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McAlester in their seminal text, *A Field Guide to American Houses*, “Minimal Traditional”. These homes, popular during the 1930s, 1940s, and 1950s, mimic earlier eclectic forms with their casual blending of traditional styles such as the Queen Anne, Colonial, and Tudor Revivals. Roof pitches are typically low or intermediate, front-facing cross gables common, and ornamentation minimal. A characteristic example is 375 Fairfield Avenue (Photograph 37), a 1 ½-story frame house with a subtle application of primarily Tudor-inspired features including a front-facing cross gable with pitched roof, gabled dormer, and a mix of paired and tripartite fenestration.

The last category of modern homes represented is the Ranch style. Most popular between approximately 1935 and 1975, these homes are identified by their sprawling, single-story design, frequently asymmetrical footprints, and low-pitched roofs with moderate to wide overhangs. 405 Fairfield Avenue (Photograph 38) is a characteristic example. This 1-story frame house has a side-gabled roof with dominant front-facing cross gable, moderate roof overhang, attached single-bay garage, and large bay window.

The only non-residential building in the district is the Memorial Baptist Church at 142 Fairfield Avenue (Photograph 39). This impressive example of Neoclassical architecture was designed by Hartford architect Isaac Almarin Allen, Jr. and constructed by Newton P. Clark in 1932. The 2-story brick building possesses many features typical of this style, including the projecting pediment supported by Doric supports and wide concrete entablature. The building’s entry – consisting of three double doors, each topped by a round fanlight – is also characteristic of this classically-inspired form. Although architecturally striking, the size and scale of the building do not overwhelm the streetscape, but rather adds harmoniously to the aesthetic character of the neighborhood.

**Introductory Note to Inventory of District Buildings:**

Street numbers in this inventory are based upon those listed in *Hartford Architecture, Volume 2: South 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.

**Fairfield Avenue, east side:**

**Style, use, Date, and Architect or Builder (if known)**

2

*Hyland Memorial Park (formerly Rocky Ridge Park)*, c. 1900. A 7.9-acre park of mown grass interspersed with a mix of young and mature deciduous trees. The park has three sections. The first section is a triangular green of less than one acre at the intersection of Fairfield Avenue and New Britain Avenue. There is a Vietnam War memorial at the center of the green. This is a black, hexagonal marble obelisk that reads, “VIETNAM / 1959-1975 / IN LOVING

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MEMORY OF THOSE LOYAL MEN AND WOMEN OF HARTFORD WHO SERVED THEIR COUNTRY". The remainder of the park consists of two long, narrow stretches running parallel along the west side of Fairfield Avenue. These sections run along a rocky ridge with one portion situated at the top of the ridge and the second some 50 feet lower at the base. The upper expanse is periodically broken by exposed rock outcrops, while the lower section is a long, rolling field of mown grass.

*Non-contributing, 1-story recreational structure on park grounds, 1980.*

10 - 12

*Colonial Revival apartment building, 1917.* Henry Stein and Max Rosen, builders. George A. Zunner, architect (Hartford). 3-story, 6-family, 3-ranked brick tenement with yellow brick façade and flat roof. Tripartite windows with concrete splayed lintels and sills. Yellow brick and concrete cornice details. Broken concrete pediment over recessed entry.

14 - 16

*Colonial Revival residence, 1911.* Curtis and Lawler Reardon, builders. Burton A. Sellev, architect (Hartford). 3-story, 3-family brick tenement with plain cornice and flat roof. Three-story bays on north (front) and east and west (side) elevations. 1/1 double-hung sash windows with concrete sills and lintels. Full-width, 1-story porch with hipped roof and Doric supports; second- and third-story partial-width porches above have Doric supports and a flat roof.

*1-story frame garage, 1918.*

18 - 20

*Colonial Revival residence, 1911.* Carlson and Torrell, builders. 3-story, 3-family, frame triple-decker tenement with front-facing pitched roof and cross gables over projecting 3-story bays. Sheathed in non-original aluminum siding. Paired window in the gable end. Full-width, 1-story porch with gable roof and paired Doric supports; second- and third-story porches above have Doric supports and a gable roof.

22 - 24

*Colonial Revival residence, 1922.* Frederick Gieri, builder. Charles E. Fournier, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Tripartite window on the second story of the façade and projecting 2-story bays on the side (east and west) elevations. Hip-on-gable dormers over projecting bays. Full-width, 1-story, partially-enclosed, full-width front porch with hipped roof and Doric supports; second-story enclosed porch above has a hipped roof.

*1-story frame garage, 1922.*

28 - 30

*Colonial Revival residence, 1911.* Frank G. Harman, builder. 2 ½-story, 2-family frame house with front-facing gambrel roof and cross gambrels. Sheathed in non-original vinyl siding. Projecting 2-story bays on the side (east and west) elevations. Full-width, 1-story, enclosed front porch with hipped roof; second-floor enclosed porch above has a flat roof.

*1-story frame garage, 1915.*

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- 32 – 34      *Colonial Revival residence*, 1910. Oliver E. Stenson, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in wood shingles. Hipped dormers with paired 6/1 double-hung sash windows. Bay window on second story of the façade. Full-width, 1-story porch with Doric supports and hipped roof.  
*1-story frame garage*, 1916.
- 42 – 44      *Colonial Revival residence*, 1912. Carlson and Torrell, builders. 2 ½-story, 2-family frame house with front-facing gambrel roof and cross gambrels over projecting 2-story bays. Cornice with modillions. Sheathed in wood shingles. Full-width, 1-story enclosed porch; second-story porch above has Doric supports, a modillioned cornice, and flat roof.
- 48      *Colonial Revival residence*, 1915. 2 ½-story, 2-family frame house with front-facing pitched roof. Sheathed in non-original vinyl siding. Palladian window in the gable end. Full-width, 1-story, enclosed porch; second-story porch above is enclosed.
- 50      *Colonial Revival residence*, 1924. John Mattson, builder. 2 ½-story, 1-family, 3-ranked frame house with side-gabled roof and cornice returns. Sheathed in non-original vinyl siding. Three shed-roofed dormers with 6/1 double-hung sash windows. Quarter-round lunettes flank the gable wall chimneys. Entry porch with curved underside, supported by brackets.  
*1-story frame garage*, 1924.
- 60      *Colonial Revival residence with Craftsman influences*, 1916. 2 ½-story, 1-family (converted to multi-family) frame house with widely overhanging, flared hipped roof with exposed rafter tails. Sheathed in non-original vinyl siding. Hipped dormers with paired windows. Palladian window over front door. 2-story bay windows on the façade. Wrap-around, 1-story porch with Doric supports, modillions, flat roof, and upper balustrade.  
*1-story frame garage*, 1921.
- 64 – 66      *Colonial Revival residence*, 1909. E. W. Gustafson, builder. 2 ½-story, 2-family frame house with front-facing pitched roof. Sheathed in non-original vinyl siding. Tripartite window in the gable end and cutaway bay on the second story of the facade. Gabled dormers over projecting bays. Full-width, 1-story porch with hipped roof, square supports, and pediment; second-floor enclosed porch above has a pitched roof.  
*1-story frame garage*, 1910.
- 68 – 70      *Colonial Revival residence*, 1921. Herman J. Best, builder. 2 ½-story, 2-family frame house with front-facing pitched roof and cornice returns. Sheathed in non-original vinyl siding. Palladian window in gable end and cutaway bay on the second story of the facade. Gabled dormers over projecting bays. Wrap-around, 1-story porch with paired Doric supports and hipped roof; second-story porch above has paired Doric supports and a hipped roof.

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*1 ½-story frame garage, 1921.*

72 – 74

*Colonial Revival residence, 1923.* Dean and Bidwell, builders. Joseph Crowley, architect (Hartford). 2 ½-story, 2-family frame house with front-facing pitched roof and cornice returns. Sheathed in non-original vinyl siding. Palladian window in gable end and cutaway bay on the second story of the facade. Gabled dormers over projecting bays. Wrap-around, 1-story porch with paired Doric supports and hipped roof; second-story porch above has paired Doric supports and a flat roof.

*1-story frame garage, 1925.*

78 – 80

*Colonial Revival residence, 1911.* E. W. Gustafson, builder. 2 ½-story, 2-family frame house with front-facing pitched roof. Sheathed in wood shingles. There is a wide cornice with modillions and the gable end is pedimented and has a tripartite window. Gabled dormers over projecting bays. Wrap around, 1-story porch with squared supports and flat roof; second-story porch above has squared supports, modillions, and a widely overhanging flat roof.

*1-story frame garage, 1927.*

84

*Colonial Revival residence, 1909.* Grover W. Dodge, builder. 2-story, 1-family (converted to multi-family) frame house with side-gambrel roof and front-facing cross gambrel. Sheathed in wood shingles and non-original synthetic siding. Full-width, 1-story, enclosed porch with shed roof.

88 – 90

*Colonial Revival residence, 1915.* Harry Palten and Samuel Ofengand, builders. Samuel Ofengand, architect (Hartford). 3-story, 3-family frame and brick house with front-facing gambrel roof and cross-gambrel. First story walls are brick while the second and third stories are sheathed in non-original vinyl siding. Full-width, 1-story porch with square supports, hipped roof, and pediment; second- and third-floor porches above have squared supports and a pitched roof.

*1-story frame garage, 1915.*

92 – 94

*Colonial Revival residence, 1918.* William B. McKone, builder. 2 ½-story, 2-family frame house with front-facing pitched roof and cross gables. Sheathed in wood shingles. Two sets of paired 6/1 double-hung sash windows and a diamond-shaped shingle detail in the gable end. Full-width, 1-story porch with paired Doric supports and pediment; second-story, full-width porch above has paired Doric supports, hipped roof, and pediment.

*1-story frame garage, 1918.*

98 – 100

*Colonial Revival residence, 1923.* Carl P. Daving, builder. Burton A. Sellew, architect (Hartford). 3-story, 3-family frame house with front-facing gambrel roof and cross-gambrels. The first story is sheathed in non-original vinyl siding, while the upper floors are sheathed in wood shingles. Cutaway bay on the second story. Full-width, 1-story, enclosed porch; second- and third-story porches above are enclosed and have a pitched roof.

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*1-story frame garage, 1923.*

102 – 104

*Colonial Revival residence, 1909.* Thomas Malcolm, builder. Isaac Almarin Allen, Jr., architect (Hartford). 2 ½-story, 2-family frame house with widely overhanging hipped roof and exposed rafter tails. Sheathed in wood shingles. Gabled dormers with paired, 1/1 double-hung sash windows. Full-width, 1-story porch with hipped roof and paired Doric supports, pedimented at each end.

*1-story frame garage, 1910.*

106 – 108

*Colonial Revival residence, 1923.* Nathan Budin, builder. George A. Zunner, architect (Hartford). 3-story, 3-family frame house with front-facing gambrel roof and full-width shed dormers. Sheathed in non-original vinyl siding. Full-width, 1-story, enclosed porch; second- and third-story porches above are enclosed and have a shed roof.

*1-story frame garage, 1923.*

112 – 114

*Colonial Revival residence, 1911.* Herman J. Best, builder. 2 ½-story, 2-family frame house with front-facing pitched roof and cross-gables over projecting bays. Sheathed in non-original aluminum siding. Tripartite window in gable end. Full-width, 1-story porch with Doric supports and hipped roof; second-floor porch above has a flat roof and has been enclosed.

