

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).**

1. Name of Property

Historic name N/A

Other names/site number Sisson-South Whitney Historic District

2. Location

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 ☐ not for publication

city of town Hartford ☐ vicinity

State Connecticut code CT county Hartford code 003 zip code 06105

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide ___ local

Signature of certifying official/ _____ Date _____

Title _____ State or Federal agency and bureau _____

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

Signature of certifying official _____ Date _____

Title _____ State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

___ entered in the National Register _____

___ determined eligible for the National Register _____

___ determined not eligible for the National Register _____

___ removed from the National Register _____

___ other (explain:) _____

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only **one** box)

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

Number of Resources within Property

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

Contributing	Noncontributing	
248	25	buildings
	8	sites
		structures
		Objects
		buildings
248	33	Total

Name of related multiple property listing

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

N/ A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic: Single Dwelling.

Domestic: Multiple Dwelling.

Domestic: Secondary Structure.

Domestic: Institutional Housing

Commerce/Trade: Business

Commerce/Trade: Professional

Commerce/Trade: Specialty Store

Commerce/Trade: Department Store

Commerce/Trade: Restaurant

Commerce/Trade: Warehouse

Government: Fire Station

Education: School

Religion: Religious Facility

Religion: Church-Related Residence

Recreation and Culture: Theater

Current Functions

(Enter categories from instructions)

Domestic: Single Dwelling.

Domestic: Multiple Dwelling.

Domestic: Secondary Structure.

Commerce/Trade: Business

Commerce/Trade: Professional

Commerce/Trade: Specialty Store

Commerce/Trade: Department Store

Commerce/Trade: Restaurant

Commerce/Trade: Warehouse

Government: Fire Station

Health Care: Sanitarium

Religion: Religious Facility

Religion: Church-Related Residence

7. Description

Architectural Classification

(Enter categories from instructions)

Late Victorian: Italianate

Materials

(Enter categories from instructions)

foundation: Stone, Brick, Concrete

West End Southeast Historic District
Name of Property

Hartford, CT
County and State

Late Victorian: Folk Victorian
Late Victorian: Queen Anne
Late Victorian: Shingle Style
20th Century Revival: Late Gothic Revival
20th Century Revival: Colonial Revival
20th Century Revival: Neoclassical Revival
20th Century Revival: Beaux Arts
20th Century Revival: Italian Renaissance
20th Century Revival: Spanish Revival
20th Century Revival: Tudor
Modern Movement: Art Deco
Modern Movement

walls: Wood, Brick, Stucco, Stone
roof: Slate, Asphalt, Terra Cotta
other:

Narrative Description

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

Summary Paragraph

See continuation sheet(s).

Narrative Description

See continuation sheet(s).

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

See continuation sheet(s).

Criteria Considerations (explanation, if necessary)

See continuation sheet(s).

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

See continuation sheet(s).

Areas of Significance

(Enter categories from instructions)

Architecture

Community Development

Social History

Period of Significance

1865-1960

Significant Dates

1865

1960

Significant Person

(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

See continuation sheet(s)

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

See continuation sheet(s).

Developmental history/additional historic context information (if appropriate)

See continuation sheet(s).

9. Major Bibliographical References

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

See continuation sheet(s).

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____

(do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

A. 18 690185 4626530
Zone Easting Northing

C. 18 690840 4626530
Zone Easting Northing

B. 18 690185 4625743
Zone Easting Northing

D. 18 690840 4625743
Zone Easting Northing

Additional UTM References on continuation sheet.

Verbal Boundary Description (describe the boundaries of the property)

See continuation sheet(s).

Boundary Justification (explain why the boundaries were selected)

See continuation sheet(s).

11. Form Prepared By

name/title Lucas A. Karmazinas, Consultant

organization FuturePast Preservation

date 8/15/2012

West End Southeast Historic District
Name of Property

Hartford, CT
County and State

street & number 940 West Boulevard

telephone 860-429-7982

city or town Hartford

state CT

zip code 06105

e-mail FuturePastPreservation@gmail.com

Additional Documentation

Submit the following items with the completed form:

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

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

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

Photographs:

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

Name of Property: Sisson-South Whitney Historic District

City or Vicinity: Hartford

County: Hartford

State: Connecticut

Photographer: Lucas A. Karmazinas

Date Photographed: 11/11/2011

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

1 of 38.

West (front) and north (side) elevations of 170 Sisson Avenue, c. 1865, showing façade, roof, porch, and window details. Camera facing southeast.

2 of 38.

East (front) and north (side) elevations of 227 Sisson Avenue, c. 1890, showing façade, roof, porch, and window details. Camera facing southwest.

3 of 38.

East (front) and north (side) elevations of 243 Sisson Avenue, c. 1890, showing façade, roof, porch, and window details. Camera facing southwest.

4 of 38.

North (front) and west (side) elevations of 9 Gray Street, c. 1890, showing façade, roof, porch, and window details. Camera facing southeast.

5 of 38.

South (front) and east (side) elevations of 15 Girard Avenue, 1888, showing façade, roof, turret, and window details. Camera facing northwest.

6 of 38.

South (front) and east (side) elevations of 14-16 Fales Street, 1899, showing façade, roof, porch, and window details.
Camera facing northwest.

7 of 38.

South (front) and west (side) elevations of 18 Warrenton Avenue, 1909, showing façade, roof, porch, and window details.
Camera facing northeast.

8 of 38.

West (front) and south (side) elevations of 34 Evergreen Avenue, 1900, showing façade, roof, porch, and window details.
Camera facing northeast.

9 of 38.

North (front) and west (side) elevations of 15 and 17 Warrenton Avenue, 1898 and 1905, showing façade, roof, porch, and window details.
Camera facing southeast.

10 of 38.

East (front) and north (side) elevations of 177-179 Sisson Avenue, 1904, showing façade, roof, porch, and window details.
Camera facing southwest.

11 of 38.

West (front) and south (side) elevations of 94-96 Evergreen Avenue, 1908, showing façade, roof, porch, and window details.
Camera facing northeast.

12 of 38.

North (front) and west (side) elevations of 573 Farmington Avenue, 1904, showing façade, roof, porch, and window details.
Camera facing southeast.

13 of 38.

West (front) and south (side) elevations of 170 South Whitney Street, 1901, showing façade, roof, porch, and window details.
Camera facing northeast.

14 of 38.

West (front) and south (side) elevations of 86 Evergreen Avenue, 1909, showing façade, roof, porch, and window details.
Camera facing northeast.

15 of 38.

West (front) and south (side) elevations of 190-192, 194-196, 198-200, 202-204, and 206-208 South Whitney Street; 1907, 1907, 1907, 1905, and 1905; showing façade, roof, porch, and window details.
Camera facing northeast.

16 of 38.

West (front) and south (side) elevations of 120-122, 124-126, 128-130, 132-134 Evergreen Avenue; 1925, 1926, 1926, and 1926; showing façade, roof, porch, and window details.
Camera facing northeast.

17 of 38.

West (front) and south (side) elevations of 124-126 and 128-130 Newton Street, 1926, showing façade, roof, porch, and window details.
Camera facing northeast.

18 of 38.

East (front) and south (side) elevations of 183-185 and 187-187 South Whitney Street, 1914, showing façade, roof, porch, and window details.
Camera facing northwest.

19 of 38.

East (front) and north (side) elevations of 163-165 and 167-169 Sisson Avenue, 1915, showing façade, roof, porch, and window details.

Camera facing southwest.

20 of 38.

North (front) and west (side) elevations of 461 Farmington Avenue, 1907, showing façade, roof, porch, and window details.

Camera facing southeast.

21 of 38.

West (front) and south (side) elevations of 16 Evergreen Avenue, 1927, showing façade, roof, entry, and window details.

Camera facing northeast.

22 of 38.

East (front) elevation of 53-55 Evergreen Avenue, 1908, showing façade, roof, porch, and window details.

Camera facing west.

23 of 38.

South (front) and east (side) elevations of 476-478 Farmington Avenue, 1917, showing façade, roof, entry, and window details.

Camera facing northwest.

24 of 38.

West (front) and north (side) elevations of 28-32 Girard Avenue, 1922, showing façade, roof, entry, and window details.

Camera facing southeast.

25 of 38.

West (front) and north (side) elevations of 28-30 Whitney Street, 1924, showing façade, roof, entry, and window details.

Camera facing southeast.

26 of 38.

West (front) elevation of 16-26 Girard Avenue, 1920, showing façade, roof, entry, and window details.

Camera facing east.

27 of 38.

West (front) and south (side) elevations of 22 Evergreen Avenue, 1928, showing façade, roof, porch, and window details.

Camera facing northeast.

28 of 38.

West (front) and north (side) elevations of 5 Gray Street, 1954, showing façade, roof, entry, and window details.

Camera facing southeast.

29 of 38.

East (front) and south (side) elevations of 21 Evergreen Avenue, 1958, showing façade, roof, entry, and window details.

Camera facing northwest.

30 of 38.

North (front) and east (side) elevations of 479-487 Farmington Avenue, 1921, showing façade, roof, entry, and window details.

Camera facing southwest.

31 of 38.

South (front) and east (side) elevations of 488-492 Farmington Avenue, 1926, showing façade, roof, entry, and window details.

Camera facing northwest.

32 of 38.

South (front) and east (side) elevations of 500-506 Farmington Avenue, 1933, showing façade, roof, parapet, and window details.

Camera facing northwest.

33 of 38.

West (front) and north (side) elevations of 262-270 Sisson Avenue, 1926, showing façade, roof, parapet, and window details.

Camera facing southeast.

34 of 38.

West (front) and south (side) elevations of 262-264 South Whitney Street, 1926, showing façade, roof, porch, and window details.
Camera facing northeast.

35 of 38.

North (front) and east (side) elevations of 545 Farmington Avenue, 1956, showing façade, roof, entry, and window details.
Camera facing southwest.

36 of 38.

North (front) and east (side) elevations of 571 Farmington Avenue, 1904, showing façade, roof, entry, and window details.
Camera facing southwest.

37 of 38.

West (front) and north (side) elevations of 170 Sisson Avenue, 1905, showing façade, roof, entry, and window details.
Camera facing southeast.

38 of 38.

North (front) and west (side) elevations of 170 Sisson Avenue, 1930, showing façade, roof, entry, and window details.
Camera facing southeast.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

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National Park Service**

National Register of Historic Places Continuation Sheet

Name of Property: Sisson-South Whitney Historic District

County and State: Hartford, CT

Section number: 7

Page: 1

Overview:

The Sisson-South Whitney Historic District is located in the West End neighborhood of Hartford, Connecticut. The district is situated on the western edge of the city, approximately one-quarter mile east of the West Hartford line, one-third of a mile northwest of Interstate 84, and just over one-half mile south of Elizabeth Park. Farmington Avenue delineates the district's northern boundary and Capitol Avenue forms its southern terminus. The area is generally flat and includes four existing National Register Historic Districts – West End North (1985), Little Hollywood (1982), West Boulevard (2007), and West End South (1985) – which surround the proposed district and largely determine its boundaries. The district includes two resources previously listed on the Connecticut State Register of Historic Places, the Colonial Theater (488-492 Farmington Avenue), and the Rusden Lake House (553 Farmington Avenue).

The proposed district is roughly bounded by Farmington Avenue to the north, Sisson Avenue and Lorraine Street to the east, Capitol Avenue to the south, and South Whitney and Tremont Streets to the west (See Figure 1). It includes all of the resources on Farmington Avenue between Lorraine and Tremont Streets; all of those on Sisson Avenue, Evergreen Avenue, and South Whitney Streets between Farmington and Capitol Avenues; those on Warrenton Avenue between Sisson Avenue and the eastern boundary of the West End South Historic District; all of the resources on Fales, Gray, and Newton Streets; all of the contributing resources on Sherman Street, Whitney Street, Girard Avenue, and Kenyon Street between Farmington Avenue and the southern boundary of the West End North Historic District; and all of those on Tremont Street between the southern boundary of the West End North Historic District and the northern boundary of the West End South Historic District (see district boundary map). Situated within the West End's grid pattern of streets, the majority of blocks within the district are of the same scale and orientation as those to the north and west. The only exceptions are Fales and Gray Streets, which are short, east-to-west one-block cross streets unlike the majority of those found throughout the neighborhood.

Most of homes within the Sisson-South Whitney Historic District share a similar setback and are located on moderately sized lots of roughly one-eighth to one-quarter of an acre. Several larger lots can be found, these typically being the site of larger apartment, mixed-use, or commercial buildings, such as those found in proximity to Farmington Avenue. The parcels within the district tend to be smaller and the homes more tightly arranged than those found in sections of the West End neighborhood north of Farmington Avenue, yet are larger and more generously spaced than those in the Parkville section of the city, a primarily working-class neighborhood located to the south. These special characteristics are the result of the unique development patterns that shaped the district, those that make it architecturally and historically unique from the four historic districts that surround it.

The buildings located within the proposed Sisson-South Whitney Historic District are architecturally demonstrative of those constructed in similar urban areas during the period of significance. The district's oldest resources are typical of suburban development found along the edge of rapidly developing and increasingly industrialized cities such as Hartford during the late-nineteenth century and include the primarily single-family, two- to two-and-a-half-story homes constructed along Fales, Gray, and

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South Whitney Streets, and Sisson Avenue during the 1890s. By the turn of the century, development had transformed into a full-fledged residential building boom, this largely driven by Hartford's construction of a comprehensive streetcar system, a major artery of which ran along Farmington Avenue. Transportation improvements increased accessibility for residents from a broad socio-economic base and resulted in an increasingly mixed assemblage of multi-family homes and apartment buildings throughout the district. As a large percentage of the neighborhood was built up on speculation, simple contractor-built homes abound on Sisson and Evergreen Avenues, and South Whitney Street. Similarly, the district's proximity to the aforementioned trolley lines along Farmington and Sisson Avenues also resulted in a greater concentration of apartment buildings than can be found in sections of the West End north of Farmington Avenue or even east of South Whitney Street. By the late 1930's, this demographic shift, as well as the increasing prevalence of the automobile, had resulted in extensive commercial development along Farmington and Sisson Avenues. As was typical of many other streetcar suburbs, the commercial blocks along Farmington Avenue largely replaced the large homes and estates of some of the West End's earliest residents as the street was solidified as a busy thoroughfare between Hartford's central business district and the residential neighborhoods to the west.

The Sisson-South Whitney Historic District is a collection of significant mid-to-late-nineteenth- and twentieth-century buildings consisting of 213 primary resources, 188 of which are contributing. The district is predominantly residential with approximately 164 of the contributing resources being built either solely for this purpose or for mixed commercial and residential use. The majority of these remain substantially intact and free of major alterations or modifications. Non-residential contributing resources include 21 commercial buildings, one religious building, two educational facilities (since converted for residential use), and one firehouse. These include the United Methodist Church of Hartford (571 Farmington Avenue), two former parochial school buildings operated by the House of the Good Shepherd (170 Sisson Avenue), and Engine House #9 (150 Sisson Avenue). Like the homes and apartment buildings found within the district, the non-residential resources are largely true to their original state and the majority continue to function according to their historic purposes. The district's contributing buildings were built between 1865 and 1960, and all represent a significant period in Hartford's developmental history. The architectural styles present include the majority of those popular during the period of significance and these illustrate the skill, preferences, and versatility of local architects and builders. While the majority of contributing resources are derivatives of the Colonial Revival style; other designs include Italianate, Late-Gothic Revival, Folk Victorian, Queen Anne, Shingle, Neoclassical Revival, Beaux Arts, Italian Renaissance Revival, Spanish Eclectic, Tudor Revival, as well as modern vernacular commercial and residential forms. Many of these illustrate the frequency with which various influences were melded together by local architects and builders, the results being an eclectic aesthetic environment. The mix of forms and variety of styles seen throughout the Sisson-South Whitney Historic District creates a cohesive, yet architecturally diverse, group of historically significant buildings.

The district's entirely residential contributing resources are a mix of single- and multi-family homes and apartment buildings. These include approximately 24 single- and 135 multi-family residences. The majority of the latter are two- or three-family homes, however there are also 41 large apartment-style buildings each with six or more units. Approximately 109 of the 188 contributing

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buildings are wood frame with either original or replacement wall cladding, two are wood frame faced with stucco, 71 are brick masonry, two are brick masonry and frame, one is brick and stucco, two are brick and concrete block, and one is concrete block. The buildings within the Sisson-South Whitney Historic District range from vernacular examples of popular forms to high-style designs created by notable professional architects. The latter include, among others, Isaac Almarin Allen Jr. (1859-1953), Russell F. Barker (1873-1961), Harry Beckenstein (1894-1972), Willis E. Becker (1864-1951), Julius Berenson (1890-1987), John J. Dwyer (1856-1911), Joseph Gelman (1892-1953), Daniel A. Guerriero (1890-1980), William T. Marchant (1880-1948), George H. Matthews (1884-1935), William H. Scoville (1862-1932), Burton A. Sellev (1878-1932), Frederick C. Walz (1870-1950), and George Zunner (1861-1936), as well as the firms of Smith and Bassette (1910-1940), Golden-Storrs and Company (1924-1957), Dunkelberger and Gelman (1921-1927), Berenson and Moses (1919-1932), and Kane and Fairchild (1941-1946).

All but one of the district's 25 non-contributing buildings all date from after 1961. The majority are brick apartment blocks built during the mid-to-late 1960s and scattered throughout the proposed district. Five of the 25 non-contributing buildings are modern commercial structures, all of which located along Farmington Avenue. Despite the presence of this infill, most post-1961 construction is of a similar scale, setback, and architectural character of many of the district's historic resources yet falls outside of the 50-year mark for National Register eligibility. The use patterns of the more recent construction also largely mimics those which were historically established, with residential infill primarily taking place in the heart of the district and mixed-use or commercial construction taking place along arterial routes such as Farmington and Sisson Avenues, and to a less degree, South Whitney Street.

One of the non-contributing buildings is the former Colonial Theater, constructed at 488-492 Farmington Avenue (Photograph 30) for Colonial Theaters, Incorporated in 1926. The Beaux Arts style theater was originally designed by Boston, Massachusetts architect James Tuck and constructed by the Hartford firm of Wise and Upson. Forced to close in 1979, the 1200-seat theater had fallen into disrepair by the late-1990s. Plans to demolish the building in favor of an auto parts store were opposed by local preservationists – who were successful in listing the former theater to the State Register of Historic Places – and eventually a compromise to preserve the façade while removing the deteriorated rear sections of the building was agreed upon. In the end, however, delays in the project proved costly and the original façade was lost. The present façade is a reproduction of the original intended to elicit the character of the Beaux Arts style theater that once graced Farmington Avenue.

