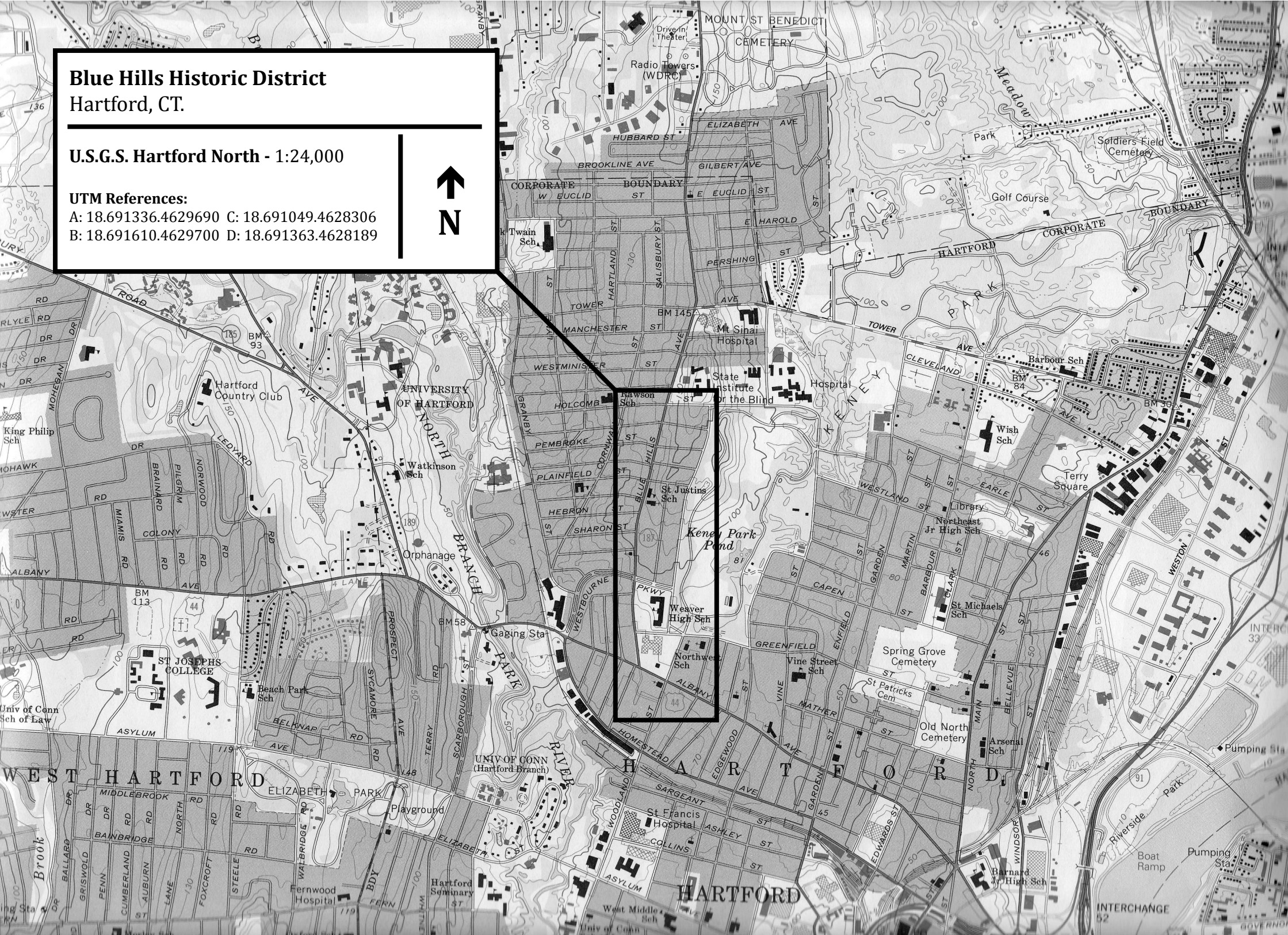
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U.S.G.S. Hartford North - 1:24,000

UTM References:

A: 18.691336.4629690 C: 18.691049.4628306

B: 18.691610.4629700 D: 18.691363.4628189





**East (front) and south (side) elevations of 249 Blue Hills Avenue, c. 1850, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 1 of 43.**



**West (front) and north (side) elevations of 288 Blue Hills Avenue, c. 1850, showing façade, roof, entry porch, and window details.
Camera facing southeast.
Photograph 2 of 43.**



West (side) elevation of 35 Pembroke Street, c. 1870, showing side elevation, roof, porch, and window details.

Camera facing southeast.

Photograph 3 of 43.



**East (front) and south (side) elevations of 175 Blue Hills Avenue, c. 1875, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 4 of 43.**



**West (front) and south (side) elevations of 200 Blue Hills Avenue, c. 1865, showing façade, roof, porch, and window details.
Camera facing northeast.
Photograph 5 of 43.**



North (front) and west (side) elevations of 121 Holcomb Street, c. 1880, showing façade, roof, porch, window, and stickwork details.
Camera facing southeast.
Photograph 6 of 43.