*2-story frame garage, 1912.*

116 – 118

*Colonial Revival residence, 1911.* Carlson & Torrell, builders. 3-story, 2-family frame house with front-facing gambrel roof. Sheathed in non-original aluminum siding. Shed roof dormers and projecting two-story bays in the north and south (side) elevations. Tripartite window in gable end. 1-story entry porch with turned supports; second-story porch above has turned supports and a flat roof. An upper balustrade creates a roofless third-story porch.

120 – 122

*Colonial Revival residence, 1921.* John T. Lennerhan, builder. Edward A. Morris, architect (Hartford). 2 ½-story, 1-family (converted to multi-family) frame house with hipped roof. Sheathed in wood shingles. Hipped dormers with paired windows. Two-story projecting bays on the north and south (side) elevations. Full-width, 1-story porch with squared supports and hipped roof; second-story enclosed porch above has a hipped roof.

*1-story frame garage, c. 1921.*

132 – 134

*Colonial Revival residence, 1915.* John O. Osterlund, builder. 3-story, 3-family frame house with front-facing gambrel roof. Sheathed in non-original vinyl siding. Pedimented, gabled dormers on the side elevations. Full-width, 1-story, enclosed porch with hipped roof; second- and third-story porches above are enclosed and have a pitched roof.

*1-story frame garage, 1915.*

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136 – 138

*Colonial Revival residence*, 1923. Nathan Budin, builder. George A. Zunner, architect (Hartford). 3-story, 3-family frame house with front-facing gambrel roof and full-width shed dormers. Sheathed in non-original vinyl siding. Full-width, 1-story porch with hipped roof; second- and third-story porches above are sheathed in non-original vinyl siding and have a pedimented, pitched roof. *1-story frame garage*, 1923.

142

*Memorial Baptist Church. Neoclassical religious facility*, 1932. Newton P. Clark, builder. Isaac A. Allen & Son, architects (Hartford). 2-story religious facility with poured concrete foundation; granite water table; brick walls; front-facing, projecting, pedimented pitched roof; and pedimented cross gables over projecting wings. Multi-story arched windows with concrete sills and keystones. Projecting wings at the rear of the building have 6/6 double-hung sash windows with concrete lintels. The projecting pediment is supported by Doric supports, and has a wide concrete entablature and elliptical fanlight. The building's entry consists of three double doors, each topped by a round fanlight.

152 – 154

*Colonial Revival residence*, 1922. Daniel F. Crowley, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in wood shingles. Hipped dormers with paired 1/1 double-hung sash windows. The façade has paired, 1/1 double-hung sash windows. Partial-width, 1-story porch with paired square supports and hipped roof; second-floor enclosed porch above has a hipped roof. *1-story frame garage*, 1923.

156 – 158

*Colonial Revival residence*, 1922. Daniel F. Crowley, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Hipped dormers with paired 1/1 double-hung sash windows. The façade has paired, 1/1 double-hung sash windows. Partial-width, 1-story porch with square supports sheathed in non-original vinyl siding, and hipped roof; second-floor porch above has square supports sheathed in non-original vinyl siding and a hipped roof.

160

*Second Empire residence*, 1865. 2 ½-story, 1-family, 3-ranked, painted brick house with projecting, towered central pavilion; wide, bracketed cornice; and patterned slate mansard roof. Flat-roofed dormers with single 1/1 double-hung sash windows and flat-roofed dormer with paired round-arch windows in the tower. First-story fenestration has wooden sills and lipped lintels, while second-story windows are framed with segmental-arched hoods. The central pavilion's entry porch has a wide, bracketed entablature with square supports and a bracketed hood over the second-story window. An octagonal tower can be found on the south side of the home.

166 – 168

*Colonial Revival residence*, 1958. 2 ½-story, 2-family brick house with front-facing pitched roof. Gable end sheathed in aluminum siding. Paired 1/1 double-hung sash windows in gable end. Tripartite picture windows on the first and second stories of the façade. Gabled portico with curved underside

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and iron supports.

180 – 182

*Colonial Revival residence*, 1922. Thomas C. Healy, builder. G.J. Busel, architect. 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Hipped dormers with paired 1/1 double-hung sash windows. The façade has a tripartite window on the second story. Full-width, 1-story arcaded porch with square supports, non-original vinyl siding, and hipped roof; second-floor porch above has square supports sheathed in non-original vinyl siding and a pitched roof with cornice returns.  
*1-story frame garage*, 1924.

184 – 186

*Colonial Revival residence*, 1921. Charles Podnetsky, builder. C.E. Corey, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. First story faced with stucco, second story sheathed in non-original vinyl siding. Hipped dormers with paired 6/1 double-hung sash windows, except for the dormer on the façade, which has a tripartite window. Full-width, 1-story, arcaded porch with square supports faced with stucco, and a hipped roof; second-floor enclosed porch above is sheathed in non-original vinyl siding and has a pitched roof with cornice returns.  
*1-story frame garage*, 1921.

188 – 190

*Colonial Revival residence*, 1921. Charles Podnetsky, builder. C.E. Corey, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original aluminum siding. Gabled dormers with cornice returns and paired 6/1 double-hung sash windows. Façade has paired 6/1 double-hung sash windows. Partial-width, 1-story porch with square supports, non-original aluminum siding, and hipped roof; second-floor porch above has a hipped roof.  
*1-story frame garage*, 1921.

192 – 194

*Colonial Revival residence*, 1923. Gerald B. Ricketson, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Hipped dormers with paired windows, except for the dormer on the façade, which has a tripartite window. 1-story, partial-width, enclosed porch sheathed in non-original vinyl siding; second-floor enclosed porch above is sheathed in non-original vinyl siding and has a pitched roof with cornice returns. Gabled, 1-story entry porch with cornice returns.  
*1-story frame garage*, c. 1923.

196 – 198

*Colonial Revival residence*, 1924. Newton P. Clark, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired windows. Full-width, 1-story porch with square supports sheathed in non-original vinyl siding, and hipped roof; second-floor enclosed porch above has a pitched roof.  
*1-story frame garage*, 1924.

204

*Colonial Revival residence*, 1920. Clifford O. Moore, builder. William T. Marchant, architect (Hartford). 2-story, 1-family frame house with side-

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gambrel roof and full-width, shed roof dormer. Sheathed in non-original vinyl siding. Full-width, 1-story porch with paired Doric supports and shed roof.

*1-story frame garage, 1920.*

210

*Colonial Revival residence, 1890.* Clifford O. Moore, builder. 2 ½-story, 1-family frame house with front-facing pitched roof with cornice returns. Sheathed in non-original vinyl siding. Paired 1/1 double-hung sash windows in gable end. Full-width, 1-story porch with paired Doric supports and hipped roof.

214 – 216

*Colonial Revival residence, 1960.* 2 ½-story, 2-family brick house with front-facing pitched roof. Gable end sheathed in aluminum siding. Paired 1/1 double-hung sash windows in gable end. Tripartite picture windows on the first and second stories of the façade. Gabled portico with curved underside and iron supports.

220

*Colonial Revival residence, 1912.* George J. White, builder. 2 ½-story, 2-family frame house with side-gabled roof and front-facing pedimented cross gable. Sheathed in wood shingles. Palladian window in gable end and tripartite window centered on the second story of the facade. Full-width, 1-story porch with paired Doric supports and flat roof, enclosed with multipane windows.

230 – 232

*Colonial Revival residence, 1924.* Gerald DeVito, builder. Daniel A. Guerriero, architect (Hartford). 2 ½-story, 3-family, yellow-brick house with front-facing pitched roof. Paired window in the gable end. Pedimented, gabled dormers with paired windows on the side elevations. Full-width, 2-story, enclosed brick porch with recessed entry, paired windows, and flat roof.

*1-story brick garage, c. 1925.*

236 – 238

*Colonial Revival residence, 1921.* Nathan Budin, builder. George A. Zunner, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Hipped dormers with paired windows. 2-story wing with hipped roof on the south side of the building. 1-story, entry porch with shed roof.

*1-story frame garage, 1922.*

244

*Bungalow style residence, 1911.* Robert Cairns and Son, builders. 1 ½-story, 1-family frame house with side-gabled roof extending over a 1-story, full-width porch. Sheathed in non-original vinyl siding. Three hipped dormers with double-hung sash windows. Full-width, 1-story porch with square supports and non-original vinyl siding.

*1-story frame garage, 1911.*

248 – 250

*Colonial Revival residence, 1924.* Phineas Spelansky, builder. Phineas Spelansky, architect (Hartford). 2 ½-story, 2-family brick and frame house



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with front-facing hip-on-gable roof. Brick first story with upper stories sheathed in wood shingles. Tripartite window in the gable end. Hip-on-gable dormers on the side elevations. Partial-width, 2-story, enclosed porch with brick first story, second story sheathed in wood shingles, and a flat roof. 1-story, enclosed brick entry porch with hipped roof.  
*1-story frame garage, 1924.*

252 – 254

*Colonial Revival residence, 1924.* Phineas Spelansky, builder. 2 ½-story, 2-family brick and frame house with hipped roof. Brick first story with upper stories sheathed in non-original vinyl siding. Hipped dormers on the façade and side (north and south) elevations. Tripartite window in the front-facing dormer. Partial-width, 2-story, enclosed porch with brick first story, second story sheathed in non-original vinyl siding, and flat roof. 1-story, enclosed brick entry porch with hipped roof.  
*1-story frame garage, 1924.*

256 – 258

*Colonial Revival residence, 1924.* Phineas Spelansky, builder. 2 ½-story, 2-family brick and frame house with front-facing hip-on-gable roof. Brick first story with upper frame stories faced with stucco. Tripartite window in the gable end. Gabled dormers on the side elevations. Partial-width, 2-story, enclosed porch with brick first story, frame second story faced with stucco, and flat roof. 1-story, enclosed brick entry porch with hipped roof.  
*1-story frame garage, c. 1924.*

260 – 262

*Colonial Revival residence, 1911.* Frank H. Rowley, builder. E.W. Gustafson, architect (Hartford). 2 ½-story, 1-family frame house with side-gambrel roof. Sheathed in wood shingles. Two gabled dormers on the façade, each with a Palladian window and cornice returns. Full-width, 1-story porch with paired Doric supports and hipped roof; second-floor, partial-width porch above has paired Doric supports, wide entablature with modillions, and a hipped roof.  
*1-story frame garage, 1911.*

268 – 270

*Colonial Revival residence, 1923.* Christian P. Potholm, builder. Christian P. Potholm, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Faced with stucco. Two dormers on the façade, each with paired, 6/6 double-hung sash windows. 1-story, enclosed porches on the façade and south (side) elevation. These have paired, 6/6 double-hung sash windows, hipped roofs, and are faced with stucco. The 1-story entry-porch has a hipped roof with square supports.  
*1-story frame garage, c. 1925.*

276 – 278

*Colonial Revival residence, 1952.* Joseph Ferland, builder. 2-story, 2-family frame house with gable wall chimneys and side-gabled roof. Sheathed in non-original vinyl siding. Tripartite windows on the first story of the façade flank a projecting gabled entry with paired doors. Portico with curved underside, round supports, and pitched roof. Each of the north and south (side) elevations has an attached one car garage with pitched roof set back from the

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front elevation of the home.