Boundary Justification:

The Sisson-South Whitney Historic District's cohesion in developmental history, general scale, architectural qualities, overall aesthetic, and use patterns set it apart from the surrounding sections of the West End, largely determining its boundaries. The district is surrounded by the four aforementioned National Register Historic Districts, West End North, Little Hollywood, West Boulevard, and West End South, each similar, yet in a number of ways unique for the quality and character of its architectural resources and

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developmental history. As such, the logical boundaries of the proposed district are largely established and its developmental narrative delineated from the districts that surround it. In addition, the proposed district has the supplementary characteristic of being framed by three notable local thoroughfares, Farmington, Sisson, and Capitol Avenues, which further demarcate the area from the adjacent historic districts and neighborhoods. While the surrounding streets, particularly those to the north and west, primarily consist of single- and multi-family homes, development within the proposed district is easily differentiated from the surrounding blocks by a higher concentration multi-family homes, apartment blocks, and commercial buildings. The district was largely developed simultaneous to the adjacent historic districts, however its proximity to the trolley line, as well as Farmington, Sisson, and Capitol Avenues, resulted in a residential and commercial building stock which catered to lower-middle and middle-class individuals. As such, the district's historical narrative and architectural aesthetic make it unique among Hartford's western neighborhoods, a historically and socially significant section of the city.

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List of Properties Located within the Sisson-South Whitney Historic District:

Evergreen Avenue: #15/17 to #137, inclusive.
Fales Street: #5 to #17, inclusive.
Farmington Avenue: #442/444 to #593, inclusive.
Girard Avenue: #15, #16/26, #23, and #28/30.
Gray Street: #5 to #33, inclusive.
Kenyon Street: #20/22.
Newton Street: #102 to #128/130, inclusive.
Sherman Street: #18.
Sisson Avenue: #103/105 to #262/270, inclusive.
South Whitney Street: #146/148 to #262/264, inclusive.
Warrenton Avenue: #9/11 to #98/100, inclusive (excluding #91).
Tremont Street: #82 to #117, inclusive.
West Boulevard: #890.
Whitney Street: #21/25 and #28/30.

Statistical Profile of the District:

Major Contributing Resources: 188
Secondary Contributing Resources: 60
Vacant Lots: 8
Non-contributing Resources: 25
Total: 281

Use (current) of Primary Contributing Resources –

Residential:
(Single-family: 24)
(Multi-family: 135)
Commercial: 21
Mixed-use: 6
Religious: 1
Public: 1
Total: 189

Ages of Primary Contributing Structures (dates of construction) –

Pre – 1860: 0	1910 – 1919: 45
1860 – 1869: 1	1920 – 1929: 50
1870 – 1879: 0	1930 – 1939: 2
1880 – 1889: 1	1940 – 1949: 4
1890 – 1899: 26	1950 – 1959: 13
1900 – 1909: 42	1960 – 1961: 4

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

1962 – 1969: 13
1970 – 1979: 5
1980 – 1989: 5
Post – 1990: 2 (includes the Colonial Theater project)

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Architectural Styles:

The Sisson-South Whitney Historic District's oldest surviving house is the c. 1865 Italianate farmhouse at 170 Sisson Avenue (Photograph 1). This two-and-a-half-story brick residence has red-brick masonry walls, widely overhanging eaves with decorative brackets, attic-story windows, and a low-pitched hipped roof. The Italianate style traveled from England to the United States during the late 1830s and lasted until the late 1880s. Popularized as part of the Picturesque movement, Italianate homes were inspired by rural Italian farmhouses as well as by a resurgence of interest in Renaissance classicism. Common throughout Hartford and the majority of the United States during the period of its construction, the Italianate house at 170 Sisson Avenue possesses many of the details that are representative of the style. This includes its box-shaped plan, symmetrical three-bay façade, pedimented and full-arched brownstone window hoods, brownstone sills, attic-story windows, large eave brackets, and hipped-roof cupola, as well as a one-story entry porch with classical supports, wide modillioned entablature, and flat roof.

Another product of the Picturesque movement, the Gothic Revival style also had an influence on the residential forms built in the proposed Sisson-South Whitney Historic District. The duration of the Gothic Revival's popularity largely mirrored that of the Italianate and similar to its contemporary style vernacular and eclectic interpretations persisted into the 1890s. Such was the period of construction of a number of homes within the district, including two, 227 and 243 Sisson Avenue (Photograph 2, Photograph 3), erected circa 1890. Inspired by English architecture from the medieval period, Gothic Revival homes are notable for their steeply-pitched gable roofs, steep cross gables, decorative bargeboards, and Gothic-arched windows and entries. Although the one-and-a-half-story frame residence at 227 Sisson Avenue has been converted for mixed use – likely during the mid-1920s – the building retains many of its Gothic Revival details. This includes its front-facing, steeply-pitched gable roof with rear cross gable; tall paired windows extending into the gable; decorative bargeboards; and finials.

The home at 243 Sisson Avenue has likewise been adapted for mixed-use while retaining its historic character and Gothic Revival details. In this case, however, these features have been blended with those of a contemporaneous form, the Stick style. This decorative form was popular between the 1860s and 1890s and is often referenced as a transitional style linking the Gothic Revival and Queen Anne forms. Characteristic details include decorative trusswork, elaborate wall cladding, half-timbering, exposed rafter tails, and diagonal or curved braces. In the case of 243 Sisson Avenue, Gothic Revival details include the two-and-a-half-story frame building's front-facing, steeply-pitched gable roof; steeply-pitched cross gable; and corner tower; while noteworthy Stick influences consist of the home's slightly-flared, overhanging eaves and exposed rafter tails.

Another home with Gothic Revival influences includes the eclectic two-story frame residence at 9 Gray Street (Photograph 4, c. 1890). However, while the home's upper-story board-and-batten siding and tall, narrow window openings extending into the gable end are attributable to the Gothic Revival, the simple plan, low-pitch roof, and spindlework porch detailing are more common among Folk Victorian forms. Popular between circa 1870 and the 1910s, the Folk Victorian style was characterized by the application of Victorian details – typically of Italianate or Queen Anne origins – to simple vernacular house forms. Such detailing is most often

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found on porches and along cornice lines, and includes scroll-cut brackets, spindlework or chamfered porch supports, turned balusters, and lace-like porch spandrels. Many of these elements are found in the design of the one-story, full-width porch at 9 Gray Street.

While development of the area encompassed by the Sisson-South Whitney Historic District accelerated during the 1890s and first decade of the 1900s, few strict examples of the Queen Anne style, then enjoying its peak popularity, can be found. Drawn from English medieval models, the Queen Anne was the dominant residential form of the closing decades of the nineteenth century and its identifying features include steeply-pitched roofs of irregular shape and gable height, elaborate shingle or masonry patterns, cutaway bay windows, multi-story towers, and single- or multi-story porches. The district's best example is the two-and-a-half-story frame carriage house at 15 Girard Avenue (Photograph 5), built for iron, steel, hardware, and carriage parts entrepreneur Lester L. Ensworth in 1888, and adapted for mixed use after the estate was vacated by the family around 1918. The Ensworth Carriage House typifies the Queen Anne style through its asymmetrical massing, second-story façade tower with octagonal spire roof, and textured sheathing material.

Similar details can be found in a number of the district's buildings, however the majority of these are represented by eclectic amalgams of the Queen Anne and Colonial Revival styles. Such designs represent the popular movement away from Victorian forms towards the Colonial Revival that took place during the last decade of the nineteenth century and which eventually resulted in the latter style becoming the dominant architectural form of the early twentieth century. General design changes include simplified massing and wall textures and an increasing affinity towards symmetrical facades. Decorative components, such as towers, turrets, and textured wall patterns slowly disappeared, while porches, windows, and entries were increasingly characterized by classical elements. One of the district's finest examples of an eclectic design is the two-and-a-half-story, multi-family frame residence at 14-16 Fales Street (Photograph 6). Erected by William H. Scoville in 1899, the home's rectangular plan, nearly symmetrical massing, and projecting central pavilion with pitched roof and cornice returns hint at creeping Colonial Revival influences, while the elaborate porches, including a semi-circular, two-story corner porch located on the southwest corner of the house, and projecting cross gables over two-story, three-sided bays illustrate holdovers from the Queen Anne. Likewise, the presence of a prominent corner tower with spire roof in the design of the otherwise Colonial Revival-styled brick masonry home at 18 Warrenton Avenue (Photograph 7, 1909) illustrates the reluctance with which architects and builders abandoned the Queen Anne in favor of the more symmetrical, classically-inspired forms dominant after the turn of the century.

While most of the homes characterized by this stylistic progression are best described as eclectic, the shift also developed into a uniquely American form, the Shingle style, which was popular from about 1880 until 1900. The style is typified by the aforementioned blending of Victorian and classical influences, however a defining aspect includes the application of continuous wood shingle wall cladding and roofing. Such wall surfaces were typically uninterrupted at the corners and decorative detailing was minimized, the result being an emphasis on the irregular shape and uniform exterior surface of the building itself. Such is well illustrated by the home at 34 Evergreen Avenue (Photograph 8), erected in 1900. Here what formerly might have manifested as a fully-developed corner tower has been incorporated into the footprint of the building, leaving instead only a cutaway bay and spire

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roof. While the multi-sided, half-towers found on the two-story, single-family frame houses at 15 and 17 Warrenton Avenue (Photograph 9, 1898 and 1905) are less sculptural than high-style Shingle examples, the homes possess a variety of additional details that are typical of the form, including their asymmetrical facades, irregular roof lines, and front porches.

Development in the Sisson-South Whitney Historic District gained considerable momentum during the first decade of the twentieth century. As such, it is unsurprising that a majority of the district's historically significant resources are either good examples of Colonial Revival designs, or possess strong Colonial Revival influences. One of the most common manifestations is a plan popular throughout the district and the city during this period. These are generally two-and-a-half-story, two-family homes with front-facing pitched roofs, cross gables, and prominent front porches. These relatively inexpensive designs provided increased living space within their gabled or dormered attic stories, which made for comfortable multi-family homes that allowed homeowners to supplement their income while enjoying the privilege of dwelling within their own residence. Such are well illustrated by the multi-family frame residences erected by Hartford builder Oliver E. Stenson at 177-179 Sisson Avenue (Photograph 10), in 1904; and John Ingle at 94-96 Evergreen Avenue (Photograph 11), in 1908. While the recessed, second-story corner porch at 177-179 Sisson Avenue is a strong carryover from the Queen Anne, the home's largely symmetrical plan, pedimented gable, modillioned cornice, and simple porch are characteristic Colonial Revival details. Likewise, while the use of three-sided bay windows throughout 94-96 Evergreen Avenue create the irregular elevations sought in Queen Anne designs, the straightforward massing, classical porch details, and Palladian window in the gable end of this home make it a solid example of the Colonial Revival.

More simple examples include the block of homes erected by John A. Farrell at 202-204 and 206-208 South Whitney Street in 1905, and 190-192, 194-196, and 198-200 South Whitney Street in 1907 (Photograph 12). While these homes lack the intricate window and porch detailing of the Colonial Revival homes described above, the application of two-story, three-sided bay windows and multi-story pedimented porches on their façades result in a simple, yet aesthetically-pleasant stretch of residences.

The residence at 573 Farmington Avenue (Photograph 13, 1904), designed by Hartford architect Thomas C. Cote and built as the parsonage for the First Methodist Episcopal Church, also demonstrates dominant Colonial Revival massing with lingering Queen Anne features, however early evidence of the Tudor Revival style can also be seen. The two-story, single-family frame house has a side-gabled roof, cross gable over slightly-projecting bay, and shed roof porch with front-facing cross gable over the entry. The half-timbering in the projecting gable ends and front-facing gable was common among Queen Anne and early Tudor Revival designs, while the heavy timber porch supports are more typical among the later. The home's simple wood shingle siding, balanced façade, and centered entry give it a primarily Colonial Revival appearance.

The homes at 170 South Whitney Street (Photograph 14, 1901) and 86 Evergreen Avenue (Photograph 15, 1909) are comparatively straightforward Colonial Revival designs. Both are two-and-a-half-story, single-family frame houses with hipped roofs, centered dormers, and full-width, one-story porches. The residence at 170 South Whitney Street was erected by local builder Arthur H. Merrill and is the more simple of the two homes. The house's decorative elements are limited to its classical porch details – which include paired Doric supports and a wide, denticulated entablature – and small oriel window on the south (side) elevation. The house

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at 86 Evergreen Avenue, on the other hand, was designed by notable Hartford architect Isaac A. Allen and includes a number of ornamental details typical of the Colonial Revival style. These include its full-width, one story porch with Doric supports, wide frieze, and projecting, centered, cross-gable pediment; a modillioned cornice; and hipped dormer with broken ogee pediment.

Many of the triple-decker residences found throughout Hartford represent modified applications of the gable-front multi-family pattern used by Farrell on South Whitney Street. A large number of those found within the proposed district are gambrel-front designs with broad shed dormers and three-story porches. Most were designed by the Hartford architectural firms of George Zunner and Dunkelberger and Gelman, and constructed on the block of Evergreen Avenue between West Boulevard and Warrenton Avenue between 1922 and 1928. This includes 120-122 Evergreen Avenue, erected by B. Black in 1925, as well as 124-126, 128-130, and 132-134 Evergreen Avenue, erected by M. Weingeroff in 1926 (Photograph 16). While these homes have had their porches enclosed and replacement siding applied, they remain largely true to their original form, thus illustrating the repetition of design and mass production practices that made them affordable for working-class buyers. Although decorative elements are limited, tripartite windows and differentiated porch roof details help enliven the facades of these utilitarian homes.

In contrast to the other homes built on speculation throughout the district, the triple-deckers built by William H. Scoville were relatively elaborate. These include 183-185 and 187-189 South Whitney Street (Photograph 17), constructed in 1914, and 163-165 and 167-169 Sisson Avenue, erected the following year (Photograph 18). While the majority of their details, including the largely symmetrical plan, side-gabled roofs, and centered entries, are Colonial Revival in inspiration, the full-height front porches with ornate columns and capitals are more typical of the Neoclassical style, another form popular at the time of their construction. Further notable examples of the Neoclassical style include the impressive single-family stucco home at 461 Farmington Avenue (Photograph 19), and the brick apartment building at 16 Evergreen Avenue (Photograph 20).

While the Neoclassical style was born of renewed American interest in classical architecture as previously manifested in the Early Classical Revival and Greek Revival styles, another form popular during the late nineteenth and early twentieth century, the Italian Renaissance Revival style, drew its influences from sixteenth-century Italian architecture. Examples of the Italian Renaissance Revival style found in the proposed Sisson-South Whitney Historic District are primarily limited to apartment buildings, these well being well-suited to the form's partiality towards large, multi-story buildings of rectangular plan, brick masonry construction, and detailed ornamentation including belt courses; bracketed, pedimented, or arched windows; arcaded or colonnaded entry and second-story porches, widely overhanging eaves with decorative brackets, and tile roofs. Such are well illustrated by one of the district's finest examples, 53-55 Evergreen Avenue (Photograph 21), built by John J. Molloy in 1908. This three-story, 12-unit, red-brick apartment building has a rusticated first story created by alternating courses of recessed brick, concrete belt course, two-story brick pilasters with concrete capitals, broad windows with prominent concrete lintels, widely overhanging roof with bracketed cornice, and recessed, three-story arched entry porch.

A second impressive example is the four-story yellow-brick block at 476-478 Farmington Avenue (Photograph 22, 1917). Designed by prolific Hartford architect Daniel A. Guerriero and erected by the construction firm of Bonee and Ferrigno, the 16-unit

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apartment building has arched window openings with concrete keystones on its first and fourth floors, rectangular window openings with flat lintels and keystones on the second and third floors, concrete belt courses on its first and third floors, four-story brick pilasters throughout, widely overhanging tile roof with paired brackets, and a roof-line parapet. The windows on the second and third floors at the corners of the building have concrete surrounds and entablatures. The entry has a prominent concrete surround. A final example of the Italian Renaissance Revival style, 28-32 Girard Avenue (Photograph 23), was designed by Hartford architect Rocco D'Avino and constructed by the firm of Ferrigno and Perrone in 1922. The building is less ornate than 476-478 Farmington Avenue or 53-55 Evergreen Avenue, yet is a good example of the style due to its yellow-brick construction, detailed concrete door surrounds, bracketed tile roof, and roof-line parapet.

Another popular style frequently applied in the design of the district's apartment buildings was the Tudor Revival. A reference to English architecture from the Tudor period (early 16th-century) the style borrows freely from a variety of Medieval forms and includes a range of details including half-timbering, paired windows, gothic window and door surrounds, and castellated parapets. Perhaps the most whimsical example from the district is the three-story, 12-unit brick building at 28-30 Whitney Street (Photograph 24). Designed by the prolific Hartford architectural firm of Dunkelberger and Gelman and erected in 1924, the building includes an elaborate Tudor façade incorporated into an otherwise unadorned brick block. The first story of the façade is brick while the upper stories are half-timbered. Steeply-pitched cross gables of varying slope lengths grace the façade and a hipped parapet extends across the roof line. Paired windows are found throughout and there is a gabled entry porch with half-timbering and bracket supports over the entry.

While the design for 28-30 Whitney Street is certainly striking, the majority of apartment buildings that reflect Tudor influences are much more simple. One example is the large, three-and-a-half-story U-shaped block at 16-26 Girard Avenue (Photograph 25). Known as the "Girard", this yellow-brick, 30-unit apartment building was designed by Hartford architect Harry H. Beckandstein and constructed by the firm of Palten and Seigel in 1920. The building has concrete belt courses on the first and second stories, shaped concrete window surrounds, paired and tripartite windows, concrete cornice, and shaped parapet with concrete coping. Entries to the building have gothic door surrounds and pointed arch wood and glass doors. The details of another example, 22 Evergreen Avenue (Photograph 26) are even plainer. Designed by the Hartford firm of Golden-Storrs and Company and built by J. and S. Winick in 1928, this three-story Tudor Revival building has a rectangular plan, red-brick walls with concrete water table, concrete cornice, brick parapet with paired concrete finials and concrete coping, and a shaped concrete door surround with flattened arch entry.