**East (front) and north (side) elevations of 65-67 Blue Hills Avenue, 1905, showing façade, roof, porch, and window details.
Camera facing southwest.
Photograph 7 of 43.**



West (front) and north (side) elevations of 135 Holcomb Street, 1893, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 8 of 43.



**North (front) and east (side) elevations of 35 Thomaston Street, 1914, showing façade, roof, porch, and window details.
Camera facing southwest.
Photograph 9 of 43.**



**South (front) and east (side) elevations of 36 Plainfield Street, 1916, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 10 of 43.**



**East (front) and south (side) elevations of 183-185 Blue Hills Avenue, 1906, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 11 of 43.**



**West (front) and north (side) elevations of 202-204 through 218-220 Blue Hills Avenue (right to left in image); 1923, 1917, 1917, 1916, 1916, showing façade, roof, porch, and window details. Camera facing southeast.
Photograph 12 of 43.**



**East (front) and north (side) elevations of 375 Blue Hills Avenue, 1917, showing façade, roof, porch, and window details.
Camera facing southwest.
Photograph 13 of 43.**



East (front) and south (side) elevations of 39-41 and 43-45 Blue Hills Avenue, 1912 and 1916, respectively, showing façade, roof, porch, and window details. Camera facing northwest. Photograph 14 of 43.



**East (front) and south (side) elevations of 271-273 Blue Hills Avenue, 1928, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 15 of 43.**



**West (front) and south (side) elevations of 253-255 and 259-261 Blue Hills Avenue, 1924, 1927, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 16 of 43.**



West (front) and north (side) elevations of 370-372 and 376-378 Blue Hills Avenue, 1926, showing façade, roof, porch, and window details. Camera facing southeast. Photograph 17 of 43.



**East (front) and south (side) elevations of 195 Ridgefield Street, 1919, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 18 of 43.**



**West (front) and south (side) elevations of 16 Canterbury Street, 1926, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 19 of 43.**



**South (front) and east (side) elevations of 40 Plainfield Street, 1912, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 20 of 43.**



**East (front) and south (side) elevations of 231 Ridgefield Street, 1919, showing façade, roof, porch, and window details.
Camera facing northwest.
Photograph 21 of 43.**



West (front) elevation of 28 Canterbury Street, 1926, showing façade, roof, entry, and window details.

Camera facing east.

Photograph 22 of 43.



**East (front) and north (side) elevations of 175 Ridgefield Street, 1925, showing façade, roof, entry, and window details.
Camera facing southwest.
Photograph 23 of 43.**



**North (front) and east (side) elevations of 19 Colebrook Street, 1927, showing façade, roof, entry, and window details.
Camera facing southwest.
Photograph 24 of 43.**



South (front) and east (side) elevations of 14 Colebrook Street, showing façade, roof, entry, and window details.

Camera facing northwest.

Photograph 25 of 43.



**South (front) and east (side) elevations of 36 Colebrook Street, 1924, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 26 of 43.**



**West (front) and south (side) elevations of 38 Canterbury Street, 1925, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 27 of 43.**



**West (front) and south (side) elevations of 364 Blue Hills Avenue, 1916, showing façade, roof, porch, and window details.
Camera facing northeast.
Photograph 28 of 43.**



**East (front) and north (side) elevations of 127 Ridgefield Street, 1915, showing façade, roof, porch, and window details.
Camera facing southwest.
Photograph 29 of 43.**



East (front) elevation of 289 Ridgefield Street, 1929, showing façade, roof, entry, and window details.

Camera facing west.

Photograph 30 of 43.



**North (front) and west (side) elevations of 149 Holcomb Street, 1927, showing façade, roof, entry, and window details.
Camera facing southeast.
Photograph 31 of 43.**



**East (front) and south (side) elevations of 81 Canterbury Street, 1929, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 32 of 43.**



East (front) and south (side) elevations of 115-117 through 123-125 Blue Hills Avenue, 1926, showing façade, roof, entry, and window details. Camera facing northwest. Photograph 33 of 43.



**South (front) and east (side) elevations of 305 Ridgefield Street, 1927, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 34 of 43.**



**South (front) and west (side) elevations of 185 Westbourne Parkway, 1924, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 35 of 43.**



**East (front) and south (side) elevations of 41 and 45 Canterbury Street, 1951, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 36 of 43.**



**South (front) and west (side) elevations of 43. Thomaston Street, 1951, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 37 of 43.**



**East (front) and south (side) elevations of 27 Canterbury Street, 1953, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 38 of 43.**



**East (front) and south (side) elevations of 25 Ridgefield Street, 1922, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 39 of 43.**



**Entry detail of 25 Ridgefield Street, 1922, showing arched doorway and stone carvings featuring Aesop's Fables.
Camera facing west.
Photograph 40 of 43.**



**West (front) and north (side) elevations of 240 Blue Hills Avenue, 1931, showing façade, roof, entry, steeple, and window details.
Camera facing southeast.
Photograph 41 of 43.**



**West (front) and south (side) elevations of 240 Blue Hills Avenue, 1950, showing façade, roof, entry, and window details.
Camera facing northeast.
Photograph 42 of 43.**



**East (front) and south (side) elevations of 159 Blue Hills Avenue, 1955, showing façade, roof, entry, and window details.
Camera facing northwest.
Photograph 43 of 43.**