- 288 *Queen Anne residence*, 1895. James J. Best, builder. James J. Best, architect (Hartford). 2 ½-story, 1-family (converted to multi-family) frame house with long slope, side-gabled roof extending over a 1-story, partial-width, enclosed porch. Sheathed in non-original vinyl siding. Recessed tripartite window in gable end. Corner tower with octagonal spire roof and 2-story wing with pitched roof. Recessed second-floor porch with pitched roof.
- 294 *Colonial Revival residence*, 1953. Antonio Pellino, builder. 2-story, 1-family frame house with side-gabled roof and second story overhang. Sheathed in aluminum siding. Gable wall chimney on the north (side) elevation. Tripartite picture window on the first story of the façade. Portico with iron supports and gable roof.
- 298 *Colonial Revival residence*, 1953. Antonio Pellino, builder. 2-story, 1-family frame house with side-gabled roof and second story overhang. Sheathed in aluminum siding. Gable wall chimney on the north (side) elevation. Tripartite picture window on the first story of the façade. Aluminum awning over the entry.
- 308 *Colonial Revival residence*, 1899. Theodore Newton & Company, builders. 2 ½-story, 1-family frame house with hipped roof, exposed rafter tails, and gambreled dormers. Sheathed in non-original vinyl siding. Tripartite window in the front-facing dormer. Two Palladian windows on the second story of the facade. Full-width, 1-story porch with paired Doric supports and shed roof. *1-story frame garage*, 1911.
- 312 *Colonial Revival residence*, 1908. George J. White, builder. 2 ½-story, 1-family frame house with widely overhanging hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired window. Wrap-around, 1-story porch with Doric supports and hipped roof.
- 316 *Colonial Revival residence*, 1910. John C. Smith and Alphonse J. DesChamps, builders. 2 ½-story, 1-family frame house with hipped roof. Sheathed in horizontal board siding. Wide cornice with modillions. Hipped dormers with 8/1 double-hung sash windows. Tripartite windows flank the entry and a Palladian window is centered on the second-story of the facade. Pedimented portico with paired Doric supports, a wide entablature, and modillions. *1-story brick garage*, c. 1915.
- 328 *Queen Anne residence*, 1898. Theodore Newton & Company, builders. 2 ½-story, 1-family frame house with front-facing pitched roof and cross-gable in rear. Sheathed in wood shingles. Engaged 3-story, octagonal corner tower on the façade. Projecting octagonal bay on north (side) elevation. Partial-width, 1-story, partially-enclosed porch with Doric supports and shed roof; second-floor enclosed porch above has a shed roof.

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*1 ½-story frame garage, c. 1910.*

330

*Colonial Revival residence, 1907.* Theodore Newton & Company, builders. Russell Barker, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof and front-facing, pedimented cross gable. Sheathed in wood shingles. Palladian window in the front-facing gable and pedimented, gabled dormers with single windows. Wrap-around, 1-story porch with square supports wood shingle siding, hipped roof, and pedimented cross gable; second-floor enclosed porch above has a pedimented gable roof.  
*2-story frame carriage house, c. 1910.*

336

*Non-contributing residence, 2001.*

342

*Colonial Revival residence, 1933.* Nathan Budin, builder. George A. Zunner, architect (Hartford). 2 ½-story, 1-family brick house with steeply-pitched, side-gabled roof. Small, front-facing eyebrow dormer. Fenestration consists of 6/1 double-hung sash windows. Entry porch with curved underside, paired square supports, and a round-arch door.  
*1-story brick garage, c. 1933.*

346

*Colonial Revival residence, 1904.* E.L. Charles, builder. Isaac Almarin Allen, Jr., architect (Hartford). 1 ½-story, 1-family frame house with side-gambrel roof. Sheathed in wood shingles. Front-facing bay dormer with hipped roof and front-facing shed dormer. Paired, 4/1 double-hung sash windows on the façade. Entry porch with pitched roof supported by curved bracket. 1-story sunroom with paired, multipane windows and shed roof on the south (side) elevation.  
*1-story frame garage, c. 1905.*

354 – 356

*Colonial Revival residence, 1911.* Louis Freeberg, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in wood shingles. Front-facing hipped dormer. Tripartite windows on the first and second story of the façade. Full-width, 1-story porch with Doric and square supports and flat roof; upper-porch balustrade forms a second-story deck.  
*1-story frame garage, c. 1911.*

360

*Colonial Revival residence, 1912.* Herman J. Best, builder. C.E. Corey, architect (Hartford). 2 ½-story, 2-family brick house with hipped roof. Front-facing gabled-dormer with cornice returns and paired windows. Centered bay window on the second story of the façade flanked by paired windows with 1/1 double-hung sash windows and cut stone sills and lintels. Full-width, 1-story, enclosed porch with hipped roof.  
*1-story brick garage, c. 1912.*

366

*Colonial Revival residence with Tudor Revival influences, 1939.* Dominico Tiezzi, builder. M.H. Golden, architect. 1 ½-story, 1-family frame house with side-gabled roof extending over a 1-story porch and front-facing cross-gable

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with pitched roof and cornice returns. Sheathed in non-original vinyl siding. Tripartite window on the first-floor of the façade. Front-facing gabled dormer with single window. Partial-width, 1-story, recessed porch with square supports.

- 376 *Colonial Revival residence*, 1922. George W. Evans, builder. S. Weir, architect. 2-story, 1-family frame house with side-gambrel roof and full-width shed dormers. Sheathed in wood shingles. Tripartite window on the first-story of the façade and two sets of paired windows in the second story. 1-story, enclosed entry porch with wood brackets and pitched roof. 1-story sunroom with hipped roof on south (side) elevation.  
*1-story frame garage*, c. 1922.
- 380 *Colonial Revival residence*, 1922. George W. Evans, builder. S. Weir, architect. 2-story, 1-family frame house with side-gambrel roof and full-width shed dormers. Sheathed in wood shingles. Two sets of paired windows in the second story of the façade. Partial-width, 1-story porch with squared supports and shed roof, enclosed with wire screen.  
*1-story frame garage*, c. 1922.
- 386 *Colonial Revival residence*, 1920. F. M. Gustafson, builder. Hans C. Christenson, architect. 2-story, 1-family (converted to multi-family) frame house with side-gambrel roof and full-width shed dormers. Sheathed in non-original aluminum siding. Gabled portico with iron supports.  
*1-story frame garage*, c. 1920.
- 390 *Bungalow style residence*, 1916. Christian Potholm, builder. William T. Marchant, architect (Hartford). 1 ½-story, 1-family frame house with long slope, side-gabled roof extending over a 1-story, full-width porch. Sheathed in non-original vinyl siding. Large, front-facing hipped dormer. Full-width, 1-story porch with square supports.  
*1-story frame garage*, c. 1916.
- 394 – 396 *Colonial Revival residence*, 1922. William V. Adams, builder. 2 ½-story, 2-family brick and frame house with hipped roof. Brick first story with upper stories sheathed in non-original aluminum siding. Hipped dormers with tripartite window in the front-facing dormer. Full-width, 1-story porch with paired square supports and hipped roof; second-floor enclosed porch above has a flat roof.  
*1-story frame garage*, c. 1922.
- 400 *Colonial Revival residence*, 1925. Herbert E. Craig, builder. 1 ½-story, 1-family frame house with hipped roof. Sheathed in non-original aluminum siding. Hipped dormers with single windows. Partial-width, 1-story, enclosed porch with shed roof.
- 404 *Mixed "Minimal Traditional" residence*, 1953. 1 ½-story, 1-family frame house with front-facing pitched roof. Sheathed in wood shingles. Rectangular

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multipane window in the gable end. Tripartite picture window on the façade. Partial-width pent roof on the facade. 1-story attached garage with pitched roof projects forward from the west (front) elevation.

408

*Ranch style residence*, 1952. 1-story, 1-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in aluminum siding. Tripartite picture windows in the façade of the front-facing gable wing and on the façade of the main block.

412 – 414

*Colonial Revival residence*, 1926. C. E. Johansen, builder. George L. Dunkelberger and Joseph Gelman, architects (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with single window. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with hipped roof on the south side of the building. 1-story entry porch with square supports and hipped roof.  
*1-story frame garage*, c. 1926.

416 – 418

*Colonial Revival residence*, 1926. C. E. Johansen, builder. George L. Dunkelberger and Joseph Gelman, architects (Hartford). 2 ½-story, 2-family brick house with hipped roof. Front-facing hipped dormer with single window. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with hipped roof on the south side of the building. 1-story entry porch with iron supports and flat roof.  
*1-story frame garage*, c. 1926.

420 – 422

*Colonial Revival residence*, 1926. C. E. Johansen, builder. George L. Dunkelberger and Joseph Gelman, architects (Hartford). 2 ½-story, 2-family brick house with hipped roof. Front-facing hipped dormer with single window. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with hipped roof on the south side of the building. 1-story entry porch with iron supports and hipped roof.  
*1-story frame garage*, c. 1926.

424 – 426

*Colonial Revival residence*, 1926. C. E. Johansen, builder. George L. Dunkelberger and Joseph Gelman, architects (Hartford). 2 ½-story, 2-family frame house with front-facing pitched roof. Sheathed in wood shingles. Paired window in gable end. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with gable roof on the south side of the building. 1-story, enclosed entry porch with pitched roof.  
*1-story frame garage*, c. 1926.

430

*Prairie residence*, 1921. William Brennan, builder. George Henry Matthews, architect (Hartford). 2-story, 1-family frame house with multi-level, widely overhanging hipped roof. Faced with stucco. 1-story squared bay with tripartite window and hipped roof. 1-story, attached garage with pent roof.

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432

*The McGovern Granite Company building. Non-contributing commercial building, 1970.*

Fairfield Avenue, west side:

147

*Second Empire residence, 1869. Oliver H. Easton, architect (Hartford). 2 ½-story, 1-family frame house with wide, bracketed cornice and patterned slate mansard roof. Sheathed in non-original vinyl siding. Square central tower with straight mansard roof and arched dormers; capped with flagpole and iron ornamentation. Segmental dormers with single windows and inset, semi-circular bay window on the second story. Second-story windows have wooden label molds. Bay window centered on the façade flanked by inset, partial-width, 1-story porches with turned supports, wide entablature, and flat roofs. 2-story wing with flat roof at the rear of the building. 2-story frame carriage house, c. 1870.*

151 – 153

*Colonial Revival residence, 1925. Newton P. Clark, builder. 2 ½-story, 2-family frame house with hipped roof. Sheathed in wood shingles. Front-facing hipped dormer with tripartite window. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with pitched roof on the south (side) of the building. 1-story entry porch with Doric supports, curved underside, and pitched roof with cornice returns. 1-story frame garage, 1925.*

155 – 157

*Colonial Revival residence, 1925. Newton P. Clark, builder. Newton P. Clark, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original aluminum siding. Front-facing hipped dormer with tripartite window. Tripartite window on the first and second stories of the façade. 2-story, cross-gable wing with pitched roof attached to south (side) elevation. 1-story entry porch with iron supports, curved underside, and pitched roof with cornice returns. 1-story frame garage, 1925.*

165

*Colonial Revival residence, 1926. Frank T. Hendron, builder. George A. Zunner, architect (Hartford). 2-story, 1-family frame and house with side-gambrel roof and full-width, shed dormers. Faced with stucco. Tripartite windows on the first story and paired windows on the second story of the façade. 1-story portico with curved underside, paired brackets, and gable roof.*