The last style of residences constructed in the proposed district are those apartment buildings built in the period following World War Two. These are examples of the Modern style, many loosely based on early Modernist movements such as the International style, however the majority bear minimal architectural detailing and are best described as modern vernacular forms. Most are similar in scale to the district's earlier apartment blocks and have rectangular plans, two-to-four-story brick masonry walls, simple window and door openings, and flat roofs. These include the buildings at 5 Gray Street and 21 Evergreen Avenue (Photograph 27, 1954 and Photograph 28, 1958). The eight-unit block at 5 Gray Street was designed by Hartford architect Julius Berenson, formerly a

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partner in the firm of Berenson and Moses, and erected in 1954. The two-and-a-half-story building has a concrete foundation, unadorned red-brick walls, and a simple pedimented door surround. The building at 21 Evergreen Avenue, designed by Hartford architect Clifton C. West and constructed by the firm of Pandolfi and Lerner in 1958, is almost identical to its contemporary. The 24-unit block has a concrete foundation, three-story red-brick masonry walls, a simple cornice, and pedimented portico over a glass entry door. The entry is flanked by sidelights and has a glass transom above.

An example of the Tudor Revival style, the building at 479-487 Farmington Avenue (Photograph 29) is typical of the Sisson-South Whitney Historic District's mixed commercial and residential buildings. The three-story, yellow-brick block, known as the "Colonial Arms Building," is located on the southwest corner of the intersection of Farmington and Sisson Avenues and houses a prominent commercial unit in the corner of the building facing both of the aforementioned streets, as well as 12 residential units on the first through third floors. The building was designed by the Hartford firm of Berenson and Moses and constructed by local builder J.S. Jarven in 1921. Characteristic of other local commercial and apartment buildings influenced by the Tudor Revival style, the block has a concrete belt course, prominent concrete window hoods and sills, concrete cornice, castellated parapet, finials, and flattened-arch entry and gothic door surround.

Just as the proposed district's residential and mixed-use buildings represent the variety of architectural styles popular at the time of their construction, so too do the area's various commercial structures illustrate those forms commonly applied in Hartford during the period. The neighborhood's sole example of the Art Deco style can be found on the same block as the former Colonial Theater. The one-story commercial building at 500-506 Farmington Avenue (Photograph 31) was designed by prolific Hartford architect George Zunner and erected by the Ideal Construction Corporation in 1933. The brick masonry building has a simple rectangular plan and flat roof, however the pre-cast concrete façade is an excellent illustration of Art Deco styling pervasive between 1920 and 1940. Such typically included smooth wall surfaces decorated with a variety of zigzag, chevron, geometric, and other stylized motifs, all emphasizing verticality and a modern aesthetic. The details of 500-506 Farmington Avenue include a façade of fluted panels and pilasters, stepped parapet, zigzag parapet trim, and rectangular, stepped roof-line projections. The building is divided into two wide, glass-filled bays ideal for its commercial application and Farmington Avenue location.

A number of the district's other commercial buildings are simple one-story designs typical of those constructed along arterial routes and in retail hubs throughout the United States during the early twentieth century. Structures such as 262-270 Sisson Avenue (Photograph 32, 1926) and 262-264 South Whitney Street (Photograph 33, 1926) were built as utilitarian commercial units with minimal ornamentation. Their facades are dominated by prominent display windows and decorative elements are largely limited to cornice and parapet details. Frederic C. Walz's design for 262-270 Sisson Avenue includes red-brick masonry walls, glass storefronts, a shingled pent roof, simple cornice, and brick parapet with concrete coping. The aesthetic of 262-264 South Whitney Street is even simpler, yet equally functional. This three-bay block has plain, red-brick masonry walls, brick cornice, false façade roof, and brick parapets with tile coping along the north and south (side), and east (rear) elevation.

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Examples of commercial buildings from the Modern period are likewise straightforward designs, however these often also reflect the influences of minimalist architectural forms popular at the time of their construction. The one-story commercial building at 545 Farmington Avenue (Photograph 34) was designed by the Hartford firm of Jeter and Cook and constructed by the Richard Johnson Company for the New England Laundry Realty Company in 1956. The building displays Modernist influences typical of the International style including unornamented wall surfaces of concrete block faced with stucco, asymmetrical façade, floor-to-ceiling ribbon windows, and wide boxed roof overhang.

The last category of historic resources found in the proposed Sisson-South Whitney Historic District are those constructed for local institutions. The earliest is the Late Gothic Revival church at 571 Farmington Avenue (Photograph 35), constructed in 1904. Late Gothic Revival designs are typically aesthetically “quieter” than their High Victorian Gothic equivalents and Thomas C. Coe’s plan for the First Methodist Episcopal Church (currently the United Methodist Church of Hartford) represents this preference through its smooth red-brick masonry wall surfaces, minimal ornamentation, and limited verticality. Despite the style’s comparative modesty, the design for the First Methodist Episcopal Church includes many details typical of earlier gothic forms, including pointed arch window openings and tracery, stepped buttresses, deeply-recessed window and door openings, and heavy wooden doors with iron strap hinges. The church lacks soaring elements such as tall spires, pinnacles, or finials, characteristic of the Early Gothic, while the substantial quality of its construction is common among Late Gothic ecclesiastical forms.

Another impressive institutional structure erected during this period is the three-and-a-half-story Colonial Revival building constructed as the new home of The House of the Good Shepherd – a charitable organization dedicated to providing shelter and education to homeless young women – at 170 Sisson Avenue (Photograph 36) in 1905. The building was designed by Hartford architect John J. Dwyer and while predominantly Colonial Revival in character displays Renaissance classical influences typical of other forms, including the Beaux Arts and Italian Renaissance Revival styles. The red-brick masonry dormitory and instructional building has a cut stone foundation and water table, rusticated first story created by alternating courses of recessed brick, first-story belt course, brick quoins, elaborate denticulated and modillioned cornice, hipped dormers, and slate roof. The pedimented entry is embellished with an elaborate swag-flanked cartouche, escutcheons, and deeply recessed denticulated cornice. There is a multi-pane, semi-circular fan above the paired entry doors and an arched frieze panel above the centered second-story façade window.

A final historically significant building of note within the proposed district is also located on the former campus of The House of the Good Shepherd at 170 Sisson Avenue. Designed by the Albany, New York firm of Gander, Gander, and Gander in 1930, the Collegiate Gothic structure (Photograph 37) situated at the northeast corner of the property was originally constructed as a combined academic building and dormitory. The structure consists of a four-and-a-half story side-gabled block with steeply-pitched gable roof, centered, cross-gable rear wing, and hipped dormers. Decorative elements include one-story brick buttresses with concrete caps, concrete segmental-arch window surrounds on the first floor, first- and second-story belt courses, parapeted gable ends, and castellated stair tower. The two-story entry porch has a recessed entry flanked by sidelights and with a multipane transom above, compound segmental arched portal, irregular quoins, and shaped parapet.

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Introductory Note to Inventory of District Buildings:

Street numbers in this inventory are based upon those listed in *Hartford Architecture, Volume 3: North and West Neighborhoods (1980)*. 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.

Evergreen Avenue, west side:	Style, Use, Date, Architect or Builder (if known), Description
15-17	<i>Neoclassical Revival apartment building</i> , 1928. Joseph M. Howard, builder. Three-story, multi-family brick tenement with brick and pre-cast concrete parapet, concrete coping, and flat roof. Blind brick arches over the first-story windows on the façade and paired windows on the second and third stories. One-story portico with Doric columns, wide entablature, flat roof, and iron upper-porch balustrade. Sidelights flanking the entry and fanlight above.
21	<i>Modern style apartment building</i> , 1958. Clifton C. West, architect (Hartford). Louis Schoolnick, builder. Three-story, multi-family brick apartment building with simple metal cornice and flat roof. Paired and tripartite windows on the first, second, and third stories of the façade. Gabled portico over the entry. Glass entry door flanked by sidelights and with transom light above.
31	<i>Modern style apartment building</i> , 1959. Clifton C. West, architect (Hartford). Leo Reiner, builder. Two-story, multi-family brick apartment building with simple metal cornice and flat roof. Projecting two-story brick entry pavilion with flat roof. Arched awning over the entry. Glass entry door flanked by pilasters and sidelights and with fan above.
35	<i>Non-contributing apartment building</i> , 1963.
45	<i>Vacant lot</i> .
53-55	<i>Italian Renaissance Revival apartment building</i> , 1908. John J. Molloy, builder. Three-story, multi-family brick tenement with rusticated first story; first-story belt course; three-story, arched, central distyle in antis pavilion; broad modillioned entablature; and flat roof. Tripartite windows with concrete sills and lintels on the first, second, and third stories of the façade. Recessed first-, second-, and third-story porches are formed by the distyle in antis pavilion. The entry is flanked by sidelights.

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57-59	<i>Neoclassical Revival apartment building</i> , 1921. Harry H. Beckenstein, architect (Hartford). Thomas Ratigan, builder. Three-story, multi-family brick tenement with yellow-brick façade, broad denticulated and modillioned entablature, and flat roof. There are tripartite windows with concrete sills and splayed lintels on the first, second, and third stories of the façade. The entry is flanked by sidelights and there are paired windows within a blind brick arch opening above.
61	<i>Tudor Revival apartment building</i> , 1928. Willis E. Becker, architect (Hartford). Russ Street Corporation, builder. Three-story, multi-family brick tenement with concrete watertable, shaped parapet, concrete coping, and flat roof. There are tripartite windows with concrete sills on the first, second, and third stories of the façade. The entry has a simple door surround with wide entablature and there are paired windows with concrete sills and keystones above.
63-65	<i>Italian Renaissance Revival apartment building</i> , 1920. Burton A. Sellev, architect (Hartford). Thomas Ratigan, builder. Three-story, multi-family brick tenement with yellow-brick façade, brownstone watertable, projecting central pavilion, simple entablature with concrete coping, and flat roof. The entry is set in an arched opening with detailed brickwork and fan above. There are tripartite windows on the second and third stories above the entry.
67-69	<i>Non-contributing apartment building</i> , 1963.
73-75	<i>Non-contributing apartment building</i> , 1981.
77	<i>Non-contributing apartment building</i> , 1969.
85-87	<i>Modern style apartment building</i> , 1955. Two-story, multi-family yellow-brick apartment building with plain metal cornice and dual hipped roofs. There is a two-story yellow-brick ell with plain metal cornice and hipped roof at the southwest corner of the building. Paired windows on the first and second stories of the main block façade, and tripartite windows on the façade of the ell. The entry is located in the rear ell and is flanked by sidelights.
93-97	<i>Queen Anne residence with Colonial Revival influences</i> , 1905. James H. Grozier, builder. Two-and-a-half-story, multi-family frame house with hipped roof; cross gables; secondary front-facing, pedimented cross-gable; and projecting two-story three-sided bays with pedimented gable roofs. Sheathed in wood shingles. Two-story corner porches with flat roofs and square supports at the four corners of the home. One-story pedimented entry porch with Doric supports, front-facing gable roof, and paired windows above. <i>One-story frame garage</i> , 1923.
105-107	<i>Colonial Revival residence</i> , 1900. Two-and-a-half-story, multi-family frame house with gambrel-on-hip roof and projecting cross gambrels over two-story bays. Sheathed in aluminum siding. Paired windows in the front-facing gable. One-story enclosed

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	entry porches with shed roofs at the northeast and southeast corners of the building.
109-111	<i>Colonial Revival residence</i> , 1924. Gustaf Nelson, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in wood shingles. Partial-width, three-story, enclosed porch with front-facing gable roof and cornice returns. One story entry porch with square support and hipped roof. <i>One-story frame garage</i> , 1924.
113-115	<i>Colonial Revival residence</i> , 1926. George Zunner, architect (Hartford). B. Black, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with arcaded openings, hipped roof, and cross-gable roof over the entry; second- and third-story enclosed porches above have arcaded openings and a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , c. 1926.
117-119	<i>Colonial Revival residence</i> , 1926. George Zunner, architect (Hartford). B. Black, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof; second- and third-story enclosed porches above have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , c. 1926.
121-123	<i>Colonial Revival residence</i> , 1926. George Zunner, architect (Hartford). B. Black, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with shed roof; second- and third-story enclosed porches above have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , c. 1926.
137	<i>Modern style apartment building</i> , 1956. Kane and Fairchild, architects (Hartford). Pandolfi and Lerner, builder. Three-story, multi-family brick tenement with L-shaped plan, simple metal cornice, and flat roof. Paired windows on the façade. There is an arched awning over the entry, simple door surround, and large glass panels flanking the glass entry door.
Evergreen Avenue, east side:	
16	<i>Neoclassical Revival apartment building</i> , 1927. Berenson and Moses, architects (Hartford). Louis Schoolnick, builder. Three-story, multi-family brick tenement with second-story belt course, roof line parapet-cum-balustrade with urns on pedestals, and flat roof. First story windows on the façade are set in blind arched openings. The entry

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	has a door surround with broken triangular pediment; engaged two-story porch with Ionic capitals, wide frieze, and upper-porch balustrade. Two windows are set in a blind arched opening above the entry.
22	<i>Tudor Revival apartment building</i> , 1928. Golden-Storrs and Company, architects (Hartford). J. and S. Winick, builders. Three-story, multi-family brick tenement with concrete water table, concrete cornice, brick parapet with paired concrete finials and concrete coping, and flat roof. Fenestration has concrete sills. The entry has a shaped concrete door surround with flattened arch entry. Sidelights flank the entry and there is a fanlight above.
30	<i>Non-contributing apartment building</i> , 1965.
34	<i>Shingle style residence</i> , 1900. Two-and-a-half-story, single-family frame house with simple cornice, widely overhanging side-gabled roof, and front-facing gable-on-hip dormer with paired windows. Sheathed in wood shingles. There is a two-story cutaway bay with spire roof above at the northwest corner of the home. Gable ends have wavy wall surfaces with recessed two-sided bay windows. Full-width, one-story porch with Doric supports, wide frieze band, and widely overhanging flat roof. <i>One-story frame garage</i> , c. 1915.
40	<i>Vacant lot</i> .
48	<i>Non-contributing apartment building</i> , 1963.
58-60	<i>Neoclassical Revival apartment building</i> , 1908. Henry Lamond, architect (Hartford). Nathan Kleinman, builder. Three-story, multi-family brick tenement with concrete quoins; three-story, three-sided bays on each side of the façade; wide frieze, widely overhanging modillioned cornice, and flat roof. Fenestration has concrete sills and lintels. Partial-width, three-story porch with Doric supports, balustrades, wide frieze band, widely overhanging modillioned cornice, and flat roof with pedimented cross gable. The dual arched entries have tabbed artificial stone surrounds and are recessed.
62-64	<i>Queen Anne residence with Colonial Revival influences</i> , 1898. Gagnier and Angers, builders. Two-and-a-half-story, multi-family frame house with hipped roof; cross gables over two-story, three-sided bays; and secondary front-facing cross-gable over projecting pavilion with cutaway bay. Sheathed in aluminum siding. Full-width, one-story porch with Doric supports and hipped roof; second-story enclosed porch above has square supports and a hipped roof.
66-68	<i>Colonial Revival residence</i> , 1908. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables over two-story bays. Sheathed in vinyl siding. Cutaway bay on the second story. Full-width, one-story, wrap-around porch with square supports and hipped roof; second-story enclosed porch above has a pedimented, front-facing gable roof.
78-80	<i>Colonial Revival residence</i> , 1903. Nevels Brothers, builders. Two-and-a-half-story,

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	<p>multi-family frame house with front-facing gable roof and cross gables over two-story bays. Sheathed in vinyl siding. Cutaway bay on the second story and tripartite window in the gable end. Full-width, one-story, wrap-around porch with square supports and gable roof; second-story enclosed porch above has a front-facing gable roof with cornice returns.</p> <p><i>One-story frame garage, c. 1911.</i></p>
82-84	<p><i>Non-contributing apartment building, 1965.</i></p>
86	<p><i>Colonial Revival residence, 1909.</i> Isaac A. Allen Jr., architect (Hartford). Robert Davis, builder. Two-and-a-half-story, single-family frame house with modillioned cornice; widely overhanging, steeply-pitched hipped roof; hipped and shed dormer. First floor is sheathed in vinyl siding while the second story is sheathed in wood shingles. Front-facing dormer has paired windows and a broken pediment. Full-width, one-story porch with Doric supports, hipped roof, and projecting cross-gable pediment.</p>
90	<p><i>Colonial Revival residence, 1909.</i> Frank J. Harmon, architect (Hartford). Carlson and Torrell, builders. Two-and-a-half-story, multi-family frame house with side-gabled roof; dominant rear-facing cross gable, and front-facing gabled dormer. Sheathed in aluminum siding. There is a projecting two-story, three-sided bay with gable roof at the northwest corner of the building. There are tripartite windows on the first and second story of the façade. Full-width, one-story arcaded porch with square supports and hipped roof; second-story enclosed porch above has a front-facing gable roof.</p>
94-96	<p><i>Queen Anne residence with Colonial Revival influences, 1908.</i> John Ingle, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables over two-story bays. Sheathed in wood shingles. Three-sided bay window on the second story of the facade and Palladian window in the gable end. Full-width, one-story, wrap-around porch with paired and tripled Doric supports, gable roof, and pedimented, front-facing cross gable over the entry; second-story porch above has tripled Doric supports and a pedimented, front-facing gable roof.</p> <p><i>One-story frame garage, c. 1911.</i></p>
102-104	<p><i>Colonial Revival residence, 1922.</i> Berenson and Moses, architects (Hartford). Thomas Ratigan, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gambrels. Sheathed in wood shingles. Tripartite windows on the second and third stories of the façade and two-story, tree-sided bay on the north (side) elevation. Full-width, one-story, wrap-around porch with brick piers and paired Doric supports, wide frieze band, and hipped roof; second-story porch above is enclosed while the third-story porch has paired Doric supports and a front-facing gable roof.</p>
108-110	<p><i>Colonial Revival residence, 1923.</i> Berenson and Moses, architects (Hartford). Thomas Ratigan, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gambrels. Sheathed in wood shingles. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with paired Doric supports and hipped roof; second- and third-story porches above are</p>

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	enclosed and have a front-facing gable roof.
112-114	<i>Colonial Revival residence</i> , 1925. Dunkelberger and Gelman, architects (Hartford). Weingeroff and Black, builders. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof and front-facing cross gable; second- and third-story porches above are enclosed and have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , 1925.
116-118	<i>Colonial Revival residence</i> , 1925. Dunkelberger and Gelman, architects (Hartford). M. Weingeroff, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof and front-facing cross gable; second- and third-story porches above are enclosed and have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , 1925.
120-122	<i>Colonial Revival residence</i> , 1925. Dunkelberger and Gelman, architects (Hartford). B. Black, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof and front-facing cross gable; second- and third-story porches above are enclosed and have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , 1925.
124-126	<i>Colonial Revival residence</i> , 1926. Dunkelberger and Gelman, architects (Hartford). M. Weingeroff, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in aluminum siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof; second- and third-story porches above are enclosed and have a front-facing gable roof with cornice returns. <i>One-story frame garage</i> , 1925.
128-130	<i>Colonial Revival residence</i> , 1926. George Zunner, architect (Hartford). Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in aluminum siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof; second- and third-story porches above are enclosed and have a pedimented gable roof. <i>One-story frame garage</i> , c. 1925.
132-134	<i>Colonial Revival residence</i> , 1926. George Zunner, architect (Hartford). M. Weingeroff, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in aluminum siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, enclosed porch with hipped roof; second- and third-story porches above are enclosed and have a gable roof with cornice returns.