169

*Tudor Revival residence, 1925. Carlson and Torell, builders. George A. Zunner, architect (Hartford). 2-story, 1-family frame house with steeply pitched, front-facing, hip-on-gable roof with variable eave heights and cross gables. Faced with stucco. Tripartite window on second story of the façade. Small, 1-story, front-facing gable with steeply-pitched, sloping gable roof at the northeast corner of the building. Arched portico with supporting brackets and arched entry. 1-story end porch with pitched roof.*

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- 173 *Tudor Revival residence*, 1925. Carlson and Torell, builders. George A. Zunner, architect (Hartford). 2-story, 1-family frame house with long slope, varied eave-line, patterned, slate hipped roof. Faced with stucco. Inset, uncut, uncoursed, rubble chimney. 1-story, projecting bay with tripartite window and hipped roof. Projecting square bay with tripartite window and hipped roof on the south (side) elevation. Gabled portico with half-timbering and paired brackets.
- 177 – 179 *Colonial Revival residence*, 1927. Joseph Butts, builder. 2 ½-story, 2-family frame house with cross-gabled hipped roof. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired window. Shed dormer on north (side) elevation. Tripartite and paired windows on the first and second stories of the façade. 1-story, bracketed entry porch with curved underside and pitched roof with cornice returns.
- 181 – 183 *Colonial Revival residence*, 1923. Thomas F. Garrity and Daniel Crowley, builders. Daniel F. Crowley, architect (Hartford). 2 ½-story, 2-family frame house with hipped roof. Sheathed in non-original vinyl siding. Hipped dormers with paired 1/1 double-hung sash windows. The façade has paired windows on the second story. Projecting 2-story bay on the south (side) elevation. Partial-width, 1-story porch with round supports and hipped roof; second-floor enclosed porch above is sheathed in non-original vinyl siding and has a hipped roof.  
*1-story frame garage*, 1923.
- 191 – 193 *Colonial Revival residence*, 1909. E. W. Gustafson, builder. Henry W. Lamond, architect. 2 ½-story, 1-family (converted to multi-family) frame house with simple cornice and side-gambrel roof. Sheathed in wood shingles. Two front-facing, gabled dormers with Palladian windows and cornice returns. Paired windows in the gable end. Tripartite windows on the first and second stories of the facade. Gabled portico with curved underside and brackets.  
*1 ½-story frame garage*, 1912.
- 195 – 197 *Colonial Revival residence with Queen Anne influences*, 1910. James O'Loughlin, builder. 2 ½-story, 2-family frame house with front-facing, widely overhanging pitched roof with simple verge boards and struts. Sheathed in wood shingles. Paired, gabled dormers with paired windows. Dentil course and tripartite window in the gable end. Paired, multi-pane windows with lozenge-shaped lights on the first-story of the façade. 1-story, partial-width porch with paired square supports and flat roof; second-floor recessed porch above has square supports.  
*1-story frame garage*, 1916.
- 199 *Bungalow style residence with Craftsman influences*, 1917. Edwin Ogram, builder. Burton A. Sellew, architect (Hartford). 1 ½-story, 1-family frame house with long slope, widely-overhanging, side-gabled roof extending over a 1-story, full-width porch. Sheathed in wood shingles. Large, front-facing

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gabled dormer with exposed rafter tails. Decorative brackets in the eaves of the roof and dormer. Projecting square bay with hipped roof. Full-width, 1-story porch with square supports.

*1-story frame garage, c. 1917.*

203

*Craftsman residence, 1914.* Christian P. Potholm, builder. 1 ½-story, 1-family frame house with front-facing, widely overhanging, pitched roof with scroll-sawn verge boards and brackets. Sheathed in wood shingles. Grouped stained-glass windows with wide, lipped lintel in the gable end. Partial-width, 1-story porch with scroll-sawn verge boards and brackets, square supports, and front-facing, widely overhanging pitched roof.

209

*Tudor Revival residence, 1922.* Christian P. Potholm, builder. George H. Cooper, architect (Hartford). 2 ½-story, 1-family frame house with steeply pitched, cross-hipped and gable roof with variable eave heights. Front-facing gable has a long-slope, pitched roof with a narrow arched window in the gable end. Two grouped casements on the first story of the façade. Entry flanked by multipane sidelights with pedimented portico.

215 – 217

*Colonial Revival residence, 1912.* Carl F. Dean, builder. 2 ½-story, 2-family frame house with front-facing gambrel roof. Sheathed in non-original aluminum siding. Hipped dormers. Full-width, wrap-around, 1-story porch with Doric supports, wide entablature, and projecting flat roof; second-story porch above has a partial-width, enclosed porch with wide entablature, and projecting flat roof.

*1-story frame garage, 1912.*

225

*Bungalow style residence, 1919.* George F. Johnson, builder. Julius Berenson and Jacob F. Moses, architects (Hartford). 1 ½-story, 1-family frame house with multi-pitch, widely overhanging hipped roof extending over a full-width, 1-story porch. Sheathed in non-original synthetic siding. Large hipped dormers with widely overhanging roof and exposed rafter tails. Front-facing dormer projects out over porch. Full-width, 1-story porch with splayed square columns.

231 – 233

*Colonial Revival residence, 1911.* Louis Freeberg, builder. 2 ½-story, 2-family frame house with widely overhanging hipped roof. First story faced with stucco, second story sheathed in wood shingles. Hipped dormers over projecting bays on the north and south (side) elevations and front-facing hipped dormer with paired windows. Bay window on the second story of the façade. Full-width, wrap-around, 1-story porch with Doric supports, hipped roof, and pedimented cross gable; second-story porch above is enclosed and has a flat roof.

*1 ½-story frame garage, 1911.*

235

*Colonial Revival residence, 1914.* Louis W. Slocum, builder. 2-story, 1-family, 3-ranked frame house with side-gabled roof. Sheathed in non-original vinyl siding. Paired 6/1 double-hung sash windows on the first story of the



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façade. Full-width, 1-story porch with Doric supports and hipped roof on the south (side) elevation. Portico with Doric supports, curved underside, and pitched roof. Entry flanked by multi-pane sidelights.

*1-story frame garage, 1914.*

247

*Bungalow style residence, 1914. Christian P. Potholm, builder. 1 ½-story, 1-family (converted to multi-family) frame house with steeply-pitched, side-gabled roof extending over a 1-story, full-width porch. Sheathed in non-original aluminum siding. Partial-width shed dormer with multiple paired windows. Full-width, 1-story porch with iron supports.*

*1-story frame garage, 1920.*

249

*Colonial Revival residence with Queen Anne influences, 1901. M. Keep, builder. 2 ½-story, 1-family (converted to multi-family) frame house with dentil course; wide modillion cornice; widely overhanging, steeply-pitched, side-gabled roof; and centered, front-facing, cross-gable. Sheathed in non-original vinyl siding. Palladian windows in all gable ends. Second story bay windows flank a recessed porch. Projecting bay window on the second story of the south (side) elevation. Wrap-around, 1-story porch with Doric supports and centered, pedimented cross gable. The southeast corner of the porch has an octagonal roof with Doric supports, while the northeast corner has a pedimented cross gable.*

*1-story frame garage, 1919.*

257 – 259

*Colonial Revival residence with Tudor Revival influences, 1923. Nathan Budin, builder. George A. Zunner, architect (Hartford). 2 ½-story, 2-family frame house with cross-gabled pitched roof with varied eave-line heights and cornice returns. Sheathed in wood shingles. Tripartite windows in the gable ends and on the first and second stories of the facade. Oriel window on the south side of the facade. 1-story portico with Doric supports and curved-arch roof overhang.*

*1-story frame garage, c. 1923.*

263

*Colonial Revival residence, 1898. Kent Brothers, builders. 2 ½-story, 1-family frame house with front-facing pitched roof, cornice returns, and cross-gables over projecting two-story bays. Sheathed in non-original vinyl siding. Paired window in gable end. 2-story bay window with flat roof on the façade. Full-width, 1-story porch with Doric supports and flat roof.*

*1 ½-story frame garage, c. 1910.*

267

*Colonial Revival residence, 1908. James W. Barlow, builder. 2 ½-story, 2-family brick and frame house with hipped roof and pitched cross gable over projecting 2-story bay. First story of exposed brick, second story sheathed in non-original vinyl siding. Front-facing hipped dormer with paired windows. Bay window on the second story of the façade. Full-width, 1-story, enclosed porch with hipped roof.*

275

*Bungalow style residence with Craftsman influences, 1919. George F.*

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Johnson, builder. 1-story, 1-family frame house with widely overhanging hipped roof extending over a 1-story, full-width porch. Sheathed in non-original aluminum siding. Roof has small, front-facing, eyebrow dormer and exposed rafter tails. Porch has large, square, brownstone supports.  
*1 1/2-story frame garage, c. 1920.*

279

*Colonial Revival residence, 1906.* C.O. Gerry, builder. W. A. Wilcox, architect (Hartford). 2 1/2-story, 1-family frame house with steeply-pitched, widely overhanging hipped roof. Sheathed in non-original vinyl siding. Front-facing dormer with paired windows. Full-width, 1-story porch with Doric supports and hipped roof.

283 – 285

*Colonial Revival residence, 1909.* John C. Smith and Alphonse J. DesChamps, builders. 2 1/2-story, 2-family frame house with front-facing pitched roof and cross-gables. Secondary front-facing gable over projecting 2-story bay and pedimented, gabled dormer. Sheathed in non-original vinyl siding. Palladian window in the dominant front-facing gable. Partial-width, 2-story porch with paired Doric supports and flat roof. Upper-porch balustrade forms a rooftop deck.  
*1-story frame garage, c. 1910.*

289

*Gable-front vernacular residence with Greek Revival influences, c. 1850.* 2 1/2-story, 1-family (converted to multi-family) frame house with front-facing pitched roof with cornice returns. Sheathed in non-original vinyl siding. Single double-hung sash window in the gable end. Full-width, 2-story porch/staircase combination with shed roof on the south (side) elevation.  
*1-story frame garage, c. 1910.*

293 – 295

*Colonial Revival residence, 1926.* Michael T. Griffin, builder. 2 1/2-story, 2-family frame house with hipped roof and cross gable. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired windows. Tripartite and paired windows on the first and second stories of the façade. 1-story entry porch with iron supports, curved underside, and pitched roof with cornice returns.  
*1-story frame garage, c. 1926.*

297 – 299

*Colonial Revival residence, 1926.* Michael T. Griffin, builder. 2 1/2-story, 2-family frame house with front-facing pitched roof and pedimented cross-gable. Sheathed in wood shingles. Paired window in gable end and tripartite window on the second story of the façade. Partial-width, 1-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and pitched roof with cornice returns.  
*1 1/2-story frame garage, c. 1926.*

307

*Bungalow style residence, 1911.* Archibald McIntyre, builder. 1 1/2-story, 1-family frame house with side-gabled roof extending over a 1-story, full-width porch. Sheathed in non-original vinyl siding. Hipped dormer with paired windows. Full-width, 1-story, enclosed porch with uncut, uncoursed, rubble

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supports.