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	<i>One-story frame garage, c. 1925.</i>
136-138	<i>Colonial Revival residence, 1928. George Zunner, architect (Hartford). J. Wagman, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof and cross-gable shed roofs. Sheathed in vinyl siding. Tripartite windows on the second and third stories of the façade. Full-width, one-story, partially-enclosed porch with hipped roof; second- and third-story porches above have a gable roof with cornice returns.</i> <i>One-story frame garage, 1928.</i>
Fales Street, north side:	
6	<i>Queen Anne residence with Colonial Revival influences, 1895. Stoddard and Caulkins, builders. Two-and-a-half-story, multi-family frame house with hipped roof; cross gables over projecting, two-story, three-sided bays; and projecting two-story pavilion with pedimented gable roof. Sheathed in asphalt shingles. Two-story, three-sided bay windows on the façade of the projecting pavilion. Partial-width, one-story porch with square supports and hipped roof.</i>
8	<i>Queen Anne residence with Colonial Revival influences, 1896. H. Hardendorff, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and projecting cross gables over two-story bays. Sheathed in horizontal board siding. Paired windows in the front-facing gable. Full-width, one-story porch with square supports, wide frieze and shed roof.</i>
10	<i>Queen Anne residence with Colonial Revival influences, 1900. H. Hardendorff, builder. NEED!!</i>
14-16	<i>Queen Anne residence with Colonial Revival influences, 1899. William H. Scoville, architect (Hartford). William H. Scoville builder. Two-and-a-half-story, multi-family frame house with hipped roof; projecting cross-gables over two-story, three-sided bays; and projecting central pavilion with pitched roof and cornice returns. The first story is sheathed in aluminum siding while the upper stories are sheathed in asphalt shingles. Tripartite windows on the second and third stories of the pavilion facade. Semi-circular, two-story corner porch located on the southwest corner of the house, and a one-story entry porch with Doric supports, wide entablature, and pedimented gable roof located on the southeast corner of the home.</i> <i>One-story frame garage, c. 1915.</i>
Fales Street, south side:	
5	<i>Non-contributing apartment building, 1988.</i>
9	<i>Non-contributing apartment building, 1969.</i>

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11-15	<i>Colonial Revival residence with Queen Anne influences, 1890. NEED!!!</i>
17	<i>Colonial Revival residence, 1890. Thomas Malcolm, builder. Two-story, single-family frame house with side-gambrel roof extending over a full-width, one-story, partially-enclosed porch. Sheathed in wood shingles. Partial-width, front-facing shed dormer. Paired windows on the first story of the façade and three-sided bay window on the first story of the west (side) elevation. Porch has Doric supports.</i>
Farmington Avenue, north side:	
442-444	<i>Colonial Revival residence (modified for mixed use), 1895. Two-and-a-half-story, single-family brick house with brownstone foundation and quoins, modillioned frame cornice, widely overhanging hipped roof, front-facing cross gable, and gabled dormers. The cross gable has a Palladian window and the front-facing dormer has paired windows and a broken pediment. There is a tripartite window on the first story of the façade and a paired window above the entry. Fenestration throughout has brownstone sills and segmental-arched brick openings. The entry is located in a recessed, segmental-arched opening.</i>
460	<i>Non-contributing commercial building, 1987.</i>
476-478	<i>Italian Renaissance Revival apartment building, 1917. Daniel A. Guerriero, architect (Hartford). Bonee and Ferrigno, builders. Four-story, multi-family, yellow-brick apartment building with concrete belt courses on its first and third floors, four-story brick pilasters throughout, widely overhanging tile roof with paired brackets, and a roof-line parapet. Arched window openings with concrete keystones on its first and fourth floors, rectangular window openings with flat lintels and keystones on the second and third floors. Fenestration on the second and third floors at the corners of the building have concrete surrounds and entablatures. The entry has a prominent concrete surround.</i>
482-486	<i>Tudor Revival apartment building, 1929. Fred C. Walz, architect (Hartford). Three-story, brick mixed-use building with concrete cornice, shaped parapet with concrete coping, and low-pitch hipped roof. Tripartite windows on the second and third story of the façade. Full-width, one-story, wrap-around arcaded porch with square supports and hipped roof.</i>
488-492	<i>Non-contributing Beaux Arts theater; originally 1926, altered 2008. James Tuck, architect (Boston, MA). Wise and Upton, builders. Two-story, brick commercial building with projecting central pavilion, two-story pilasters, Corinthian capitals, wide frieze with swags and rosettes, roof-line pediment with centered shield flanked by swags, and roof-line baluster with urns on pedestals. The building is faced with stucco. Glass window walls on the first story of the façade, arched window openings on the second story of the pavilion façade, and paired windows in rectangular openings on the second story of the façade. Partial-width, one-story, metal marquis suspended with</i>

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	metal cables over the entry.
494-498	<i>Vernacular commercial building, 1928.</i> Berenson and Moses, architects (Hartford). S. Harris, builder. One-story, brick commercial building with pent roof, square corner turrets, shaped parapet with concrete coping, and flat roof. The building is faced with stucco. The façade consists of glass window walls.
500-506	<i>Art Deco style commercial building, 1933.</i> George Zunner, architect (Hartford). Ideal Construction Company, builders. One-story, brick commercial building with concrete façade of fluted panels and pilasters, stepped parapet, zigzag parapet trim, and rectangular, stepped roof-line projections. The facade is divided into two wide, glass-filled bays.
510	<i>Vacant lot.</i>
524	<i>Non-contributing commercial building, 1974.</i>
530	<i>Vernacular commercial building, 1925.</i> One-story, brick commercial building with brick parapet and concrete coping. Four-unit windows flank the entry. One-story enclosed entry porch with glass double doors and flat roof.
544-554	<i>Vernacular commercial building, 1949.</i> One-story, brick commercial building with brick parapet and concrete coping. Facade is divided into glass-filled bays. Partial-width, cantilevered and shed roof awnings over the façade and partial-width porch on the west (side) elevation.
560	<i>Modern style commercial building, 1940.</i> One-story, brick commercial building with broad facade frieze and metal coping along the roofline. Facade is divided into partial-height glass-filled bays. Recessed entries with glass doors set in metal and glass frames located at the southwest and southeast corners of the building.
576	<i>Modern style commercial building, 1949.</i> Two-story brick commercial building with concrete coping and flat roof. The façade fenestration consists of ribbon windows which wrap around the side (east and west) elevations as well as two-story window bays with glass spandrel panels. Fenestration throughout has concrete sills. The entry has a metal flat-roof overhang.
580	<i>Modern style commercial building, 1950.</i> One-story brick and frame commercial building with flat roof. Parts of the façade and west elevation are divided into recessed floor-to-ceiling glass-filled bays. There is a tripartite window with fixed glass panels on the east side of the façade. The entry has a metal flat-roof overhang.
590-594	<i>Italian Renaissance Revival apartment building, 1910.</i> Three-story, multi-family, brick apartment with concrete foundation; first-story concrete belt course; broad modillioned entablature; and flat roof. Tripartite windows with concrete sills and lintels on the first, second, and third stories of the façade. Fenestration throughout has concrete sills and splayed lintels. The entry has a one-story portico with Doric supports, wide

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	entablature, and a flat roof.
Farmington Avenue, south side:	
455	<i>Non-contributing commercial building, 1980.</i>
461	<i>Neoclassical Revival residence, 1907.</i> Russell Barker, architect (Hartford). W.A. Wilcox, builder. Two-and-a-half-story, single-family frame house with centered entry, corner pilasters, denticulated cornice, side-gabled roof, and gabled dormers with cornice returns and windows set in blind arch openings with wood keystones. Building is faced with stucco. Fenestration consists of double-hung windows with lozenge glazing in the upper sash. Palladian windows in the gable ends. Partial-width, full-height porch with Doric columns; wide, denticulated entablature; and upper-porch balustrade. Entry is flanked by sidelights and has a flat-arched fanlight above.
467-469	<i>Italian Renaissance Revival apartment building, 1916.</i> Berenson and Moses, architects (Hartford). Max Rosenfield, builder. Four-story, multi-family, yellow-brick apartment building with concrete belt course on its first floor, broad entablature, roof-line parapet, and flat roof. Paired windows on the first, second, third, and fourth floors of the façade. Flat-arched window openings with concrete keystones on the fourth floor of the façade. The entry has a simple concrete surround.
471	<i>Vernacular commercial building, 1950.</i> One-story, brick commercial building with brick parapet and concrete coping. Facade is divided into recessed brick- and-glass-filled bays. Partial-width, arched awnings over the façade and west (side) elevations.
479-487	<i>Tudor Revival apartment and commercial building, 1921.</i> Berenson and Moses, architects (Hartford). J.S. Jarven, builder. Three-story, yellow-brick, mixed-use building with concrete belt course, concrete cornice, castellated parapet, finials, and flat roof. Paired and tripartite windows on the first and second story of the façade. Fenestration has prominent concrete window hoods and sills. Flattened-arch entries with gothic door surrounds and transom lights.
489-495	<i>Colonial Revival apartment and commercial building, 1928.</i> The Austin Company, architects (Philadelphia, PA). The Austin Company, builders. Two-story, brick commercial building with projecting central pavilion, concrete cornice, brick parapet, concrete coping, and flat roof. First story of the façade consists of wide, floor-to-ceiling glass-filled bays with concrete lintels. Second story of the façade has blind arched window openings with concrete keystones.
501	<i>Non-contributing commercial building, 2009.</i>
505-507	<i>Colonial Revival residence (modified for mixed use), 1915.</i> John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with hipped roof and hipped. Sheathed in wood shingles. Tripartite window in the front-facing dormer. Full-width,

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	one-story, porch with square supports and hipped roof; second-story porch above has square supports and a hipped roof. <i>One-story frame garage, c. 1915.</i>
509-511	<i>Colonial Revival residence (modified for mixed use), 1915. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in vinyl siding. Paired windows on the second story of the facade and paired windows in a blind arched opening in the front-facing gable. Full-width pent roof extending across the facade. One-story frame garage, c. 1915.</i>
519	<i>Non-contributing commercial building, 1986.</i>
527-535	<i>Tudor Revival commercial building, 1929. Joseph Gelman, architect (Hartford). Nathan Levitsky, builder. Three-story, brick mixed-use building with brick belt course, shaped parapet, concrete coping, and flat roof. Paired windows on the second and third story of the facade. Facade is divided into recessed glass-filled storefronts with recessed entries.</i>
537	<i>Vernacular commercial building, 1960. One-story, brick commercial building with concave mansard roof extending over a full-width, one-story, wrap-around porch. Porch has square supports with brackets. Tripartite windows on the facade.</i>
545	<i>Modern style building, 1956. One-story, concrete block commercial building with broad flat roof extending into a full-width, one-story, wrap-around cantilevered porch. Building faced with stucco. Façade and east elevation are divided into recessed floor-to-ceiling glass-filled bays.</i>
553	<i>Colonial Revival residence, 1915. George E. Denison, builder. Two-and-a-half-story, single-family frame house with hipped roof, projecting cross gables over two-story bays, projecting central pavilion with pedimented gable roof, and pedimented gabled dormers. Sheathed in horizontal board siding. Palladian window on the second story of the central pavilion. Full-width, one-story, wrap-around, enclosed porch with hipped roofs and pedimented cross gable over the entry.</i>
571	<i>United Methodist Church of Hartford. Gothic style religious building, 1904. Thomas C. Coe, architect (Hartford). C.B. Andrus, builder. Two-story, brick religious facility with stepped buttresses, concrete capstones, deeply-recessed window and door openings, brick parapet with concrete coping, front-facing pitched and hipped roofs, cross-gable wings, and cross-gable rear ell with hipped and gable roofs. Windows have tall, narrow, pointed arch openings and detailed tracery. Entries have heavy wooden doors with iron strap hinges and pointed arch concrete door surrounds.</i>
573	<i>Colonial Revival residence with Tudor Revival influences, 1904. Stoddard and Caulkins, builders. Two-and-a-half-story, multi-family frame house with side-gabled roof and cross gable over slightly-projecting bay. Sheathed in wood shingles. Large transom lights over the first story façade fenestration and paired windows on the</i>

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	second story of the cross-gable bay. Partial-width, one-story, shed roof porch with square supports and front-facing cross gable over the entry. Half-timbering in the projecting gable ends and front-facing gable.
575-579	<i>Non-contributing residential building, 1969.</i>
581	<i>Italian Renaissance Revival apartment building, 1925.</i> Three-story, multi-family, yellow-brick apartment with concrete water table; first-story concrete belt course; broad modillioned and bracketed entablature; and flat roof. Tripartite windows with concrete sills and lintels on the first, second, and third stories of the façade. The entry is flanked by a detailed concrete door surround and has a broad transom above.
593	<i>Modern style commercial building, 1957.</i> One-story, concrete block and brick commercial building with broad flat roof extending over glass window bays on the facade. Parts of the façade and east elevation are divided into recessed floor-to-ceiling glass-filled bays.
Girard Avenue, west side:	
15	<i>Queen Anne carriage house, 1888.</i> Two-and-a-half-story, frame carriage house with steeply-pitched, side-gabled roof, projecting cross-gable block with shed roof, and second-story engaged tower with octagonal spire roof on the façade. Sheathed in wood shingles. Octagonal cupola with octagonal spire roof.
23	<i>Modern style apartment building, 1960.</i> Three-story, multi-family brick apartment building with simple metal cornice and flat roof. Paired and tripartite windows on the first, second, and third stories of the façade. Flat-roof portico over the entry. Glass entry door flanked by sidelights and with transom light above.
Girard Avenue, east side:	
16-26	<i>Tudor Revival apartment building, 1920.</i> Harry H. Beckenstein, architect (Hartford). Palten and Seigel, builders. Three-and-a-half-story, multi-family, yellow-brick apartment building with U-shaped plan, concrete belt courses on the first and second stories, concrete cornice, shaped parapet with concrete coping, and flat roof. Paired and tripartite windows on the first, second, and third stories. Fenestration has shaped concrete window surrounds. Entries to the building have gothic door surrounds and pointed arch wood and glass doors. <i>One-story brick garage, 1920.</i> <i>One-story frame garage, c. 1920.</i>

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28-32	<i>Italian Renaissance Revival apartment building</i> , 1908. Rocco D'Avino, architect (Hartford). Ferrigno and Perrone, builder. Three-story, multi-family, yellow-brick apartment with bracketed tile pent roof, yellow-brick roof-line parapet, and concrete coping. Tripartite windows with concrete sills on the first, second, and third stories. Detailed concrete door surrounds. <i>One-story frame garage</i> , 1922.
Gray Street, north side:	
14-16	<i>Colonial Revival residence</i> , 1909. E.W. Gustafson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables over two-story, three-sided bays. Sheathed in wood shingles. Cutaway bay on the second story of the facade. Paired windows on the first and second stories, and in the gable ends of the cross-gable bays. Tripartite window in the front-facing gable. Full-width, one-story porch with square supports and hipped roof; second-story enclosed porch above has square supports and a hipped roof. <i>One-story frame garage</i> , c. 1915.
22	<i>Non-contributing commercial building</i> , 1963.
26-28	<i>Colonial Revival residence</i> , 1909. John A. Farrell, builder. Two-story, multi-family frame house with side-gabled roof. Sheathed in wood shingles. Paired windows in the gable ends. Partial-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and a front-facing gable roof.
Gray Street, south side:	
5	<i>Modern style apartment building</i> , 1954. Julius Berenson, architect (Hartford). Tivka Apartments, Inc., builders. Two-story, multi-family brick apartment building with concrete foundation, plain metal cornice, and flat roof. Paired windows on the first and second stories of the façade. Entry has a simple pedimented door surround.
9	<i>Folk Victorian residence</i> , 1890. Two-story, single-family frame house with front-facing gable roof. First one-and-a-half stories are sheathed in horizontal board siding while the upper half-story has board-and-batten siding. There are tall, narrow window openings extending into the gable end of the façade and a round window in the gable end. Full-width, one-story porch with turned supports, scroll-cut brackets, shed roof, and cross gable with detailed spandrel over the entry.
19-21	<i>Colonial Revival residence</i> , 1910. William T. Marchant, architect (Hartford). E.W. Gustafson, builder. Two-and-a-half-story, multi-family frame house with broad entablature, side- gabled roof, rear cross-gable wing, and front-facing, pedimented gabled dormers. Sheathed in aluminum siding. Two-story, three-sided bay on the facade. Partial-width, one-story porch with Doric supports and flat roof on the facade. Full-width, two-story, enclosed sun porch with square supports and flat roof on the

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	west (side) elevation. <i>One-story frame garage, 1911.</i>
33	<i>Non-contributing commercial building, 1965.</i>
Kenyon Street, east side:	
20-22	<i>Modern style apartment building, 1957.</i> Three-story, multi-family brick apartment building with simple metal cornice and flat roof. Tripartite windows on the first, second, and third stories of the façade. Half-dome awning over the entry. Glass entry door flanked by sidelights and with transom light above.
Newton Street, west side:	
115-117	<i>Colonial Revival residence, 1926.</i> George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in aluminum siding. Front-facing hipped dormer with paired window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with Doric supports and hipped roof.
119-121	<i>Colonial Revival residence, 1926.</i> George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cornice returns, and cross gable. Sheathed in wood shingles. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with side-gabled roof on the south (side) elevation. One-story entry porch with square supports and pedimented gable roof.
123-125	<i>Colonial Revival residence, 1926.</i> George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in vinyl siding. Front-facing hipped dormer with paired window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with square supports and hipped roof.
127	<i>Vacant lot.</i>
Newton Street, east side:	
102-104	<i>Colonial Revival residence, 1914.</i> Thomas L. McKone, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables over two-story, three-sided bays. Sheathed in vinyl siding. Cutaway bay on the second story of the facade. Two-story, three-sided bay on the facade. Full-width, one-story porch with Doric supports and hipped roof; second- and third-story enclosed porches above have a

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	pedimented gable roof.
112-114	<i>Colonial Revival residence</i> , 1926. George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cornice returns. Sheathed in aluminum siding. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with side-gabled roof on the south (side) elevation. One-story entry porch with square supports and pedimented gable roof. <i>One-story frame garage</i> , c. 1926.
116-118	<i>Colonial Revival residence</i> , 1926. George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in aluminum siding. Front-facing hipped dormer with tripartite window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with square supports and hipped roof. <i>One-story frame garage</i> , c. 1926.
120-122	<i>Colonial Revival residence</i> , 1926. George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cornice returns, and cross gable. Sheathed in vinyl siding. Tripartite windows on the first and second stories of the façade. Paired windows in the front-facing gable. Two-story cross-gable wing with side-gabled roof on the south (side) elevation. One-story, enclosed entry porch with pedimented gable roof. <i>One-story frame garage</i> , c. 1926.
124-126	<i>Colonial Revival residence</i> , 1926. George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with hipped roof. Sheathed in vinyl siding. Front-facing hipped dormer with paired window. Tripartite windows on the first and second stories of the façade. Two-story cross-gable wing with hipped roof on the south (side) elevation. One-story entry porch with Doric supports and hipped roof. <i>One-story frame garage</i> , c. 1926.
128-130	<i>Colonial Revival residence</i> , 1926. George H. Matthews, architect (Hartford). J.F. Glynn, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cornice returns, and cross gable. Sheathed in aluminum siding. Tripartite windows on the first and second stories of the façade. Paired windows in the front-facing gable. Two-story cross-gable wing with side-gabled roof on the south (side) elevation. One-story entry porch with bracket supports and pedimented gable roof. <i>One-story frame garage</i> , c. 1926.
Sherman Street, east side:	
18	<i>Modern style apartment building</i> , 1959. Three-story, multi-family brick apartment building with simple metal cornice and flat roof. Paired and tripartite windows on the

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	first, second, and third stories of the façade. Bell-curve portico over the entry. There is a series of five rectangular fixed windows above the entry.
Sisson Avenue, west side:	
103	<i>Vacant lot.</i>
107-109	<i>Colonial Revival residence</i> , 1910. J.D.G. Newton, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables over two-story, three-sided bays. Sheathed in vinyl siding. Full-width, one-story porch with Doric supports and hipped roof; second-story enclosed porch above has square supports and a pedimented gable roof.
111-113	<i>Colonial Revival residence</i> , 1908. M.J. Honer, builder. Three-story, multi-family brick house with wide entablature and hipped roof. Three-story, three-sided bay on the facade. Fenestration set in segmental arch openings. Partial-width, one-story porch with Doric supports and hipped roof. <i>One-story frame garage</i> , 1917.
115-117	<i>Colonial Revival residence</i> , 1906. James H. Grozier, builder. Two-and-a-half-story, multi-family brick house with front-facing gable roof, cross gables over projecting two-story bays, and secondary front-facing cross gable. Fenestration set in segmental arch openings. Partial-width, two-story porch with brick piers on the first story, rectangular supports on the second story, and pedimented gable roof. <i>One-story frame garage</i> , 1915.
119-121	<i>Colonial Revival residence</i> , 1912. James H. Grozier, builder. Three-story, multi-family brick "perfect six" tenement with wide entablature and flat roof. Three-story, three-sided bays on both sides of the facade. Fenestration set in segmental arch openings. Recessed entry with brownstone transom above.
123-125	<i>Colonial Revival residence</i> , 1916. Burton A. Sellw, architect (Hartford). Palten and Ofengand, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gable extending over a partial-width, three-story porch. Sheathed in vinyl siding. Paired windows on the first, second, and third stories of the façade. The porch has square supports and a front-facing gable roof with cornice returns.
133	<i>Parking lot.</i>
137	<i>Two adjacent buildings can be found at this address in Hartford Assessor's data:</i> <i>Western block: Neoclassical Revival commercial building</i> , 1925. Dunkelberger and Gelman, architect (Hartford). R.W. Barrett, builder. One-story, frame commercial building with frame parapet, modillioned cornice, and flat roof. Sheathed in horizontal

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	board siding. Façade consists of recessed, glass-filled storefront with recessed glass entry door. <i>Eastern block: Modern style commercial building, 1960. One-story, frame commercial building with frame parapet and flat roof. Sheathed in vinyl siding. Façade consists of floor-to-ceiling, glass-filled storefront with glass entry door.</i>
145	<i>Non-contributing apartment building, 1969.</i>
149-151	<i>Colonial Revival residence with Mission style influences, 1925. Dunkelberger and Gelman, architect (Hartford). Joseph Clark, builder. Three-story, multi-family brick triple-decker with shaped brick parapet, concrete coping, and flat roof. Paired windows on the second and third stories of the façade. Partial-width, three-story porches with square supports, simple friezes, and flat roofs on each side of the façade. Entry has a classical surround with wide entablature. The entry door is flanked by sidelights on one side and has a transom light above.</i>
155-157	<i>Colonial Revival residence, 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof, flared eaves, and cross-gable shed roofs. Sheathed in wood shingles. Roof extends over a partial-width, three-story porch with heavy square columns, wide entablature, and pedimented gable roof with denticulation. Two-story brick garage, 1917.</i>
159-161	<i>Colonial Revival residence, 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with front-facing gambrel roof, flared eaves, and cross-gable shed roofs. Sheathed in wood shingles. Roof extends over a partial-width, three-story porch with heavy square columns, wide entablature, and pedimented gable roof.</i>
163-165	<i>Colonial Revival residence, 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gable extending over a partial-width, three-story porch. Sheathed in wood shingles. The porch has heavy square columns, wide entablature, and pedimented gable roof.</i>
167-169	<i>Colonial Revival residence, 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gable extending over a partial-width, three-story porch. Sheathed in wood shingles. Cutaway bay on the first, second, and third story of the façade. The porch has heavy Ionic columns, wide entablature, and gable roof with cornice returns.</i>
175	<i>Colonial Revival residence with Queen Anne influences, 1905. Oliver E. Stenson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in vinyl siding. Two-story, three-sided bays on the façade, and north and south (side) elevations. Tripartite windows in the front-facing gable.</i>

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	Partial-width, one-story, wrap-around porch with square supports and hipped roof at the southeast corner of the building; second-story, recessed corner porch above is arcaded. One-story entry porch with square supports and flat roof at the northeast corner of the building.
177-179	<i>Colonial Revival residence with Queen Anne influences</i> , 1904. Oliver E. Stenson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in composite shingles. Two-story, three-sided bays on the façade, and north and south (side) elevations. Tripartite windows in the front-facing gable. Full-width, one-story porch with Doric supports and flat roof; second-story, recessed corner porch above is arcaded. <i>One-story frame garage</i> , 1921.
181-183	<i>Colonial Revival residence with Queen Anne influences</i> , 1896. Oliver E. Stenson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in vinyl siding. Two-story, three-sided bays on the façade, and north and south (side) elevations. Partial-width, one-story, wrap-around porch with Doric supports and flat roof at the southeast corner of the building; second-story, recessed corner porch above. One-story entry porch with Doric supports and flat roof at the northeast corner of the building. <i>One-story frame garage</i> , 1923.
187	<i>Colonial Revival residence</i> , 1901. Adam Purves, builder. Two-and-a-half-story, multi-family frame house with front-facing gambrel roof, flared eaves, and cross-gables. Sheathed in wood shingles. Three-sided bay window on the second story of the façade. Full-width, one-story, enclosed porch with shed roof. <i>One-story frame garage</i> , 1915.
191-193	<i>Colonial Revival residence with Queen Anne influences</i> , 1900. Charles T. Smart, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. First story sheathed in vinyl siding, second story sheathed in wood shingles. Southern cross gable extends over a two-story, three-sided bay. Cutaway bay on the first and second story of the façade. Partial-width, two-story porch with Ionic columns, wide entablature, and pedimented gable roof with decorative swags and garlands on the first story, and Ionic columns, wide entablature, and pedimented gable roof on the second.
197-199	<i>Colonial Revival residence with Queen Anne influences</i> , 1907. Nevels Brothers, builders. Two-and-a-half-story, multi-family brick house with steeply-pitched hipped roof, cross gable, pedimented gable dormers on the north and south (side) elevations, and front-facing cross gable extending over a two-story porch. Cutaway bay on the first and second story of the façade. Paired windows in the front-facing gable. Full-width, one-story porch with paired Doric supports, wide entablature, hipped roof, and pedimented cross gable over the entry; second-story porch above has paired Doric supports, wide entablature, and cross-gable roof extension above.
203-207	<i>Colonial Revival residence with Queen Anne influences (modified for mixed use)</i> ,

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	1890. <i>Vernacular commercial addition</i> , 1925. George Zunner, architect (Hartford). Frank Kaplan, builder. Two-and-a-half-story, single-family frame house with steeply-pitched hipped roof, cross gables over two-story bays, rear cross-gable wing, and front-facing cross gable extending over a two-story bay. Sheathed in vinyl siding. Paired windows on the second story of the front-facing gable. Partial-width, one-story, wrap-around commercial addition with two floor-to-ceiling glass storefronts and recessed glass entries on the façade. Commercial addition has a tiled deck roof. <i>One-story frame garage</i> , 1921.
221	<i>Non-contributing apartment building</i> , 1971.
227	<i>Gothic Revival residence (modified for mixed use)</i> , 1890. One-and-a-half-story, single-family frame house with steeply-pitched, front-facing gable roof; rear cross gable; decorative bargeboards; and finials. Sheathed in composite shingles. Tall, paired windows extending into the front-facing gable. Full-width awning over the first story of the façade, which has been opened up into a glass-filled storefront.
231-235	<i>Queen Anne residence with Colonial Revival influences (modified for mixed use)</i> , 1890. <i>Vernacular commercial addition</i> , 1924. Dunkelberger and Gelman, architects (Hartford). R.W. Barrett, builder. Two-story, single-family frame house with steeply-pitched, front-facing hip-on-gable roof; cross gables with hip-on-gable roofs; and decorative bargeboards. Sheathed in asphalt shingles. Paired windows in the front-facing gable. First story of the façade has been opened up into a glass-filled storefront, which has a hipped roof and corner entry with gabled portico. <i>One-story frame garage</i> , 1924.
237-239	<i>Queen Anne residence with Colonial Revival influences</i> , 1890. Two-story, multi-family frame house with steeply-pitched, front-facing gable roof and cross gables. Sheathed in composite shingles. Two-story, three-sided bay on the north cross gable. Full-width, one-story, wrap-around, enclosed porch with hipped roof. <i>One-story frame garage</i> , 1920.
243	<i>Gothic Revival residence with Stick style influences</i> , 1890. Two-and-a-half-story, multi-family frame house with front-facing, steeply-pitched gable roof; slightly-flared, overhanging eaves; exposed rafter tails; steeply-pitched cross gable; and corner tower. Sheathed in horizontal board siding. One-story, three-sided bay window on the first story of the north (side) elevation. One-story corner porch with shed roof and square support.
249-255	<i>Tudor Revival apartment building</i> , 1920. Berenson and Moses, architects (Hartford). D. and H. Kaplan, builders. Three-and-a-half-story, multi-family, yellow-brick apartment building with H-shaped plan, concrete watertable, concrete cornice, brick parapet with concrete coping, and flat roof. Paired and tripartite windows on the first, second, and third stories. Fenestration has tabbed concrete window surrounds. Entries to the building have gothic door surrounds with pointed arch openings and glass doors. <i>One-story brick garage</i> , 1920. <i>Addition to one-story brick garage</i> , 1922.

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257-261	<i>Vernacular commercial building with Tudor Revival influences</i> , 1924. Fred C. Walz, architect (Hartford). Lazarus Kozarian, builder. One-story, brick commercial building with bracketed deck roof. The building is faced with stucco. The façade consists of storefronts with glass window walls, recessed entries, and gabled porticos with half-timbering over the entries.
Sisson Ave, east side:	
150	<i>Modern style fire station</i> , 1960. Two-story, brick firehouse with concrete coping and flat roof. The façade has three garage-style doors with simple concrete surrounds. The offset entry is located at the building's southwestern corner.
170	<p><i>Six buildings found at this address in Hartford Assessor's data:</i></p> <p><i>Italianate style residence</i>, c. 1865. Two-story, single-family brick house with widely overhanging eaves with decorative brackets, attic-story windows, low-pitched hipped roof, and hipped-roof cupola. Fenestration has pedimented and full-arched brownstone window hoods and brownstone sills. One-story entry porch with Doric supports, wide modillioned entablature, and flat roof.</p> <p><i>Colonial Revival educational and residential facility</i>, 1905. John J. Dwyer, architect (Hartford). William O'Neil, builder. <i>Collegiate Gothic addition</i>, 1930. Gander, Gander, and Gander, architects (Albany, NY). Hayes Construction Company, builders. Three-and-a-half-story educational and residential building with cut stone foundation and water table, rusticated first story, first-story belt course, brick quoins, denticulated and modillioned cornice, hipped dormers, and slate hipped roof. Pedimented entry is embellished with an elaborate swag-flanked cartouche, escutcheons, and deeply recessed denticulated cornice. Multi-pane, semi-circular fan found above the paired entry doors and arched frieze panel above the centered second-story façade window.</p> <p><i>Collegiate Gothic educational and residential facility</i>, 1930. Gander, Gander, and Gander, architects (Albany, NY). Hayes Construction Company, builders. Four-and-a-half story educational and residential building with one-story brick buttresses with concrete caps; first- and second-story belt courses; steeply-pitched, side-gabled roof with parapeted gable ends; centered, cross-gable rear wing; hipped dormers; and castellated stair tower. First floor fenestration has concrete segmental-arch window surrounds. Two-story entry porch with recessed entry flanked by sidelights, multipane transom, compound segmental arched portal, irregular quoins, and shaped parapet.</p> <p><i>Non-contributing apartment building</i>, 1979.</p> <p><i>Non-contributing apartment building</i>, 1979.</p> <p><i>Non-contributing apartment building</i>, 1979.</p>

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230	<i>Parking lot.</i>
236	<i>Tudor Revival apartment building</i> , 1914. Willis E. Becker, architect (Hartford). Willis E. Becker, builder. NEED!!!
240	<i>Parking lot.</i>
244-246	<i>Colonial Revival residence (modified for mixed use)</i> , 1890. <i>Vernacular commercial addition</i> , 1923. Golden-Storrs and Company, architects (Hartford). W.A. Countryman, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, cross gable, and cross gables over two-story bay. Sheathed in vinyl siding. Three-sided bay on the second story of the façade. Tripartite window in the gable end. Full-width, one-story, wrap-around commercial addition with floor-to-ceiling glass storefront, frame parapet, and flat roof. <i>One-story frame garage</i> , c. 1915.
248	<i>Vernacular commercial building</i> , 1954. Paul Gianni, builder. One-story, brick commercial building with L-shaped plan, shallow brick parapet, concrete coping, and flat roof. The façade consists a storefront with large window bay and offset entry with glass door.
250	<i>Queen Anne residence with Colonial Revival influences</i> , 1890. Two-and-a-half-story, multi-family frame house with side-gabled roof extending over a partial-width, one-story, enclosed porch; front-facing cross gable over a two-story bay; and cross gable over a two-story bay on the north (side) elevation. Sheathed in vinyl siding. Shed dormer on the facade.
252	<i>Colonial Revival apartment building</i> , 1920. Smith and Bassette, architects (Hartford). Thomas Canfield, builder. Three-story, multi-family, brick apartment building with yellow-brick façade, simple cornice, yellow-brick parapet, and flat roof. Paired windows on the first, second, and third stories of the façade. Door surround with paired Doric columns and wide entablature over the entry.
258-260	<i>Italian Renaissance Revival apartment building</i> , 1916. Berenson and Moses, architects (Hartford). Goldenthal and Berenson, builders. Three-story, multi-family brick tenement with rusticated first story, first-story belt course, simple cornice, broad bracketed and modillioned entablature, and flat roof. Tripartite windows with concrete sills and played lintels on the first stories of the façade. The entry has a concrete door surround.
262-270	<i>Vernacular commercial building</i> , 1926. Fred C. Walz, architect (Hartford). J. O'Loughlin, builder. One-story, brick commercial building with shingled pent roof, simple cornice, and brick parapet with concrete coping. Façade divided into glass storefronts with recessed entries.
South Whitney Street, west side:	