- 311 *Colonial Revival residence*, 1911. Daniel W. Hollis and Sons, builders. 2 ½-story, 1-family frame house with steeply-pitched hipped roof and pitched cross gable over projecting 2-story bay. Sheathed in non-original vinyl siding. Front-facing hipped dormer with paired windows. Partial-width, 1-story, porch with paired Doric supports and hipped roof.
- 317 – 319 *Colonial Revival residence*, 1925. Newton P. Clark, builder. 2 ½-story, 2-family frame house with front-facing hip-on-gable roof with cornice returns. Sheathed in non-original vinyl siding. Paired window in gable end and tripartite window on the second story of the façade. Full-width, 1-story, semi-enclosed porch with hipped roof; second-story enclosed porch above has hip-on-gable roof with cornice returns.
- 323 – 325 *Colonial Revival residence*, 1925. Newton P. Clark, builder. 2 ½-story, 2-family frame house with widely overhanging hipped roof. Sheathed in wood shingles. 2-story projecting block with hipped roof on the façade. 2-story bay on the south (side) elevation.
- 327 – 329 *Colonial Revival residence*, 1925. Newton P. Clark, builder. 2 ½-story, 2-family frame house with widely overhanging hipped roof and cross-hipped gable. Faced with stucco. Front-facing hipped dormer with tripartite window. Tripartite window on the second story of the façade. Portico with Doric supports, curved underside, and pitched roof with cornice returns.
- 335 – 337 *Colonial Revival residence*, 1914. Adams and Sullivan, builders. 2 ½-story, 2-family frame house with front-facing pitched roof and cross gable. Sheathed in non-original vinyl siding. Front-facing gable projects over a 2-story porch, while the cross gable projects over a 2-story bay. Tripartite window in the gable end. Full-width, 1-story, arcaded porch; second-floor porch above is enclosed.  
*1-story frame garage*, c. 1914.
- 343 *Tudor Revival residence*, 1930. M. Golden, builder. 2 ½-story, 1-family hollow tile, brick, and frame house with side-gabled, slate roof; steeply-pitched, front-facing cross gables; and partial-width shed dormer. Faced with stucco, except for the primary front-facing gable, which is of irregular-coursed, rough-cut stone. Grouped casement on the first story of the façade. Round-arched front door framed by a square-cut, stone arch.
- 347 *Colonial Revival residence*, 1909. Louis W. Slocum and Charles R. Wittig, builders. 2 ½-story, 1-family frame house with hipped roof and pitched cross gables over projecting bays. Sheathed in non-original vinyl siding. Full-width, wrap-around, 1-story porch with Doric supports and hipped roof.

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- 355 *Colonial Revival residence*, 1927. Adolph Weimert, builder. George Henry Matthews, architect (Hartford). 2 ½-story, 1-family frame house with side-gabled roof with cornice returns. Sheathed in non-original vinyl siding. Front-facing gabled dormer with single window and cornice returns. Portico with support brackets, curved underside, and pitched roof.  
*1-story frame garage*, c. 1927.
- 359 – 361 *Colonial Revival residence*, 1924. Sena Brothers, builders. George A. Zunner, architect (Hartford). 2 ½-story, 2-family brick house with hipped slate roof and cross-hipped gable over a 2-story wing. Front-facing dormer with single window. Tripartite windows on the first and second story of the façade. Portico with scroll-sawn brackets and flared copper roof.  
*1-story brick garage*, c. 1925.
- 367 *Italianate residence*, c. 1865. 2-story, 1-family (converted to multi-family) frame house with attic story windows and widely overhanging flat roof. Sheathed in non-original vinyl siding. First floor, floor-to-ceiling, 6/9 double-hung sash windows on the façade. Arched portico has square supports and widely overhanging flat roof.
- 375 *Mixed "Minimal Traditional" residence*, 1953. 1 ½-story, 1-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in aluminum siding. Gabled dormer with 1/1 double-hung sash window on the front (east) elevation. Tripartite picture window on the façade of the main block and paired, 1/1 double-hung sash windows on the façade of the front-facing gable wing. 1-car garage in the basement level of the front (east) elevation.
- 381 *Colonial Revival residence*, 1941. Harold Potholm, builder. Willard Wilkins, architect. 2 ½-story, 1-family frame house with side-gabled roof and second story overhang. Sheathed in wood shingles. Portico with Doric supports and hipped roof. Attached one car garage with pitched roof.
- 385 *Colonial Revival residence*, 1941. Harold Potholm, builder. Richard Robotham, architect. 2 ½-story, 1-family frame house with side-gabled roof and second story overhang. Sheathed in non-original vinyl siding. Full-width, 1-story, enclosed porch with shed roof on the south (side) elevation. 1-story, enclosed entry porch with pitched roof. Attached one car garage with second story addition above. Addition has a pitched roof and inset gabled dormer.
- 391 *Colonial Revival residence*, 1924. Peter Jessen, builder. George Henry Matthews, architect (Hartford). 2 ½-story, 1-family, 3-ranked frame house with side-gabled roof and cornice returns. Sheathed in non-original vinyl siding. Pedimented portico with iron supports and pitched roof. Entry flanked by multipane sidelights.  
*1-story frame garage*, c. 1924.
- 395 *Non-contributing residence*, 2008.

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- 401 *Ranch style residence*, 1953. 1-story, 1-family frame house with side-gabled roof and front-facing cross-gable wing. Cross-gable wing on the west (rear) elevation. Sheathed in aluminum siding. Tripartite picture window on the façade of the main block and paired, 1/1 double-hung sash windows on the façade of the front-facing gable wing. Roof of the front-facing gable block extends over an inset corner porch with iron supports.
- 405 *Ranch style residence*, 1953. 1-story, 1-family frame house with side-gabled roof and front-facing cross-gable wing. Sheathed in aluminum siding. Tripartite picture window on the façade of the main block and paired, 1/1 double-hung sash windows on the façade of the front-facing gable wing. Roof of the front-facing gable block extends over an inset corner porch with square support. Attached 1-car garage with side-gabled roof on south end of home.
- 409 – 411 *Colonial Revival residence*, 1912. John C. Smith, builder. C. E. Corey, architect (Hartford). 2 ½-story, 2-family frame house with front-facing pitched roof with cornice returns. Sheathed in non-original aluminum siding. Hipped dormer with paired window. Tripartite window in gable end. Full-width, 1-story, enclosed porch with square supports and hipped roof; second-story enclosed porch above has square supports and hipped roof.  
*1-story frame garage*, c. 1912.
- 433 *St. George Greek Orthodox Church. Non-contributing religious building*, 1968.
- 443 – 445 *Colonial Revival residence*, 1924. Oliver E. Stenson, builder. C. E. Corey, architect (Hartford). 2 ½-story, 2-family frame house with front-facing pitched roof with cornice returns. Sheathed in wood shingles. Gabled dormers with tripartite windows and cornice returns. Tripartite window in gable end. Full-width, 1-story porch with shingled square supports and shed roof; second-story porch above has shingled square supports and a pedimented gable roof.

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**Historical and Architectural Significance:**

**Summary Statement of Significance**

The Fairfield Avenue 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 southern portion of the City of Hartford, and crosses into the Barry Square, Southwest, and South End neighborhoods, areas lightly populated by the 1860s and shaped by extensive growth between 1890 and 1930. The development of Fairfield Avenue is typical of Hartford's early suburbs and is demonstrative of the effects of population increases that followed economic growth during the late nineteenth century. The district is significant as the former home of prominent industrial, commercial, and financial figures, as well as a number of notable local architects and builders. Similarly noteworthy, however, is the socio-economically diverse population that has historically lived there. Fairfield Avenue has long housed members of the working, middle, and upper classes and as such the building stock is a mix of single and multi-family homes. Furthermore, 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). Italianate, Second Empire, Queen Anne, Colonial Revival, Tudor, and Bungalow styles are evident, as are eclectic designs incorporating multiple architectural styles. 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:**

**Rural Roots**

Along with Wethersfield Avenue, the roadway now known as Fairfield Avenue was among the first major roads in southern Hartford. A section of a much longer road, it provided south to north access since the Colonial period for travelers making their way through the Connecticut River Valley. Situated roughly between New Britain Avenue (previously known as the Old Farmington Road) and present-day Maple Avenue (known as the New Haven Turnpike or Berlin Turnpike in earlier decades), Fairfield Avenue traverses a 159-foot high ridge from New Britain Avenue to the Wethersfield town line. Up until the late 1860s, it was known by a number of names, including at one time or another, Rock Hill Avenue, Ridge Road, and Rocky Hill Ridge Road. Over the course of more than two centuries of use Colonial travelers, farmers' wagons, cemetery mourners, trolleys, and automobiles have traversed its surface; and woodlots, farms, mansions, and middle-class homes have sprouted along its flanks.<sup>1</sup>

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Located just over two miles from the central city, by the 1860s the area surrounding Fairfield Avenue consisted primarily of farmland, pastures, and swamps. Except for a few farmhouses, the road was largely undeveloped. As a result of its placement upon a high ridge, and the fact that local farmers kept the area largely free of trees, the views along the road were magnificent. In 1856, the *Hartford Courant* described the stunning view from the ridge at sunrise: "Upon the east the sun...is gilding the tops of the Bolton range of mountains; and the long sweeping valley of the Connecticut, the River itself flowing down in silver light, affords one of the most charming specimens of quiet and cultivated scenery possible. Upon the north lies the City, with its sky-pointing spires".<sup>2</sup> Even as late as 1895, the newspaper noted that the view "has long been famous as one of the finest in Hartford."<sup>3</sup>

As a result of the magnificent view, the preferable seclusion from downtown, and the convenience of easy access via the Ridge Road, it was determined to locate Hartford's first rural cemetery in the area, currently located at 453 Fairfield Avenue. Planned by famed landscape architect Jacob Weidenmann, Cedar Hill Cemetery was established in 1864. It totaled over 200 acres, with portions stretched into the neighboring Towns of Newington and Wethersfield. On a hill even higher than the roadway, Cedar Hill Cemetery afforded impressive views in a park-like environment. It soon became a notable tourist attraction as well as the premier final resting place for Hartford's elite, which included members of the Keney family, silk industrialists; Joseph R. Hawley, the 42<sup>nd</sup> Governor of Connecticut; and J.P. Morgan, financier. The cemetery was listed on the National Register of Historic Places in 1997.<sup>4</sup>

A number of families farmed along Fairfield Avenue in the eighteenth and nineteenth centuries. One was that of Freeman P. Seymour. The Seymour farmhouse no longer stands, however the family's name remains connected to the neighborhood through a crossroad of Fairfield Avenue laid out in the early twentieth century. Freeman Street bears the name of the man whose farm it crossed and commemorates the family's importance to the neighborhood's development. Freeman Seymour died in 1897 in the same Fairfield Avenue house in which he had been born in 1820. It was also the same house where his father, also Freeman Seymour, had farmed, and that his grandfather, also Freeman Seymour, had personally built. In his 1897 obituary, Freeman Seymour was described as a "quiet, unpretending, but most upright and honorable man." His son, the youngest of the Freeman Seymours, would eventually subdivide and sell off the family land piece by piece.<sup>5</sup>

#### A Prestigious Address

During and after the Civil War, Hartford's wealth and capital increased dramatically, and a new elite class of industrialists and insurance executives developed in the city. These men sought out desirable land on the outskirts of the city where they could construct glamorous and expansive homes illustrative of their financial successes. In the same period following Samuel Colt's construction of an elaborate mansion on Wethersfield Avenue a number of fine homes were built along Farmington Avenue.