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155	<i>Mission style apartment and commercial building, 1925. Golden-Storrs and Company, architects (Hartford). Mehlman and Adoff, builders. Three-story, multi-family, apartment building with concrete watertable, yellow-brick façade, simple cornice, shaped yellow-brick parapet, and flat roof. Paired windows with concrete sills on the first, second, and third stories of the façade. Entry has a concrete door surround.</i>
157-159	<i>Mission style apartment building, 1925. Golden-Storrs and Company, architects (Hartford). Mehlman and Adoff, builders. Three-story, multi-family, apartment building with concrete watertable, yellow-brick façade, simple cornice, shaped yellow-brick parapet, and flat roof. Paired windows with concrete sills on the first, second, and third stories of the façade. Entry has a concrete door surround.</i>
161-163	<i>Mission style apartment and commercial building, 1925. Golden-Storrs and Company, architects (Hartford). Mehlman and Adoff, builders. Three-story, multi-family, mixed-use apartment building with yellow-brick façade, simple cornice, shaped yellow-brick parapet, and flat roof. Paired windows on the second and third stories of the façade. Two glass storefronts with arched awnings flank the centered, recessed entry.</i>
171-173	<i>Spanish Eclectic apartment building with Mission influences, 1917. Burton A. Sellev, architect (Hartford). Frank Coburn, builder. Three-story, multi-family, apartment building with concrete foundation, simple cornice, brick parapet, and flat roof. Portions of the third story and parapet faced with stucco and decorative tiles. Paired windows with concrete sills on the first, second, and third stories of the façade. Entry has a concrete door surround.</i>
183-185	<i>Colonial Revival residence with Neoclassical and Queen Anne influences, 1914. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, rear-facing hipped roof gable, and dominant front-facing cross gable extending over a partial-width, three-story porch. Sheathed in wood shingles. Engaged turret with widely overhanging spire roof at the southeast corner of the building. The porch has heavy Ionic columns, wide entablature, and gable roof with cornice returns.</i>
187-189	<i>Colonial Revival residence with Neoclassical influences, 1914. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gable extending over a partial-width, three-story porch. Faced with stucco. The porch has heavy square columns, wide entablature, and gable roof with cornice returns.</i>
191-193	<i>Colonial Revival residence with Neoclassical influences, 1914. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gable extending over a partial-width, three-story porch. First story is faced with stucco, upper stories sheathed in wood shingles. The porch has heavy square columns, wide entablature, and gable roof with cornice returns.</i>

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195-197	<i>Colonial Revival residence with Neoclassical influences</i> , 1914. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, rear-facing hipped roof gable, and dominant front-facing cross gable extending over a partial-width, three-story porch. Sheathed in wood shingles. The porch has heavy square columns, wide modillioned entablature, and pedimented gable roof.
201	<i>Folk Victorian residence</i> , 1901. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in vinyl siding. One-story corner porch with shed roof and spindle supports.
205-207	<i>Colonial Revival residence</i> , 1915. P.C. Mikkleson, builder. Two-and-a-half-story, multi-family frame house with simple cornice; front-facing, pedimented gable roof; and cross gables. Sheathed in wood shingles. Paired windows in the gable end. Full-width, one-story porch with paired Doric supports and shed roof.
209-211	<i>Colonial Revival residence</i> , 1915. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing, pedimented gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in vinyl siding. Paired windows in the gable end. Full-width, one-story porch with spindle supports and hipped roof; second-story porch above has spindle supports and a hipped roof.
213-215	<i>Colonial Revival residence</i> , 1914. R.A. and T.L. McKone, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in vinyl siding. Partial-width, two-story porch with Doric supports and hipped roof. The porch's second-story is enclosed. <i>One-story frame garage</i> , c. 1915.
217-219	<i>Colonial Revival residence</i> , 1912. Louis Slocum, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in aluminum siding. Tripartite window in the front-facing gable. Full-width, one-story porch with arcaded square supports and hipped roof; second-story porch above has paired Doric supports and hipped roof.
223	<i>Vernacular residence</i> , 1908. J.W. Mullen, builder. Two-story, single-family frame house with side-gabled roof. Sheathed in aluminum siding. Three-sided bay on the second story of the façade. Full-width, one-story porch with brick piers and shed roof. <i>One-story frame garage</i> , 1915.
225-227	<i>Colonial Revival residence</i> , 1895. E.F. Ede, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in horizontal board siding. Two-story, three-sided bay on the façade. Full-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and hipped roof. <i>One-story frame garage</i> , c. 1915.

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229-231	<i>Colonial Revival residence</i> , 1915. R.A. and T.L. McKone, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in vinyl siding. Two-story, three-sided bay on the façade. Partial-width, two-story porch with square supports and hipped roof. <i>One-story frame garage</i> , 1919.
233	<i>Colonial Revival residence</i> , 1915. John H. Decker, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and projecting cross gables. Sheathed in horizontal board siding. Tripartite window in the gable end. Full-width, one-story porch with spindle supports, exposed rafter tails, hipped roof, and front-facing cross gable over the entry.
243	<i>Vernacular commercial building</i> , 1960. One-story, brick commercial building with cantilevered awning, simple cornice, and flat roof. Façade divided into floor-to-ceiling glass window wall. Glass double-door entry with floor-to-ceiling, single-pane sidelights and transom.
245-247	<i>Colonial Revival residence</i> , 1910. Two-and-a-half-story, multi-family frame house with pedimented, side-gabled roof; front-facing cross gable; and rear shed dormer. Sheathed in aluminum siding. Paired windows on the first and second stories of the façade. Tripartite window in the front-facing gable end. One-story entry porch with square supports and front-facing gable roof. <i>One-story frame garage (converted for residential use)</i> , c. 1915.
249-251	<i>Colonial Revival residence</i> , 1910. Two-and-a-half-story, multi-family frame house with pedimented, side-gabled roof; front-facing cross gable; and rear shed dormer. Sheathed in aluminum siding. Paired windows on the first and second stories of the façade. Tripartite window in the front-facing gable end. One-story entry porch with square supports and front-facing gable roof.
South Whitney Street, east side:	
146-148	<i>Colonial Revival residence with Queen Anne influences</i> , 1899. Arthur H. Merrill, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof, projecting cross gable over two-story bay, and cross gable. First and second stories sheathed in vinyl siding, gable end sheathed in wood shingles. Two-story, three-sided bay on the façade. Partial-width, one-story, wrap-around porch with square supports and flat roof; second-story porch above is enclosed and has a flat roof. <i>One-story frame garage</i> , 1924.
150	<i>Non-contributing apartment building</i> , 1963.
154	<i>Non-contributing apartment building</i> , 1967.

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158	<i>Colonial Revival residence</i> , 1899. Arthur H. Merrill, builder. Two-story, single-family frame house with front-facing gambrel roof with pedimented gambreled dormers. Sheathed in vinyl siding. Three-sided bay on the first story of the north (side) elevation. One-story, enclosed entry porch with front-facing gambrel roof. <i>One-story frame garage</i> , 1924.
160-162	<i>Colonial Revival residence with Queen Anne influences</i> , 1899. Arthur H. Merrill, builder. Two-and-a-half-story, multi-family frame house with front-facing hip-on-gable roof and cross gables with hip-on-gable roofs over two-story bays. Sheathed in horizontal board siding. Two-story, three-sided bay on the façade. Paired windows in the gable end. Partial-width, one-story, wrap-around porch with paired Doric supports, modillioned entablature, and flat roof. <i>One-story frame garage</i> , 1924.
166	<i>Queen Anne residence with Colonial Revival influences</i> , 1899. Arthur H. Merrill, builder. Two-story, single-family frame house with side-gabled roof extending over a partial-width, one-story porch; and front-facing cross gable over a two-story bay. Sheathed in vinyl siding. Paired windows on the second story of the cross gable. Porch has Doric supports.
170	<i>Colonial Revival residence</i> , 1901. Arthur H. Merrill, builder. Two-story, single-family frame house with hipped roof and front-facing hipped dormer. Sheathed in aluminum siding. Paired windows on the second story of the façade and small oriel window on the south (side) elevation. Full-width, one-story porch with Doric supports; wide, denticulated entablature; and hipped roof.
174-176	<i>Colonial Revival residence</i> , 1914. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in composite shingles. Three-sided bay on the first story of the north (side) elevation. Paired windows in the front-facing gable end. Partial-width, one-story porch with paired Doric supports and hipped roof; second-story porch above has Doric supports and front-facing gable roof.
178-182	<i>Neoclassical Revival residence and commercial building</i> , 1901. Arthur H. Merrill, builder. Two-story, mixed-use brick and frame building with simple cornice and hipped roof. First story is brick with horizontal board sheathing on the façade and the second-story has horizontal board siding. One-story frame ell with simple cornice and flat roof on the north (side) elevation. Paired windows on the first and second story of the facade. Commercial entries on the façade are recessed.
190-192	<i>Colonial Revival residence</i> , 1907. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable, projecting cross gable over two-story bay, and cross gable. Sheathed in wood shingles. Two-story, three-sided bay on the facade. Paired windows in the front-facing gable. Full-width, one-story porch with square supports and hipped roof; second-story porch above has square supports and pedimented gable roof. <i>One-story frame garage</i> , c. 1915.

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194-196	<i>Colonial Revival residence</i> , 1907. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable, projecting cross gable over two-story bay, and cross gable. Sheathed in wood shingles. Two-story, three-sided bay on the facade. Paired windows in the front-facing gable. Full-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and pedimented gable roof.
198-200	<i>Colonial Revival residence</i> , 1907. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable, projecting cross gable over two-story bay, and cross gable. Sheathed in wood shingles. Two-story, three-sided bay on the facade. Paired windows in the front-facing gable. Full-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and pedimented gable roof. <i>One-story frame garage</i> , c. 1915.
202-204	<i>Colonial Revival residence</i> , 1905. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable, projecting cross gable over two-story bay, and cross gable. Sheathed in vinyl siding. Full-width, one-story porch with Doric supports and hipped roof; second-story, enclosed porch above has Doric supports and pedimented gable roof.
206-208	<i>Colonial Revival residence</i> , 1905. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable, projecting cross gable over two-story bay, and cross gable. Sheathed in horizontal board siding. Full-width, one-story porch with Doric supports and hipped roof; second-story, enclosed porch above has a pedimented gable roof. <i>One-story frame garage</i> , 1916.
210-212	<i>Colonial Revival residence with Queen Anne influences</i> , 1902. Beaudry and Gendron, builders. Two-and-a-half-story, multi-family frame house with front-facing gable; projecting, front-facing secondary gable over two-story, three-sided bay; projecting cross gable with hipped roof over two-story bay on the north (side) elevation; and cross gable with projecting secondary cross gable over two-story bay on the south (side) elevation. Sheathed in wood shingles. Full-width, one-story, wrap-around porch with Doric supports, flat roof, and upper-porch balustrade.
214-216	<i>Neoclassical Revival residence</i> , 1910. Smith and Bassette, architects (Hartford). James H. Grozier, builder. Three-story, multi-family brick tenement with widely overhanging hipped roof. Three-story, three-sided bay on the south (side) elevation. Fenestration with concrete sills and keystones. Full-width, two-story, porch with square columns and hipped roof. <i>One-story frame garage</i> , 1914.
218	<i>Modern style apartment building</i> , 1955. Russell F. Barker, architect (West Hartford). Two-story, multi-family brick apartment building with simple metal cornice and flat roof. Paired windows on the first and second stories of the façade. Simple concrete

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	door surround and glass entry door.
224	<i>Colonial Revival apartment building with Italian Renaissance Revival influences</i> , 1914. Parisi, Salvatore, and Company, builders. Three-story, multi-family brick and frame tenement with two-story yellow-brick façade, broad second-story cornice, and front-facing gable roof. First and second stories are of brick construction while the upper story is sheathed in vinyl siding. Tripartite windows in blind, flat arched openings on the first story of the façade and tripartite windows in rectangular openings on the second. First- and second-story facade fenestration has concrete sills. Second-story façade fenestration has splayed lintels with concrete keystones. The entry is set in a recessed arched entry and is flanked with sidelights with a transom light above.
226	<i>Colonial Revival apartment building with Italian Renaissance Revival influences</i> , 1912. Berenson and Rosen, architects (Hartford). Parisi, Sielturi, and Calabrese, builders. Three-story, multi-family brick tenement with concrete watertable, concrete quoins, wide modillioned entablature, brick parapet, and flat roof. Tripartite windows on the first, second, and third stories of the façade and paired windows on the second and third stories of the façade. Facade fenestration has concrete sills and splayed lintels with concrete keystones. The entry is set in a recessed arched entry with concrete keystone and is flanked with sidelights with a transom light above.
230-232	<i>Colonial Revival residence</i> , 1915. Albert Erikson, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in vinyl siding. Two-story, three-sided bay on the façade. Full-width, one-story porch with paired Doric supports and hipped roof; second-story porch above has paired Doric supports, flat roof, and upper-porch balustrade. <i>One-story frame garage</i> , 1924.
238	<i>Colonial Revival residence</i> , 1910. W.L. Squires, builder. Two-and-a-half-story, multi-family frame house with front-facing, pedimented gable roof and hipped dormers. Sheathed in wood shingles. Palladian window in the front-facing gable. Full-width, one-story porch with paired Doric supports and hipped roof.
240	<i>Colonial Revival residence</i> , 1890. Two-and-a-half-story, multi-family frame house with hipped roof; projecting cross gables over two-story, three-sided bays; and rectangular corner turret. Sheathed in wood shingles. Two-story, three-sided bay on the façade. Full-width, two-story porch with rectangular supports and hipped roof; third-story porch above has square supports and a flat roof.
242-244	<i>Italian Renaissance Revival apartment building</i> , 1916. Burton A. Sellev, architect (Hartford). J. Horowitz, builder. Three-story, multi-family brick tenement with concrete watertable, rusticated first story, first-story belt course, broad bracketed and modillioned entablature, and flat roof. Fenestration has concrete sills and lintels. The entry has a concrete door surround and is flanked by engaged brick pilasters.
246-248	<i>Colonial Revival residence</i> , 1899. Russell Barker, architect (Hartford). Two-and-a-

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	half-story, multi-family frame house with front-facing gambrel roof and projecting cross gambrels over two-story bays. Sheathed in wood shingles. Partial-width, two-story porch with paired Doric supports and flat roof; the second-story porch is enclosed. Partial-width, one-story, recessed corner porch with Doric support at the building's northwest corner.
250-252	<i>Colonial Revival residence</i> , 1912. Two-and-a-half-story, multi-family frame house with front-facing gable roof and cross gables. Sheathed in aluminum siding. Two-story, three-sided bay on the façade and tripartite window in the front-facing gable. Full-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and a flat roof. <i>One-story frame garage</i> , c. 1915.
254-256	<i>Colonial Revival residence</i> , 1913. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and cross gable. Sheathed in wood shingles. Full-width, one-story porch with Doric supports and hipped roof; second-story porch above has Doric supports and a pedimented gable roof. One-story entry porch with Doric supports and hipped roof on the south (side) elevation.
258	<i>Vernacular commercial building</i> , 1920. Greenwood and Noerr, architects (Hartford). H.E. Ellison, builder. One-story, brick commercial building with low-pitch front-facing gable roof. The five-bay building consists of a large window opening with paired fenestration centered on the façade, this flanked by two openings with garage-style doors to the south, and a similar opening and entry door to the north.
262-264	<i>Vernacular commercial building</i> , 1926. One-story, brick commercial building with brick cornice, false deck roof, and brick parapets with tile coping. The façade is divided into glass storefronts with glass entry doors.
Tremont Street, west side:	
117	<i>Colonial Revival garage (originally associated with 590-594 Farmington Avenue, currently on separate parcel)</i> , c. 1910. One-and-a-half-story, two-bay, brick garage with wide cornice, hipped roof with front-facing cross gable, and hipped dormers. Eyebrow window with brownstone sill and keystone in the front-facing gable.
Tremont Street, east side:	
82	<i>Italian Renaissance Revival apartment building</i> , 1925. Three-story, multi-family, yellow-brick apartment with concrete water table; first-story concrete belt course; broad modillioned and bracketed entablature; and flat roof. Tripartite windows with concrete sills and lintels on the first, second, and third stories of the façade. The entry is flanked by a detailed concrete door surround and has a broad transom above.

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84	<i>Italian Renaissance Revival apartment building</i> , 1925. Three-story, multi-family, yellow-brick apartment with concrete water table; first-story concrete belt course; broad modillioned and bracketed entablature; and flat roof. Tripartite windows with concrete sills and lintels on the first, second, and third stories of the façade. The entry is flanked by a detailed concrete door surround and has a broad transom above.
Warrenton Avenue, north side:	
14	<i>Shingle style residence</i> , 1903. Two-story, single-family frame house with side-gable roof; front-facing cross gable over two-story, three-sided bay; and rear cross gable. Sheathed in wood shingles. Two-story, three-sided bay on the west (side) elevation. Partial-width, one-story porch with Doric supports and shed roof.
16	<i>Shingle style residence</i> , 1900. Two-story, single-family frame house with side-gambrel, flared roof extending over a partial-width, one-story porch; engaged tower with spire roof; and rear cross gable. Sheathed in wood shingles. Pedimented gabled dormer on the facade. Porch is supported by paired Doric supports.
18	<i>Colonial Revival residence with Queen Anne influences</i> , 1909. Two-and-a-half-story, single-family brick house with hipped roof, hipped dormers; and corner tower with spire roof. Three-sided bay window on the west (side) elevation. Full-width, one-story, enclosed porch with hipped roof. <i>One-story frame garage</i> , c. 1915.
86-88	<i>Colonial Revival residence with Neoclassical influences</i> , 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gambrel extending over a partial-width, three-story porch. Sheathed in wood shingles. The porch has heavy Ionic columns, wide modillioned entablature, and gable roof with cornice returns. <i>One-story frame garage</i> , c. 1915.
90-92	<i>Colonial Revival residence</i> , 1908. William H. Scoville, architect (Hartford). William H. Scoville, builder. Two-story, multi-family frame house with side-gabled roof and front-facing hipped dormers. Sheathed in aluminum siding. Full-width, one-story, porch with square supports and flat roof; second-story porch above has square supports and a front-facing gable roof. <i>One-story frame garage</i> , c. 1915.
94-96	<i>Colonial Revival residence</i> , 1908. William H. Scoville, architect (Hartford). William H. Scoville, builder. Two-story, multi-family frame house with widely overhanging front-facing gable roof. Sheathed in vinyl siding. Tripartite window in the gable end. Partial-width, one-story, porch with square supports and flat roof; second-story porch above has square supports and a flat roof.