George A. Fairfield, a former employee of Colt, was one of a number of rising capitalists in Hartford in the second half of the 1800s. During his life Fairfield was president of the Weed Sewing Machine Company and the Hartford Machine Screw Company, as

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well as a respected and deeply involved citizen of Hartford.<sup>6</sup> In 1864, Fairfield spent \$15,000 on a small farmhouse with 32 acres of land along the then Ridge Road, which he would soon transform into a palatial estate. By 1866 he had constructed one of the finest Second Empire homes in Hartford at 160 Fairfield Avenue (Photograph 3). The home boasted an impressive tower to enjoy the view, and by the last years of the decade the street's name had been changed to Fairfield Avenue, to honor its historically significant resident.<sup>7</sup> For the remainder of his life, Fairfield took an understandably strong interest in the future of his namesake street, and he carried great influence on matters of planning in the area. An example comes from the late 1890s when there was talk of building a state reformatory on Fairfield Avenue. This prompted Fairfield to write the *Hartford Courant* in which he wrote, "Being an old resident on said avenue and naturally much interested in its future (as it bears my name) I feel that I will be pardoned for entering an earnest protest against what with many others I consider a needless, unwise and unwarranted appropriation of one of the finest building sites in Hartford for the purposes above named."<sup>8</sup> Fairfield went on to say that residents of the street, in recent years, had lobbied hard for basic services on the street, such as gas, electricity, and trolley service, and were hoping for better things to come. The *Hartford Courant* wrote that, "Mr. Fairfield's request is especially deserving of respectful treatment. The avenue bears his name, yes, and Hartford bears his mark." The reformatory was never built.<sup>9</sup>

Taking George Fairfield's lead, and also wanting a piece of the celebrated view, other wealthy residents also started to buy land and build grand homes along Fairfield Avenue, making it a highly desired address in the years following the Civil War.<sup>10</sup> In 1868, Oliver H. Easton and E.W. Moseley both bought pieces of land near the home of George Fairfield and built exquisite residences. The Oliver H. Easton house at 147 Fairfield Avenue (Photograph 4), in particular, is of great elegance, and still stands. Built in the Second Empire style, the home has a mansard roof covered in wonderful patterned slate and was personally designed by Easton, who was a prominent Hartford architect. At the same time many other wealthy residents, such as S.H. White, secretary for the Charter Oak Life Insurance Company, also bought tracts of land with building plans in the works.<sup>11</sup>

### The Coming of the Trolley

The arrival of the trolley had a profound impact on Fairfield Avenue's development. Significantly, over 95% of the street's extant structures were constructed after the trolley line began service on the road in 1895. As early as 1880, there was discussion of constructing a horse railway line to Cedar Hill Cemetery via Fairfield Avenue, which George Fairfield, who not only lived on the road but was also on Cedar Hill Cemetery's Board of Directors, fully supported. Through the 1880s, and into the 1890s, Fairfield used his prestige and influence to lobby for the trolley line, which also had the support of many other prominent Fairfield Avenue residents; all of whom expected that a line to Cedar Hill would be of great benefit to themselves and the citizens of Hartford.<sup>12</sup>

The Hartford Street Railway Company officially opened its Cedar Hill line on August 2, 1895. It started downtown, and traveled along Retreat Avenue, Washington Street, New Britain Avenue, and then onto Fairfield Avenue, eventually ending at Cedar



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Hill Cemetery. The *Hartford Courant* noted that with this new line many residents would finally be able to enjoy the famous ridge top view. It wrote, "The new line gives over half a mile stretch of riding on the top of this ridge, and the view to the east includes the city of Hartford, the Connecticut valley to the line of the Bolton Hills, while the view to the west is not far behind it in beauty, only stopped by the Talcott range of mountains."<sup>13</sup> Among the line's busiest ridership days was Memorial Day, when extra service was needed to bring people to Cedar Hill Cemetery to decorate the graves.<sup>14</sup>

With the trolley line up and running, Fairfield Avenue became increasingly accessible to Hartford's middle class. The city was experiencing a period of great economic expansion which drove development throughout the southern sections of Hartford. The trolley allowed for a quick and inexpensive commute to downtown insurance companies and major manufacturing plants. Land tract auctions on Fairfield Avenue became more and more common and very popular around the turn-of-the-century. The auctions were often gala events which attracted massive crowds of "home seekers, investors, and speculators."<sup>15</sup> In 1900, the New England Development and Improvement Company had a week-long auction of lots from their Parkway Heights tract which included frontage on Fairfield Avenue. \$5,000 dollars in gifts were given away, and a band entertained buyers. The Company made sure to advertise that the trolley line came through the street, and noted that it was "the chance of the century," providing enticements such as "no taxes...no mortgages...make your own price and pay: \$10 down, \$1.25 weekly."<sup>16</sup>

Up until World War One, tract auctions along Fairfield Avenue resulted in many of the old estates and remaining farms being broken into smaller building lots or subdivisions such as Trinity Heights, Grandview, Broadview, and Fairfield Park, thus preparing the area for a post-war home construction boom. A number of developers and speculators contributed to the sell-off. In November 1908, the venerable George Fairfield died and was appropriately buried in Cedar Hill Cemetery. Fairfield left no will, and over the following years his once substantial estate began to shrink as pieces were acquired and then sold off by speculators. Typical investors included individuals such as William J. Pierce, President of the Connecticut Fire and Insurance Company. Pierce purchased 10 acres of land formerly held by Fairfield, and divided it up into 41 lots which he started to sell off in 1909. In 1912 he built the home at 215 Fairfield Avenue, where he lived until his death in 1930.<sup>17</sup> Similarly, in 1912 James H. Smith, a milkman, farmer, and president of the Milk Dealers Exchange, sold off a great portion of his estate in a move the *Hartford Courant* described as a "real estate deal of considerable magnitude."<sup>18</sup> The sale, which included an expanse of land on the west side of Fairfield Avenue in the area of White Street, netted Smith, "...considerably more than \$30,000", and afforded him a comfortable retirement.<sup>19</sup> Smith retained his home, a wonderful blend of the Queen Anne and Colonial Revival styles built in 1901, as well as a plot of land including 500 feet of frontage on Fairfield Avenue and extending some 175 feet back from the street. The *Courant* noted further that, "It goes without saying that Mr. Smith reckoned well when he some fifteen years ago pitched his tent on the then sparsely settled thoroughfare, since the sale realizes far and away more than the entire property cost him, while he retains property nearly or quite as valuable as that sold", it continued, "The extensive tract will later join the 'improvement' army and in a short while will be dotted with residences."<sup>20</sup> This was indeed the case as Fairfield Avenue and the surrounding streets were experiencing a flurry of building activity. Despite the significant changes reshaping the neighborhood, Smith's impressive residence still stands at 249 Fairfield Avenue (Photograph 9).

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Another factor that spurred Fairfield Avenue's growth as a desirable middle-class residential location was the establishment of Rocky Ridge Park in the early twentieth century. Hartford's nationally recognized park planners had discussed the potential for a park along the narrow Rocky Ridge since the late nineteenth century. Frederick Law Olmsted first outlined plans for an innovative ring of parks surrounding the central city and it was argued that greenery atop Rocky Ridge and along tree-lined Fairfield Avenue could help connect Pope Park and Goodwin Park through a pleasant corridor of foliage. The park was eventually laid out on the site of a former quarry near the Trinity College campus along Zion Street, stretching across New Britain Avenue, and along a part of Fairfield Avenue. The creation of the park not only raised property values as a result of its availability as a recreational resource, but also removed the undesirable and unattractive quarry, which had been in use for much of the nineteenth century. By the early 1960s, the city had changed the name of the park to Thomas J. Hyland Memorial Park, in honor of a man who had organized youth sporting events in the neighborhood up until his untimely death in 1954.<sup>21</sup>

#### A Streetcar Suburb

Well over half of the homes still standing on Fairfield Avenue were built between the end of World War One and the start of the Great Depression. From the turn-of-the-century to the late 1920s, the construction of new streets branching off of Fairfield Avenue in the traditional grid-like pattern of a streetcar suburb, such as Ansonia Street and Yale Street, helped spur development of residential homes along the street. Most of these were of the Colonial Revival style, however quite a number of Queen Anne, Bungalow, Craftsman, Tudor Revival, and eclectic homes were also built. These came in both single- and multi-family designs and in an assortment of sizes. As a result, a wide variety of Hartford residents called Fairfield Avenue home during the years between the World Wars. John M. Rosenthal lived at 195 Fairfield Avenue and was a druggist on nearby Maple Avenue. Angelo Sena of 361 Fairfield Avenue was a contractor, Frederick H. Jarvis of 157 Fairfield Avenue was the principal of the Merchants and Bankers Business School in downtown Hartford, and Julia D. Cotter of 120 Fairfield Avenue was a teacher at the Arsenal School (formerly at 180 Windsor Avenue, since demolished). Fred O'Brien, of 147 Fairfield Avenue, was a night watchman, while Frank X. Hien of 443 Fairfield Avenue was the caretaker for Cedar Hill Cemetery. Louis A. Dix of 268 Fairfield Avenue was a clerk for Aetna Insurance, while Rev. John Newton Lackey of 181 Fairfield Avenue was the pastor at the Central Baptist Church. These individuals practiced a variety of professions and came from a variety of backgrounds, however, they all at one point called Fairfield Avenue home. As such, the street developed as, and remains, a diverse area populated by a mix of people from all social classes.<sup>22</sup>

It must be noted that homes were not the only structures planned for Fairfield Avenue during the 1920s. Developers and officials entertained many different ideas for public buildings on the street as well. In the mid-1920s, Hartford sought out a site on Fairfield Avenue for a fourth city high school. Officials cited the trolley line as a major benefit for the location, but ultimately decided against the idea due to deed restrictions placed on the kind of buildings that could be erected there. In 1927 a Mrs. L. E. Johnson,

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proprietor of a private hospital on Vine Street, petitioned to convert the Smith house, 249 Fairfield Avenue, into a private hospital for seniors. The plan failed, however, after neighbors strongly objected to the idea arguing that they worried that such a project would invite more commercial interests onto their residential street. The city ultimately refused the plan.<sup>23</sup>

One project that ultimately did come to fruition was the construction of the Hebrew Women's Home for Children at 142 Fairfield Avenue in 1920. It opened in a celebratory fashion on November 7, 1920, and the *Hartford Courant* praised the efforts of the local women's group responsible for establishing the institution. The founders especially wanted to care for the Jewish orphans of war-torn Europe and their intentions were well supported by the community. Tragically, the building suffered major fire damage in 1926. Fortunately no one was seriously injured, however, the asylum was forced to move from Fairfield Avenue to a new complex in Hartford's North End. By the close of the decade, the Memorial Baptist Church built their new place of worship on the site after moving from their former location at the corner of Jefferson and Washington Streets. The Neoclassical Revival church still occupies 142 Fairfield Avenue (Photograph 37).<sup>24</sup>

By the late 1930s, Fairfield Avenue and the surrounding cross-streets were a fully developed, densely populated Hartford suburb. Situated at the intersection of the South End and South West neighborhoods, buttressed by Trinity College to the north and Cedar Hill Cemetery to the south, Fairfield Ave became a demographically mixed residential street with a well-balanced distribution of single and multi-family residences. In 1935, the Cedar Hill trolley line was disbanded, the result of an increasing reliance upon bus-based public transportation. Over the following years the automobile began to infiltrate the street in increasing numbers, eventually becoming the dominant mode of transport. While recent decades have seen several modern structures built on the street, Fairfield Avenue retains its character as an early suburban neighborhood and typical streetcar suburb. Its historic homes, dating from the 1850s to the 1940s, are typical for the period of construction and are representative of the developmental trends that shaped the neighborhood.<sup>25</sup>

**Architectural Significance:**

The proposed Fairfield Avenue Historic District is architecturally significant as an illustration of the developmental patterns that have shaped Hartford's suburban southern neighborhoods since the mid-nineteenth century. Initial settlement along Fairfield Avenue began as early as 1800 yet by the 1870s drew to a halt, the result of economic decline. By the 1890s, however, prosperity had returned to the city and Hartford's population was expanding rapidly. The number of building projects in Hartford's suburban neighborhoods spiked between 1900 and 1930, and being no exception, Fairfield Avenue also experienced a construction boom in this period.

Fairfield Avenue retains a remarkable degree of architectural cohesion and integrity. Of the 127 primary resources in the district, 122 are contributing. This includes 120 houses, 1 religious building, and 1 park. Four residences pre-date 1870, while the

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remaining 106 were built between 1890 and 1941. Ten homes were built between 1952 and 1960. The most productive building period, that which took place between 1900 and 1929, saw 96 homes erected on the street. Forty-two of the district's contributing residences are single-family, and 78 are multi-family houses. Ten of the latter were single-family homes later converted for multi-family use. Despite the obligatory alterations, the modifications to these residences are minimal and most are so subtle that they are barely discernible.

The district's mix of single- and multi-family housing speaks volumes regarding the history and character of the neighborhood's development. The abundance of multi-family residences emphasizes the middle class character of the neighborhood, while the presence of an ample number of single-family homes illustrates the popularity of the neighborhood with upper middle class and wealthy individuals. As much of south Hartford was subdivided and developed by speculators, the housing in the district is a mix of eclectic contractor-built homes and formal architect-designed residences. While examples of each can be found on Fairfield Avenue, the concentration of homes designed by trained architects is higher in the district than along the streets to the east and west. Similarly, even the more informal homes along Fairfield Avenue display a greater architectural variety than those in the surrounding neighborhoods.

Repetition of design and rapid construction methods increasingly influenced the character of development in many suburban neighborhoods during the early decades of the twentieth century. This being said, while a number of the lots on Fairfield Avenue were developed by builders, most of the homes on the street were individually constructed for the initial owner. It is perhaps for this reason that a remarkably high number of local builders and architects contributed to Fairfield Avenue's diverse building stock. In total, over 60 individual contractors and approximately 12 different architectural firms worked on projects within the district. The informal training of many builders led them to construct homes that were more architecturally simple than those designed by the professional architects hired by upper or upper middle class clients. While many contractors failed to adhere to strict definitions of period architectural styles, their blending of influences resulted in a diverse mix of forms that meld well with the district's more formal homes and add to the cohesiveness of the neighborhood. Furthermore, the profusion of local builders who constructed homes without a strict architectural model indicates the flexible character of development in Hartford's suburban neighborhoods, while the presence of so many architect-designed homes simultaneously illustrates the socio-economic diversity of the district's residents.

As noted above, a great number of local contractors contributed to the development of the proposed Fairfield Avenue Historic District. Given the cohesive architectural aesthetic of the street and the uncanny similarities shared by many of its residences it is perhaps surprising that so many builders were involved. In total, approximately 60 contractors were active in the district. Of these, 17 constructed more than one building while six erected more than three. Although perhaps unexpected, this illustrates the prevalence, as well as significance, of the eclectic architectural forms used by so many local contractors. The availability of accessible and inexpensive building models allowed contractors to erect attractive homes that the middle class could afford. These stood side-by-side with the district's architect-designed homes, the result being a mix of housing that helped generate the diverse, yet cohesive architectural character of the neighborhood.

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The district's most prolific builder, Newton P. Clark, erected a total of seven buildings in the neighborhood, including the Memorial Baptist Church at 142 Fairfield Avenue. The majority of Clark's contributions came in a brief burst between 1924 and 1925, the exception being the detailed, 2-story, Neoclassical brick building at 142 Fairfield Avenue (Photograph 37), which he constructed in 1932. While Clark worked with the Hartford architectural firm of Isaac Almarin Allen, Jr. and Son on the Memorial Baptist Church, his residential projects lacked collaboration with a professional architect. Mainly simple interpretations of the Colonial Revival style, Clark's homes demonstrate a reliance on interpreted versions of this popular style. Houses such as 196-198 and 317-319 Fairfield Avenue are rectangular plan, 2 ½-story designs with multi-story front porches. One has a hipped roof with a hipped dormer while the other has a hip-on-gable roof. The pair of homes at 151-153 (Photograph 22) and 155-157 Fairfield Avenue are good examples of the 2 ½-story, hipped roof houses notable for their 2-story cross gable wings and offset entries. Clark also used this model for the pair at 327-329 and 323-325 Fairfield Avenue, although the latter is a modified version which trades the cross gable wing for an enclosed 2-story front porch.

Like Clark, other contractors made substantial contributions to the district's architectural consistency through the use of eclectic or vernacular models. Phineas Spelansky built three homes on Fairfield Avenue, all in 1924. These are grouped at 248-250, 252-254, and 256-258 Fairfield Avenue. Though each varies slightly in their details, these houses share the rectangular plan, multi-story design ubiquitous throughout the district and the city. Likewise, Daniel F. Crowley, by 1926 a partner in the building firm of Garrity and Crowley, built 152-154 (Photograph 18) and 156-158 Fairfield Avenue according to this model in 1922. Other significant builders erecting similar homes included E. W. Gustafson (four homes), Herman J. Best (three homes), Theodore Newton and Company (three homes), and the New Britain firm of Carlson and Torrell (five homes).<sup>26</sup>

Always viewed as a prestigious location within the city, a sizeable number of Fairfield Avenue homes were designed by notable local architects. Some of these houses were for the upper and upper middle class residents drawn to the area by its celebrated views, while others were more modest single- or multi-family homes similar to those found throughout the surrounding neighborhoods and the city. One of the earliest and finest examples is the home that Hartford architect Oliver H. Easton designed as his own residence in 1869. Easton practiced in the city for some 40 years before retiring on Fairfield Avenue and is credited with drawing the plans for, "a great many private dwellings and churches in the country around Hartford."<sup>27</sup> Easton's talent is evident in his skillful use of the Second Empire style on his home at 147 Fairfield Avenue (Photograph 4). One of the few highly stylized homes in the district, this 2 ½-story structure is typical for its wide, bracketed cornice; patterned slate mansard roof; square central tower with straight mansard roof and arched dormers; segmental dormers with single windows; semi-circular bay window on the second story; and wooden label molds. Its neighbor, 160 Fairfield Avenue (Photograph 3), is an equally attractive Second Empire home, however its designer remains unidentified.<sup>28</sup>

The career of Isaac A. Allen Jr. was even longer than that of the prolific Easton. Born in Windsor, Connecticut, Allen worked as a draughtsman in the New Haven office of David R. Brown and as a supervising architect for Frederick S. Newman in Springfield, Massachusetts, before settling in Hartford in 1896. Allen practiced for 57 years after locating in the city, his contributions spanning a

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variety of styles and building types. Some of Allen's most notable works include the cast-iron storefront of the Stackpole, Moore, and Tryon Building, 105-115 Asylum Street (1896); the Sage-Allen and Company Building, 869-902 Main Street (1898); the Dillon Building, 69-71 Pratt Street (1899); and the Mutual Bank and Trust Company Building, formerly 90 Pearl Street (1919, demolished). He also designed a number of other commercial, industrial, and educational buildings, as well as a great many residences throughout the city. Allen contributed three buildings to the district, including the Memorial Baptist Church (1932, Photograph 37), an excellent example of the Neoclassical Revival. His two residential buildings, 102-104 and 346 Fairfield Avenue (1909 and 1904), share Colonial Revival influences yet are two very different homes. 102-104 Fairfield Avenue is a 2 ½-story, multi-family frame residence with a hip roof and gabled dormer, while 346 Fairfield Avenue is a small 2-story, single-family frame house with a side-gabled roof.<sup>29</sup>

Despite the length of their careers, neither Easton nor Allen produced close to the number of projects credited to Hartford architect, Burton A. Sellw. Although he died at just 54, Sellw managed to turn out over 300 buildings during the course of his 30-year tenure in the city. Born the son of a builder in Glastonbury, Connecticut, Sellw's family moved to Hartford when he was a child. Likely following in his father's footsteps, he can be found listed as a practicing architect by the age of 22. Sellw worked primarily in the Neoclassical and Colonial Revival styles, and almost exclusively on residential buildings. Most of his homes were multi-family residences intended for the working and middle classes. As such, it is not surprising that several Fairfield Avenue homes can be attributed to him. The Colonial Revival triple-deckers at 14-16 and 98-100 Fairfield Avenue (1911 and 1923, Photograph 17) are typical examples of Sellw's work, while the Craftsman-inspired, 2-story Bungalow home at 199 Fairfield Avenue (1917, Photograph 30) is an unusual deviation from the aforementioned forms which he so capably, comfortably, and extensively applied.<sup>30</sup>

Equally prolific in Hartford, and even better represented on Fairfield Avenue, was Sellw's brief partner, George A. Zunner. Zunner immigrated to the United States from Germany at the age of 21 and worked as an architectural supervisor at the Chicago World's Fair from 1891 to 1893. He then practiced in Boston for three years before arriving in Hartford in 1896. His commissions can be found throughout Connecticut and over the course of his career he also served on Hartford's building commission, the High School Plan and Building Commission, and the High School Committee. Just after the turn of the century Zunner formed a short-lived partnership with Burton A. Sellw, which in 1909 produced the Engine Company #15 fire station at 8 Fairfield Avenue. Like Sellw, Zunner favored the Colonial Revival and the majority of the ten homes he designed on Fairfield Avenue are in this style. Notable exceptions include the two fine Tudor Revival homes at 169 and 173 Fairfield Avenue (1925, Photograph 34 and 1925, Photograph 35), the former of which Zunner called home from 1925 until his death in 1936.<sup>31</sup>

A number of other notable Hartford architectural firms contributed to the proposed Fairfield Avenue Historic District. Most, including Berenson and Moses (1919-1932), Dunkelberger and Gelman (1920-1927), Daniel A. Guerriero, and George H. Matthews were known for designing middle class homes, much along the lines of those produced by Sellw and Zunner. Yale-trained Julius Berenson and Jacob F. Moses practiced in partnership from 1919 to 1932, thus making their sole contribution to the district, 225 Fairfield Avenue (1919), one of their earliest commissions. This moderately sized, 2-story frame house is one of the few Bungalow homes in the district and is unique for its large, front-facing hipped dormer covering the second story enclosed porch. Berenson and

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Moses went on to produce a great number of Hartford homes and commercial buildings before parting ways, and after the firm was dissolved each successfully practiced on their own.<sup>32</sup>