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98-100	<i>Colonial Revival residence</i> , 1908. William H. Scoville, architect (Hartford). William H. Scoville, builder. Two-story, multi-family frame house with widely overhanging side-gabled roof and front-facing shed dormers. First story is sheathed in horizontal board siding while the upper stories are sheathed in wood shingles. Partial-width, one-story, porch with square supports, flat roof, and upper-porch balustrade; second-story enclosed porch above has square supports and a front-facing gable roof with centered rosette detail.
Warrenton Avenue, south side:	
9-11	<i>Colonial Revival residence with Neoclassical influences</i> , 1915. William H. Scoville, architect (Hartford). William H. Scoville, builder. Three-story, multi-family frame triple-decker with side-gabled roof, full-width rear-facing shed dormer, and dominant front-facing cross gambrel extending over a partial-width, three-story porch. Sheathed in aluminum siding. The porch has heavy Ionic columns, wide modillioned entablature, and pedimented gable roof.
15	<i>Shingle style residence</i> , 1898. Two-story, single-family frame house with side-gable, flared roof extending over a partial-width, one-story porch; engaged tower with spire roof; and front-facing hipped dormer. First story is sheathed in horizontal board siding while the second story is sheathed in wood shingles. Tripartite window in the front-facing dormer. Porch is supported by square supports.
17	<i>Shingle style residence</i> , 1905. Two-story, single-family frame house with denticulated cornice, side-gabled roof, front-facing cross gable with shed roof, and engaged tower with spire roof. First story is sheathed in horizontal board siding while the second story is sheathed in wood shingles. Paired window in the front-facing cross gable. Partial-width, one-story porch with spindle support, brackets, denticulated cornice, and flared shed roof.
19	<i>Shingle style residence</i> , 1900. Two-and-a-half-story, single-family frame house with hipped roof, hipped dormers; and engaged corner tower with spire roof. Sheathed in horizontal board siding and wood shingles. Bay window on the east (side) elevation.
23-25	<i>Colonial Revival residence</i> , 1915. Two-and-a-half-story, multi-family frame house with side-gabled roof and centered front- and rear-facing cross gables. Sheathed in wood shingles. Paired windows in the gable ends and three-sided bay windows on the first story of the east and west (side) elevations. Partial-width, one-story porch with Doric supports and hipped roof.
41-43	<i>Colonial Revival residence</i> , 1913. Two-and-a-half-story, multi-family frame house with side-gabled roof, rear-facing cross gable, and front-facing cross gable. Sheathed in wood shingles. Tripartite window on the first story of the façade. Full-width, one-story porch with paired square supports and hipped roof; second- and third-story porches above have square supports and a flat roof. <i>One-story frame garage</i> , c. 1915.

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45-47	<i>Colonial Revival residence</i> , 1913. John A. Farrell, builder. Two-and-a-half-story, multi-family frame house with front-facing gable roof; projecting cross gable over two-story, three-sided bay; and shed dormer. Sheathed in composite shingles. Two-story, three-sided bay on the façade. Partial-width, two-story porch with Doric supports and front-facing gable roof. <i>One-story frame garage</i> , c. 1915.
51	<i>Colonial Revival residence</i> , 1914. Two-and-a-half-story, multi-family frame house with side-gabled roof, front-facing gabled dormer, and exposed rafter tails. Sheathed in horizontal board siding. Paired windows in the dormer. Three-sided bay on the east (side) elevation. Full-width, one-story porch with Doric supports and hipped roof.
West Boulevard, north side:	
890	<i>Colonial Revival residence (converted for mixed use)</i> , 1910 (moved to present site in 1928). Two-story, single-family frame house with side-gambrel, flared roof extending over a partial-width, one-story porch. Sheathed in wood shingles. Partial-width, front-facing shed dormer. Porch is supported by paired Doric columns.
Whitney Street, west side:	
21-25	<i>Vernacular commercial building with Tudor influences</i> , 1940. <i>Queen Anne carriage house adjoining rear of building (converted for commercial use)</i> , c. 1880. One-story, brick commercial building with shaped brick parapet, concrete coping, and flat roof. The façade is divided into glass storefronts with glass entry doors. Two-and-a-half-story brick carriage house with front-facing gable roof, cross-gable wing, gabled dormers, and inset gabled dormers.
Whitney Street, east side:	
28-30	<i>Tudor Revival apartment building</i> , 1924. Dunkelberger and Gelman, architects (Hartford). Three-story, multi-family brick tenement with hipped parapet; flat roof; and steeply-pitched, front-facing cross gables of varying slope lengths. The first story of the façade is brick while the upper stories are half-timbered. Paired windows on the first, second, and third stories of the façade. One-story, gabled entry porch with half-timbering and bracket supports.

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Historical and Architectural Significance:

Summary Statement of Significance

The Sisson-South Whitney Historic District is historically and architecturally significant as an example of mid-nineteenth- to early twentieth-century residential and neighborhood commercial development (Criterion A). The district is located along the western edge of the City of Hartford, an area that remained essentially rural as late as the early 1880s, yet felt the increasing pressure of suburban expansion between 1890 and 1930. The development of the Sisson-South Whitney Historic District is typical of Hartford's suburbs and is demonstrative of the effects of population increases and sprawl that followed economic growth and the build up of the city's central neighborhoods during the late nineteenth century. As such, the district is significant as an example of one of Hartford's working- and middle-class streetcar suburbs. Of particular importance is the developmental transition that redefined the character of the neighborhood during the 1910s and 1920s, thus making it architecturally and demographically unique from the historic districts that surround it. Initially marketed and developed as scenic enclave for Hartford's upper-middle class, the increased mobility provided by Hartford's trolley system meant that those of more modest means could also afford to live in this part of one of the city's premier neighborhoods. As such, the proposed district saw the increased construction of housing and businesses oriented towards the needs of the working and middle classes. The district is a highly intact, architecturally cohesive neighborhood of single- and multi-family homes, small apartment buildings, as well as commercial blocks, that reflect the significant residential architectural styles of the mid-nineteenth to early twentieth century (Criterion C). Italianate, Late-Gothic Revival, Folk Victorian, Queen Anne, Shingle, Colonial Revival, Neoclassical Revival, Beaux Arts, Italian Renaissance Revival, and modern vernacular forms, can be found, many being demonstrative of the frequency with which designers combined a number of influences to create eclectically-styled homes. A number of local builders and prominent architects designed and constructed homes in the district, contributing further to the significance of this historic neighborhood.

Historic Context:

The West Middle District

By the middle of the nineteenth century, the City of Hartford consisted of an area just a fraction of its current size. Maps depicting the western edges of the urban district and the town of Hartford beyond indicate it only extending as far a north-south line drawn just west of High Street, Cooper Lane, and the western boundary of Bushnell Park. At this time, the area between Hartford's still contentious municipal boundary with West Hartford, Prospect Avenue, and the north branch of the Park River was largely

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farmland. Individual parcels were delineated as large swaths cutting across the countryside and only a handful of structures could be found scattered across the land.¹

Despite this pastoral status quo, however, the foundations for future development were in place even at this early date. Farmington Avenue, one of the first notable pathways to cut west through Hartford, had functioned as an important corridor providing access from the Connecticut River and the city's central business district to the farmland to the west for decades before it was officially adopted by the General Assembly in 1800. Prospect Hill Road – now Prospect Avenue – had been laid out between Farmington and Asylum Avenues in 1754 and was highly used by residents despite not being deeded to the City of Hartford by the various property owners along the corridor until 1862. By the late 1860s, the city line had been extended westward to the current border with West Hartford and the newly established “West Middle District”, bounded by Asylum Street, Prospect Hill Road, Park Street, and the Hartford-Providence and Fishkill Railroad, showed signs of blossoming into one of the city's premier residential areas.²

Development in the West Middle District west of the Park River began as the build-up of its eastern half, currently Hartford's Asylum Hill neighborhood, began to result in increased competition for land closer to the city and along its more prominent thoroughfares, including Farmington Avenue. As a result, land owners and speculators started dividing and selling off parcels of large landholdings to new and individual owners in and around the area that would become the proposed Sisson-South Whitney Historic District. One of the immediate requirements was the creation of new cross streets. One of the first, Sisson Avenue, was deeded to Hartford by Samuel Hubbard, a real estate agent, in 1866. Originally dubbed Hubbard Street, after Susan and Antonette Hubbard, who lived at the southwest corner of Hubbard Street and Farmington Avenue, the street was eventually renamed after resident Albert Sisson, who owned the first house constructed in the district. Built in 1865, the Sisson house still stands at 170 Sisson Avenue, its prominent size and attractive Italianate design a testament to the wealth its owner accumulated through the operation of a leaf tobacco business located downtown.³

Further moves intended to facilitate development came as major city thoroughfares, most notably Farmington Avenue, were straightened. This occurred between Forest and Owen Streets in 1869, and then again between Sisson and Prospect Avenues in 1883. The straightening of such corridors illustrates the high value placed upon clear boundary lines and predictably-shaped lots, which made it easy for speculators to sell or develop available land. Such pressures established a distinct delineation between the area's rural roots and the urban expansion that was to reshape it, this still observable in the West End neighborhood's grid-like system of streets.

Despite these early moves towards infrastructure improvement, the West Middle District remained predominantly rural in 1869. Farmers such as M.H. Hunter continued to work the land and till their fields. Another resident, William B. Smith, lived on Oxford Street during this period of transition. Smith operated a horse farm and maintained a half-mile horse track in the area currently between South Whitney Street and Prospect Avenue, just south of Farmington Avenue. Originally known as Smith Street, Whitney Street had been named after this early resident when it was first laid out around 1870.

A few prominent city residents, however, like Sisson, had chosen to make their homes on rural estates mixed among the well-established farms. These less agriculturally-oriented residents included an E.C. Roberts, who owned property in the district despite

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working downtown as a director of the Hartford Fire Insurance Company. Others were entrepreneurs, such as S.A. Ensign, who lived in the district while maintaining a “boot and shoe emporium” downtown on State Street. Another, a Colonel A. Gorloff of the Russian army, immigrated to the United States in 1867 and by 1869 had settled on Sisson Avenue, just south of Farmington Avenue. As the character of the neighborhood shifted, all of these residents relocated. By the mid-1870s none could be found in the district.⁴

The Arrival of the Trolley

Reliable public transportation - via comprehensive streetcar networks - provided the middle class with an affordable method of commuting to urban jobs from outside of the central city. As a result, streetcar-based expansion opened up what had become an idealized rural enclave to the middle-class at a budget rate. New residential subdivisions offered families an alternative to downtown tenements while retaining access to industrial employment. In Hartford’s West End neighborhood this occurred in 1872, when the Hartford & Wethersfield Horse Railroad (H. & W.H.R.R.) established a line on Farmington Avenue, thus effectively opening up the neighborhood to the city’s middle-class workers. Although speculators had turned their eyes to the West Middle District during the 1860s, it was the availability of a horse-drawn trolley along Farmington Avenue that triggered development within the proposed Sisson-South Whitney Historic District in earnest.⁵

While economic conditions related to the Panics of 1873 and 1877 stunted the majority of development plans in Hartford during the 1870s, a quickened construction pace followed the end of the recessions beginning in the early 1880s. This resulted in the division of farms and other large plots of land into smaller parcels, thus fueling new construction and the growth of the city’s grand list. By 1880, two large tracts of land within the southwestern section of the West Middle District were controlled by prominent local development companies, S.F. Jones and Loomis & Woodruff. The two firms owned almost all of the land between Sisson and Prospect Avenues, south of Farmington Avenue and north of Hawthorn Street – what would later become Warrenton Avenue – and, as such, the majority of the proposed historic district.

An 1880 Hartford street atlas illustrates how Loomis & Woodruff had prepared to sell off plots of land in small acreages of approximately two-tenths of an acre spanning the section of the neighborhood south of Farmington Avenue, north of Hawthorn Street, and between Prospect Avenue and what would eventually become South Whitney Street. S.F. Jones, the Hartford lawyer and real estate developer who owned the majority of the portion of the district east of what is now South Whitney Street, to Sisson Avenue, had similarly subdivided his parcel into small lots for individual sale. Jones’s efforts were focused along Evergreen Avenue, north of Hawthorn Street, and a limited frontage on the south side of Farmington Avenue, to the east and west of its intersection with Evergreen Avenue. Jones’s landholding forms the heart of the proposed Sisson-South Whitney Historic District, however few structures had been constructed by Jones’s clients or other new residents by this point in time. Completed structures were limited to a

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small handful of wooden residences and outbuildings, and three brick homes – the latter including the Sisson and Dennison residences on Sisson Avenue, and the Fales house at the southeast corner of Fales Street and Evergreen Avenue.⁶

Despite the rapid expansion of Hartford's horse railroad throughout the 1880s by the end of the decade the system was beginning to reveal several technological disadvantages. The prospect of utilizing electrically powered, as opposed to horse-driven, cars demonstrated an opportunity to reduce the costs associated with maintaining, feeding, boarding, and cleaning up after the necessary stock of horses. Following the example of the Connecticut cities of Derby and Meriden the H. & W. H.R.R. moved to electrify its routes and horse-drawn rail cars. The first trolley lines were electrified in Hartford in 1888 with the entire local network converted by 1894. Renamed the Hartford Street Railway in 1893, the company soon gained permission to extend lines to other towns, including Newington, New Britain, South Glastonbury, East Windsor Hill, Elmwood, as well as the Burnside neighborhood of East Hartford. These changes accelerated the pace of development in the city's West End neighborhood as the quality of trolley service was improved and the number of lines increased.

Initial Development

By the 1890s, the expansion of Hartford's trolley network had transformed the character of the proposed district from a rural landscape of fields and farms, to an area poised to become a bustling and populous suburb. As new homes were erected and occupied, the increasing numbers of residents settling in the district created a demand for further infrastructure development. As was the case several decades earlier, these improvements largely included the construction and adoption of new streets. Fales Street was formally approved in 1892, this extending one block west from Sisson Avenue to what officially became Evergreen Avenue a year later. The street was named after Thomas J. Fales, a lawyer at the firm of Fales & Gray. His counterpart, John S. Gray, also had a street within the district named after him, this, however, not taking place until years later. Gray Street was laid out parallel to Fales, one block south and likewise between Sisson and Evergreen Avenues, in 1907.⁷

Warrenton Avenue – originally known as Hawthorn Street – was laid out on the eastern side of the Park River by developers Francis Gillette and George Hooker from Sigourney Street to Forest Street, and officially accepted in 1892. Its western stretches were made official starting in 1897, with the length from Prospect Avenue to what was then Smith Street (now South Whitney Street) approved first, and an extension to Sisson Avenue added in 1900. Evergreen Avenue, originally running from Farmington Avenue to Hawthorn Street, was officially extended another block south to Boulevard –currently West Boulevard – in 1899. South Whitney Street, which had originally been opened as Smith Street by Eugene Kenyon around 1870, was renamed after Amos Whitney in 1897.⁸

The prominence of speculators and growth machines in Hartford was at its peak by the last decade of the nineteenth century, these forces fueling a citywide building boom during the period. Hartford's grand list grew by seven percent in 1895, and increased by

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another 30 percent between 1895 and 1900. It was during this time that the proposed Sisson-South Whitney Historic District experienced its first substantial growth. The construction of approximately 26 of the district's 186 primary contributing historic resources took place during the decade from 1890 to 1899. By 1909, roughly 42 additional buildings had been erected, with similar numbers to be added in each of the next two decades.⁹

A sharp increase in the diversity of property owners accompanied the rapid growth that took place in the proposed historic district around the turn of the century. These included the arrival of a number of significant institutions in addition to individual homeowners and other residents. Institutional arrivals included the construction of the brick First Methodist Episcopal Church, currently at 571 Farmington Avenue, which took place in 1904. Situated behind this by 1909 was a drug store operated by a Mary H. Stoughton, and located nearby at 538 Farmington Avenue was a church erected by the Church of Christian Science. It was also by this time that The House of the Good Shepherd, a charity dedicated to aiding and educating homeless young women, had established itself on the former estate of Albert Sisson. By 1909, the facility consisted of several buildings, including the three-and-a-half-story Colonial Revival dormitory and classroom building designed by Hartford architect John J. Dwyer, and erected in 1905. A fire station could also be found in the district by this time, along with a number of banking institutions, all of which illustrating the increased demand for such services by local residents.¹⁰

After the turn of the century, as Hartford's population continued to increase, additional homes and apartment buildings were constructed in the district. As was the case during the 1890s, new residents, particularly homeowners, tended to be entrepreneurs connected to downtown businesses, or white collar workers of various persuasions. Such included James E. Smith of 21 Evergreen Avenue, who worked as a cashier for the Hartford Fire Insurance Company and likely commuted to work via the Farmington Avenue trolley. Another typical resident was Michael J. Griffin, of 256 South Whitney Street, who had immigrated to Hartford from Ireland and was a forger with James Pullar & Company. For 15 years, up to the end of his life in 1925, Griffin manufactured steel horseshoe caulk of his own invention at 39 Spruce Street.¹¹

Throughout this period, Hartford's infrastructure grew increasingly complex as it was modified to accommodate growth throughout its outer neighborhoods. The sewer system in the proposed district underwent expansion just before 1900. The move was controversial, as although the city's street board strongly favored new sewer lines, residents balked at the idea of paying for a sewer assessment as many did not see it justified by a demand for new construction. On the other hand, many argued that further development had been hampered by a lack of sewer service. A general need for adequate sidewalks, street lighting, water, gas, and drainage systems were also evident at the time, however, planning for these likewise drew criticism from residents. Such included disagreements over the public versus private character of the street, and the delineation of building lines. The majority of arguments came from individuals, such as James B. Cone, who, as they owned large tracts of property in the neighborhood, incurred a heavier cost burden related to improvements than those individuals living on densely populated blocks.¹²

Public discussions about the development of the neighborhood are perhaps best documented in the record of the street board's consideration of the building line along Warrenton Avenue. Residents disagreed strongly about whether the appearance of the

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avenue would be ruined by narrowing the building line. In 1898, the Warrenton building line was 25 feet on the south side, and 15 feet on the north, largely to accommodate an unusual lot at the corner of Beacon Street. That year, owners along the avenue protested a proposed reduction to 15 feet on the south side by resident Solon C. Kelley, claiming property values would decrease as a result. One resident, Horace W. Fox, argued against the proposal stating that he had sold three lots on Warrenton to buyers who understood the building line to be permanent. Another resident, T.M. Hamilton, claimed he had purchased a lot and built a house on Warrenton after careful investigation into the building line, and would not have bought the lot if he knew the line would change. Frustration focused on Kelley's property being on the south side of the avenue, and only 300 feet wide, while other lots were much larger and had more room to build. At a later hearing, Kelley explained that the unevenness of the building lines made the street one-sided and therefore a "drawback" to all property owners, and even an injustice to those such as himself. The petitioner was eventually successful and the building line along Warrenton Avenue was reduced, despite the fact that development of the avenue had already been largely completed.¹³