Similarly, George L. Dunkelberger and Joseph Gelman collaborated for just seven years during the 1920s before dissolving their partnership. The pair specialized in residential buildings and their work can be found throughout the city, most commonly in its suburban neighborhoods. The firm's set of four nearly identical homes, 412-414, 416-418, 420-422, and 424-426 Fairfield Avenue (all 1926), are characteristic of Dunkelberger and Gelman's application of the Colonial Revival to multi-family residences. These homes utilize the offset entry, 2-story, cross gable model found throughout the district, however the last of the group has a front-facing pitched roof in lieu of the more common hipped manifestation. After their separation Dunkelberger went on to design the bridges along the Merritt Parkway (1935-1940) and then worked for the State Department of Education (1950-1953). Gelman continued as a residential architect, working primarily in West Hartford.<sup>33</sup>

Like Dunkelberger and Gelman, Daniel A. Guerriero was exceptionally active during the building boom that swept Hartford's outer neighborhoods in the 1920s. Although not as prolific as Sellev or Zunner, Guerriero left a significant imprint on Hartford's neighborhoods eventually contributing close to 100 homes. Guerriero served as Hartford's City Architect from 1934 to 1960, and as Assistant City Engineer between 1943 and 1946. Guerriero's residential designs were primarily multi-family houses intended for the working class. As such, many were triple-decker homes or 3-story apartment buildings known as "Yellow Bricks". While his design for 230-232 Fairfield Avenue was neither, its format was no less common among the city's building stock. This Colonial Revival residence is typical as a rectangular plan, 2 ½-story house with front-facing pitched roof and multi-story porches. It is unique, however, as one of the few masonry homes in the district.<sup>34</sup>

The career of George H. Matthews was as creative as Guerriero's. Though Matthews later worked as a draftsman for the Factory Insurance Company and designer for the L. F. Dettenborn Woodworking Company, he practiced independently between 1910 and about 1930. In that time he designed no less than 120 residential buildings in Hartford, including "many attractive private homes and noted apartment buildings".<sup>35</sup> The homes at 355 and 391 Fairfield Avenue (1927 and 1924) are indicative of Matthews' skill, both being simple yet attractive Colonial Revival residences. His design for 430 Fairfield Avenue (1921, Photograph 32), however, is perhaps more noteworthy. Although built at the tail end of the style's popularity, this house is one of few fully developed Prairie-style residences in Hartford. Matthews' execution demonstrates his versatility beyond the forms most commonly found among the city's building stock while the presence of a home so stylistically atypical among Hartford neighborhoods is further evidence of the Fairfield Avenue's architectural and historical significance.<sup>36</sup>

The district's last contributing architect of note is William T. Marchant. Marchant trained with the Hartford firm of Hapgood and Hapgood from 1897 until Edward T. Hapgood's death in 1915, whereupon he established an independent shop. Continuing the Hapgoods' practice of designing elaborate and often expensive Colonial Revival homes, much of Marchant's work can be found in Hartford's West End. His designs on Fairfield Avenue, however, are small single-family homes as quaint as they are attractive. The 2-story Dutch Colonial at 204 Fairfield Avenue (1919) is one of several similar homes on the street. The style is a popular example of an

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affordable single-family home from the period, however Marchant's design is somewhat more detailed than the average as it boasts a tripartite window on the second-story of the façade, entry flanked by sidelights, multi-pane window in the gable ends, and paired Doric porch supports. His design for the Bungaloid home at 390 Fairfield Avenue (1919) belies the architect's tendency towards more detailed homes, yet is a pleasant residence that fits well within the streetscape.

The buildings designed by professional architects vary in size and the complexity of their detail, however all add to the character of the district. These contributions, several by some of Hartford's most influential, important, and prolific firms, are combined with a substantial number of fine eclectic residences built by local contractors, resulting in a seamless and attractive blend of architectural forms. This impressive visual effect is further strengthened by a number of nearly identical homes, all built within short spans of time and found in groups along the street. Similarly and also significantly, the intermingling of single- and multi-family residences alludes to the diverse socio-economic environment that shaped the neighborhood's development. Neither strictly a working class or elite neighborhood, the proposed Fairfield Avenue Historic District is demonstrative of the demographic diversity common within Hartford's southern neighborhoods. The district's homes retain their architectural integrity and cohesive character making them significant examples of houses built for the middle and upper middle classes. Although few are highly detailed or decorated, they illustrate the architectural styles typical of the period and demonstrate the ease and frequency with which so many of these forms were applied, the result being a unique and eclectic residential environment.

<sup>1</sup> Merle Kummer, ed., *Hartford Architecture, Volume Two: South Neighborhoods* (Hartford: Hartford Architecture Conservancy Survey, 1980), 131; F. Perry Close, *History of Hartford Streets* (Hartford: The Connecticut Historical Society, 1969), 41-42, 72, 81; Karen O'Maxfield, "Neighborhoods: South West, Hartford Connecticut," 2009, *Hartford, Connecticut: Landmarks-History-Neighborhoods*, <http://hartford.omaxfield.com/sowest.html> [accessed July 20, 2010]; "The New Cemetery at Cedar Hill- What is Being Done There, etc.," *Hartford Courant*, November 11, 1865, 2.

<sup>2</sup> Kummer, ed., *Hartford Architecture, Volume Two*, 131; "Drives About Hartford," *Hartford Courant*, July 3, 1856, 2.

<sup>3</sup> "Cedar Hill Line," *Hartford Courant*, Aug. 3, 1895, 5.

<sup>4</sup> Ransom, Geo. Keller, *Architect*, 160-165; Rudy J. Favretti, *Jacob Weidenmann: Pioneer Landscape Architect* (Hartford: The Cedar Hill Cemetery Foundation, 2007), 37-38.

<sup>5</sup> Close, *History of Hartford Streets*, 46; "Obituary of Freeman Seymour," *Hartford Courant*, April 6, 1897, 3; "Advertisement for Auction of Balance of Freeman Seymour Estate," *Hartford Courant*, October 25, 1907, 15.

<sup>6</sup> Ellsworth Strong Grant and Marion Hepburn Grant, *The City of Hartford, 1784-1984: An Illustrated History* (Hartford: The Connecticut Historical Society, 1986), 49 and 51; George E. Andrews and David F. Ransom, *Structures and Styles: Guided Tours of Hartford Architecture* (Hartford: The Connecticut Historical Society and The Connecticut Architecture Foundation, 1988), 79.

<sup>7</sup> "A Fine Residence," *Hartford Courant*, December 9, 1864, 2; Andrews and Ransom, *Structures and Styles*, 79; "George A. Fairfield," *Hartford Courant*, November 10, 1908, 11.

<sup>8</sup> "Letters from the People," *Hartford Courant*, March 26, 1896, 8.

<sup>9</sup> "A Very Bad Beginning," *Hartford Courant*, April 10, 1896, 8.

<sup>10</sup> Andrews and Ransom, *Structures and Styles*, 75.

<sup>11</sup> "Improvements on Fairfield Avenue," *Hartford Courant*, August 31, 1868, 2.

<sup>12</sup> "The Horse Railroad Question," *Hartford Courant*, October 4, 1880, 1; "Letters From the People: George A. Fairfield," *Hartford Courant*, January 25, 1889, 4; "Cedar Hill Cemetery," *Hartford Courant*, December 6, 1901, 4.

<sup>13</sup> "Cedar Hill Line," *Hartford Courant*, August 3, 1895, 5.

<sup>14</sup> "Many Visit Cemeteries and Decorate Graves," *Hartford Courant*, May 31, 1915, 3.

<sup>15</sup> "Parkway Heights Auction Sale Today," *Hartford Courant*, September 17, 1900, 12.

<sup>16</sup> "Auction Sale of Building Lots," *Hartford Courant*, September 10, 1900, 2; "Advertisement: Parkway Heights," *Hartford Courant*, October 6, 1900, 7.



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<sup>17</sup> "Advertisement: To-day!", *Hartford Courant*, May 30, 1901, 8; Andrews and Ransom, *Structures and Styles*, 75; "Funeral of George A. Fairfield," *Hartford Courant*, November 13, 1908, 6; "George A. Fairfield Left No Will," *Hartford Courant*, November 21, 1908, 14; "Advertisement: Auction!", *Hartford Courant*, May 1, 1909, 15; "W.J. Pierce, 71 Years Old, Dies at Home," *Hartford Courant*, February 21, 1930, 2.

<sup>18</sup> "Big Real Estate Deal," *Hartford Courant*, July 30, 1912, 5.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> John Alexopoulos, *The Nineteenth Century Parks of Hartford: A Legacy to the Nation* (Hartford: Hartford Architecture Conservancy, 1983), 5, 23-24, 26-27; "From Quarry to Rocky Ridge Park," *Hartford Courant*, November 14, 1904, 8; "Work Begins at Rocky Ridge Park," *Hartford Courant*, February 20, 1908, 13; "Shy in Latitude, Has Altitude Plus," *Hartford Courant*, October 15, 1909, 12; "Thomas J. Hyland, Past Exulted Elks Ruler, Dies at 55," *Hartford Courant*, July 13, 1954, 10; "Change in Name Vetoed For Rocky Ridge Park," *Hartford Courant*, July 14, 1955, 21; The name change had first been proposed in 1955, but apparently was not initially approved then, but by 1964, the park was referred to in subsequent newspaper accounts as Thomas J. Hyland Memorial Park: "Playgrounds Preparing to Open Next Monday," *Hartford Courant*, April 15, 1964, 17.

<sup>22</sup> Close, *History of Hartford Streets*, 4, 46, 68, 96, 97, 118, and 124; *Greer's Hartford City Directory*, 1926.

<sup>23</sup> "Deed May Spoil High School Site," *Hartford Courant*, January 24, 1925, 20; "Voters May Decide High School Site," *Hartford Courant*, March 8, 1925, 2; "Fairfield Ave. People Fight Hospital Plan," *Hartford Courant*, November 9, 1927, 23.

<sup>24</sup> "Jews Make Merry Home," *Hartford Courant*, November 8, 1920, 16; "To Select New Site for Orphan's Home," *Hartford Courant*, February 27, 1926, 4; "Memorial Baptist Church May Move to Fairfield Ave," *Hartford Courant*, November 22, 1926, 4; "Memorial Baptist Church to Move to Fairfield Ave," *Hartford Courant*, December 4, 1926, 3.

<sup>25</sup> "White St. Man Rode On Both First and Last Fairfield Ave. Trolleys," *Hartford Courant*, May 4, 1935, 11.

<sup>26</sup> "Geer's Hartford City Directories", Hartford: Elihu Geer, 1867, 1879, 1899, 1903, 1906, 1907, 1914, 1915, 1923, 1926; "Price & Lee Company Hartford Numerical Directory", Hartford: Price & Lee Co., 1930, 1935, and 1940.

<sup>27</sup> Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989)

<sup>28</sup> Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989)

<sup>29</sup> Ibid; *Hartford Architecture: Volume 1, Downtown*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Oxford, Whitney, and Fern Streets", City of Hartford, Hartford City Clerk's Office.

<sup>30</sup> Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989); *Hartford Architecture: Volume 1, Downtown*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Oxford, Whitney, and Fern Streets", City of Hartford, Hartford City Clerk's Office.

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<sup>35</sup> "Enchanting House Exhibition Feature" *Hartford Courant*, March 1, 1925, pg. 5.

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