The Boom

During the first decade of the twentieth century, Hartford's West End neighborhood emerged as a fine residential district. This was especially true of the blocks north of Farmington Avenue, where large single-family homes were common, however those to the south were characterized by mixed building and demographic patterns. Warrenton Avenue was largely recognized as a potentially "prominent" avenue, but as the area around it only saw "scattered" initial development, it became increasingly shaped by speculative builders who took advantage of the area's accessibility to working- and middle-class residents. The trolley system was the major contributor to such growth, as not only did it make it easy for workers to commute between the neighborhood and downtown, lower fares broadened the spectrum of residents who could afford to do so. Another demographic influence on the character of the district's development was its orientation along the northern border of the city's Parkville neighborhood, long an enclave of Hartford's working-class citizens.¹⁴

Rapid population growth led to the expansion of trolley lines in the district, including the highly controversial addition of a double track along Sisson Avenue, connecting Farmington Avenue and Park Street, in 1906. A petition against the new tracks was signed by 52 property owners on Sisson Avenue (all but two of those on the street) and Farmington Avenue. The protest noted a suspected increase in "noise, dust and confusion" on the streets, and argued that peace and quiet was preferable to the new transit connection to the popular amusement facility, Luna Park, located along New Park Avenue in West Hartford. The requisite street-widening would also harm the appearance of the street, they claimed, which was largely residential, unlike Park Street and Capitol Avenue where other trolley lines were available. Outspoken city residents from other neighborhoods likewise supported this point of

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view concerned about ruining the character of these two city corridors, however the new tracks were put in place and the line opened on September 1, 1906.¹⁵

Plans for paving Farmington Avenue west of Woodland Street were presented to the Board of Street Commissioners in 1909, thus opening the way for the creation of a major thoroughfare in and out of downtown. The corridor had become increasingly congested with both trolley and automobile traffic, and the city was forced to find new ways to accommodate both types of transportation. Traffic jams in the proposed district were likewise notable in the area surrounding a city dump on the east side of Sisson Avenue. In 1913, the dump drew complaints from tenants of 114 Sisson Avenue, including William W. Evans, who threatened to leave over the unsanitary conditions and traffic.¹⁶

Despite the challenges presented by the district's rapidly expanding population, new construction continued, this largely facilitated by efforts to improve the area's sanitation and transportation infrastructure. In 1915, plans to construct a 102-room, three-story apartment block at the southeast corner of Sisson and Farmington were announced. Designed to, "accommodate the many families desiring apartments," the building was slated to be one of the largest in the area at the time. Despite this lofty proposal, it appears that the owner of the property eventually modified his plans. An attractive apartment building was still built at the southeast corner of Sisson and Farmington between 1915 and 1916, however the Italian Renaissance style building constructed was reduced to nine units, as opposed to the originally planned 15. Five years later, another massive brick apartment block was slated for the area near the intersection of Sisson and Farmington. The Tudor Revival structure built at 249-255 Sisson Avenue in 1920 consisted of 36 units and 130 total rooms.¹⁷

The 1910s and 1920s proved to be a busy period for apartment block construction throughout the proposed district. Many of these were marketed as being appropriate for families, this illustrating an increased demand for housing in this section of the West End among those with working- and middle-class incomes. A full-page display ad published in the *Hartford Courant* in 1916 lists numerous properties in Hartford's West End neighborhood available for purchase as either a personal residences or real estate investments. These including 31 single-family homes, 38 two-family homes, 18 three-family homes, and 15 apartment houses accommodating five to eight families each. The exchange of property appears to have been relatively active during this period, a further indication of the population growth and shifts impacting Hartford's suburbs in response to evolving transportation technology, including the trolley and automobile, and the rapid pace of new construction.¹⁸

By the second decade of the twentieth century, the area within the proposed Sisson-South Whitney Historic District included a mix of working- and middle-class residents living in a variety of dwelling types. The 1918 Hartford city directory confirms residents from a variety of occupations, including teachers, insurance examiners and agents, foremen, carpenters, court clerks, salesmen, grocers, dentists, draftsmen, jewelers, doctors, business proprietors, and a plumber. By this point in time, the district's demographic profile included an increase in the number of young, professional women living alone, typically in their own apartments. For example, Katherine McKone, a forelady at 150 New Park Avenue; Helen J. Pratt, a music teacher; and Jessica C. Crandall, a clerk at the State Board of Education, each resided in their own unit in the Tudor Revival apartment building at 236 Sisson Avenue. Meanwhile, women

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living alone in the district's single- and multi-family homes tended to be widows, and largely unemployed. The occasional exception did exist, however, this including Jane MacMartin, a high school German teacher who lived at 28 Gray Street in 1918, and a few years later, Anna Rogers of 208 South Whitney Street, who was employed by the Dwinnell-Wright Company of Boston, Massachusetts.¹⁹

Demands on the city's infrastructure increased as development throughout the district continued. Unsurprisingly, new pressures were applied for needed upgrades and zoning changes. By 1923, demands on the public water utility was higher than ever, this most notable in an area along South Whitney Street and Evergreen Avenue. By this time, apartment block construction had spread along Evergreen Avenue, and a proposal to rezone Farmington Avenue for business use between South Whitney and Kenyon Streets elicited a powerful response from local citizens intent on maintaining the residential character of the neighborhood. Similarly, in 1928 an attempt was made to rezone Fales Street from residential to light industrial use, partly to accommodate the Aetna Life Insurance Company's property on Farmington Avenue. While these efforts were eventually defeated, attempts to alter the character of the district could only be rebuffed for so long. Although the district would never see the arrival of industrial entities, the increased commercialization of Farmington and Sisson Avenue had a distinct impact on this otherwise residential area.²⁰

The Coming of the Automobile

Motor coach operation along transit lines gradually replaced the trolley system in Hartford beginning with downtown in 1921. The controversial Sisson Avenue trolley line was abandoned by 1928, as were many other lines in the system that had either fallen out of use or were converted to motor coach operation. The streetcar system continued, largely within Hartford city limits, until 1940 when all trolley service was discontinued. Increased reliance on the automobile was clearly evident in the district by the 1930s as a number of gas stations had been established. Neighborhood resident A. Cone operated a filling station at 258 South Whitney Street in the mid-1930s, and in 1939 the, "largest service station of the Sun Oil company," was announced along the southern edge of the district, at the intersection of South Whitney Street and Capitol Avenue, where a frame house and garage were demolished in order to make way for the new construction. Similarly, a brick mansion built by John C. Mead for Lester L. Ensworth at 510 Farmington Avenue, circa 1885, was demolished in order to build a Shell gas station in 1934.²¹ The popularity of the automobile also affected the occupational character of the neighborhood as residents sought to benefit financially from the technology. Such moves included the application by resident Kenneth Austin, of 180 South Whitney Street, to use his back yard, "for the sale and display of used cars."²²

During the 1930s, residents of the district continued to include working- and middle-class tradespersons, as well as prominent citizens. One, Fred E. Innes of 204 South Whitney Street, was notably appointed as marshal of a parade, part of a patriotic celebration that was inclusive of several civic organizations, in the spring of 1930. Another, an experienced woodworker and Canadian native, Hiram O. Traver, lived at 220 South Whitney Street when he was featured in *The Hartford Courant* for his unusual craftwork in 1934.

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Traver had practiced woodworking in Hartford for 27 years creating inlaid tables, largely from repurposed wood and old storage trunks. One of his most notable pieces even included wood from Connecticut's Charter Oak.²³

Development in the district during the 1930s and 1940s largely focused on the retrofitting and repairing of streets to make navigation easier for both automobiles and pedestrians. The proper maintenance of street infrastructure was widely accepted as a public good by this period and federal funds were eagerly pursued to support it. A major local effort to pave streets and create concrete sidewalks took place as a result of the Federal Works Progress Administration, under which interested property owners paid for materials and the WPA provided for the necessary labor. Warrenton Avenue was targeted in early 1936 for improvements. Some months later, a WPA project was established to repave South Whitney Street, a task which also included installing new curbs and sidewalks. By the 1940s, WPA funds were being used to remove abandoned trolley tracks along Farmington Avenue, and the city repaved the corridor at its own expense.²⁴

The creation of new retail services in the area likewise continued apace during the 1940s and 1950s. Included among these was the construction of a basement duckpin bowling alley with five street-level storefronts - originally a bakery, beauty parlor, drug store, Stop and Shop grocery, and a dyeing and cleaning shop - at the northwest corner of Farmington Avenue and Whitney Street (currently 560 Farmington Avenue) in a structure dubbed the Midtown Building. The appeal of the commercial development of properties along the corridor at the time was characterized by realtor Moses J. Neiditz in 1950, when he described the area as a "strategic crossroads," connecting the northwest and southwest sections of the city. Adding to the auto-centric development of the area during this period was the fact that parcels along Farmington Avenue in particular were deep, allowing for larger potential parking areas.

Continued Development and the Advent of the City Plan

Redevelopment of the Farmington Avenue corridor crept westward along during the 1940s, as the city was considered largely built out in its northern and southern sections, with the Connecticut River blocking eastward expansion. The Farmington Avenue corridor had seen gradual commercial growth for a few decades, albeit this somewhat hampered during the Great Depression and World War II. By 1950, however, construction along the corridor began to return in earnest, including the conversion of a number of older domestic structures for commercial purposes as well as building on vacant lots, and the appearance of many new small businesses.²⁵

A food store chain, First National Stores, Inc., purchased the property at 550 Farmington Avenue in 1948, inclusive of an entire block between Kenyon and Whitney Streets, as well as two existing buildings, with plans to build a 30,000 square-foot store. A beauty salon opened at 464 Farmington Avenue in early 1949 in 500 square feet of space, followed by a post office branch at 494 Farmington, inside the People's Drug Store. Due to demolition, the Hartford Academy of Hairdressing was forced to relocate to the area from 693 Main Street – where it had been for over two decades – in 1950. Its new location was a converted mansion at 461

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Farmington Avenue, which could accommodate the owners (Mr. and Mrs. Bion E. Smith, formerly of 176 Kenyon Street), as well as a portion of the academy's total of 30 students in residential space upstairs. Another downtown business, the Burroughs Adding Machine Company, relocated from 1112 Main Street to a new, specialized, modern building – just outside of the proposed district – at 580 Farmington Avenue in 1951. The new location was twice as large as its former facility and allowed for a 40 percent increase in employees, to a total of 40. Later that year, the Phoenix State Bank and Trust Company opened a fifth branch at 550 Farmington Avenue, in a modern building designed W.H. Jones & Son of Melrose, MA, and constructed by The Bartlett-Brainard Company of Hartford. The bank's exterior featured curved glass block and red granite walls, satin aluminum signage, and a drive-in teller's window. This last detail, noted the bank's president, Raymond C. Ball, was "particularly handy" since many customers drove to the shopping area from, "considerable distances." An architectural firm, West and Fox (owned by Clifton C. West and Richard H. Fox), established their offices in the former Ensworth carriage house at 15 Girard Avenue in 1952. Two years later, a real estate and insurance firm, Bent and Bent Inc., relocated to 436 Farmington Avenue from its downtown office at 50 State Street. The new office had been a private home but was converted into a modern, 2,500-square-foot office building with room for different departments on various floors.²⁶

By about 1950 the notion of master planning had entered the realm of public discussion in Hartford, correcting what was termed "planless growth." As the city worked toward a master plan during this decade, a climate of rapid growth, uncertainty, and tendency to raze rather than rehabilitate likely led some owners in the district to demolish individual older, residential structures in the interest of creating better quality housing and to make more room for parking. New housing construction in the 1950s included a "luxury" three-story apartment block at 137 Evergreen Avenue, built in 1957, with a laundry room and well-appointed kitchens, as well as a 24-unit building at 21 Evergreen Avenue a year later. Uncertainty also affected several institutions in the district. The First Church of Christ, Scientist, located in a circa-1900 building at 537 Farmington Avenue, sold its building to I. Albert Lehrer of West Hartford in 1954. The church planned to keep its congregation in the building for about another year while a new church was built elsewhere, but the new owner was not sure what to do with the building thereafter. Eventually it was razed in favor of two modern buildings, 537 and 545 Farmington Avenue. In contrast, the Sisters of the Good Shepherd, located at 170 Sisson Avenue, continued to find ways to serve the community as they not only maintained their presence in the neighborhood, but even opened a new facility to further serve in their efforts to aid teen girls in need of a home environment in 1950.²⁷

Architectural Significance:

The Sisson-South Whitney Historic District is architecturally significant as a typical streetcar suburb the likes of which developed throughout Hartford's outer neighborhoods during the late nineteenth and early twentieth centuries. The district includes a notable assemblage of residential, commercial, and institutional architecture representative of the shifting population patterns and design preferences which reshaped the landscape of city's outer neighborhoods and the character of the buildings constructed there

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after the turn of the century. Hartford experienced a considerable building boom between 1900 and 1930 and it was during this period that the majority of the buildings in the district were constructed. This being said, however, the district's period of significance ranges from the 1865 to the modern era and its building stock represents the variety of the architectural styles and developmental trends that characterize this span of time.²⁸

The Sisson-South Whitney Historic District retains a considerable degree of architectural cohesion and integrity. And its building stock helps provide a clear narrative of the history and nature of its growth. Construction methods in Hartford's streetcar suburbs were largely characterized by repetition of design and the mass production of working- and middle-class housing. In the West End neighborhood, like many other sections of the city, a sizable percentage of this was erected by local builders and shaped according to their interpretations of popular architectural designs. As such, it is not surprising that the significant number of non-architect-designed, contractor-built homes throughout the proposed Sisson-South Whitney Historic District demonstrate a mix of stylistic influences as well as distinct evidence of the tensions present during the transition between Victorian forms, such as the Queen Anne, and revival styles, such as the Colonial Revival, around the turn of the century. During the early decades of the twentieth century, characteristic designs mainly illustrate the dominance of the Colonial Revival style.

The builders responsible for 138 of the district's contributing resources could be found, for which there were roughly 65 contractors or building firms involved. Approximately 90 buildings, roughly 48 percent of the district's 189 contributing resources, were constructed by identified local builders without the guidance of notable architects. Of the 65 contributing contractors, eight were responsible for more than three buildings, while five erected five or more. The majority of these were single- or multi-family homes, rather than apartment buildings, which tended to be architect-designed. The prevalence of these types of homes demonstrates not only the demand for affordable working- and middle-class housing in the area but also the degree to which attractive, desirable residences could be constructed by local contractors.²⁹

The district's most prolific builders were among those which contributed heavily to the residential and commercial development that took place in Hartford in the decades just before and after the turn of the century. Builders including William H. Scoville, John A. Farrell, J.F. Glynn, Arthur H. Merrill, B. Black, Thomas Ratigan, and M. Weingeroff contributed dozens of homes to the West End and the city's other suburban neighborhoods. The Sisson-South Whitney Historic District's biggest contributor was William H. Scoville, one of the most notable and prolific builders in Hartford's history. Between 1893 and 1915, Scoville erected over 150 residential buildings in Hartford, including 15 multi-family homes within the proposed district along Fales and South Whitney Streets and Sisson and Warrenton Avenues. Professionally, Scoville is perhaps best described as a hybrid architect/builder as while not formally trained as an architect he oversaw a staff of draftsmen and architects who created much of the work that he was ultimately responsible for constructing. Scoville also operated a millwork shop on Dean Street in Hartford where much of the wood trim and interior details for his homes was produced.³⁰

Houses built by Scoville within the proposed Sisson-South Whitney historic district are typical of those he erected throughout the city, these being pleasant multi-family and triple-decker residences intended for working- and middle-class clients. Scoville's

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homes were primarily designed in attractive amalgams of the Queen Anne, Colonial Revival, and Neoclassical styles, and erected on speculation. Such are illustrated by the homes built at 90-92 through 98-100 Warrenton Avenue in 1908, 183-185 through 195-197 South Whitney Street in 1914, and 155-157 through 167-169 Sisson Avenue in 1915. These are characteristic examples of Colonial Revival forms, yet are unique for their dominant full-height front porches with classical columns, a derivative of the Neoclassical style. In comparison, the homes at 14-16 and 10 Fales Street (1899, 1900) illustrate the stylistic tension between the Queen Anne and Colonial Revival styles that impacted design tendencies around the turn of the century.³¹

Like the majority of the homes built by Scoville, the 12 multi-family residences erected by John A. Farrell between 1905 and 1915 were largely of a pattern design and constructed on speculation. This includes the pairs of Colonial Revival houses at 202-204 and 206-208 South Whitney Street (1905, 1905), and 190-192 and 194-196 South Whitney Street (1907, 1907), as well as those at 66-68 Evergreen Avenue (1908), 45-47 Warrenton Avenue (1913), and 174-176 South Whitney Street (1914). All of these are of a multi-family design commonly found throughout the city, this mainly characterized by frame construction, rectangular plan, two-and-a-half-story height, front-facing gable roofs, cross gables, and multi-story porches.³²

The two homes built by Arthur H. Merrill at 146-148 and 160-162 South Whitney Street in 1899 likewise utilize this highly standardized multi-family design, however the other four homes he erected on the street between 1899 and 1901 diverge from the pattern. These include the single-family gambrel-front Colonial Revival house at 158 South Whitney Street, erected in 1899, as well as the single-family Colonial Revival residence with hipped roof and full-width porch at 170 South Whitney Street, built in 1901.³³

While builders like Scoville, Farrell, and Merrill appear to have mainly erected homes according to their firm's own designs, others clearly relied upon the guidance of formally trained architects. One such contractor, J.F. Glynn, erected eight homes on Newton Street in 1926 for developer Edward J. O'Hara. These residences, located at 112-114 through 128-130 and 115-117 through 123-125 Newton Street, were designed by Hartford architect George H. Matthews and are variations of two-and-a-half-story, multi-family Colonial Revival frame houses with hipped or front-facing gable roofs and two-story cross-gable wings. The same was also true of a pair of builders, B. Black and M. Weingeroff, who, both independently and as partners, erected a majority of the gambrel-front Colonial Revival triple-decker homes on the block of Evergreen Avenue between West Boulevard and Warrenton Avenue. These were built between 1925 and 1926 and designed by the notable Hartford architectural firms of George Zunner and Dunkelberger and Gelman.³⁴

As noted, the Sisson-South Whitney Historic District's accessibility to working- and middle-class residents resulted in a significant number of apartment buildings being constructed within the boundaries of the proposed district. The first apartments were built during the early 1910s and they continued to be constructed through the 1960s. Compared to the single- and multi-family homes within the district, a disproportionately high number of apartment buildings were designed by professional architects. This is likely due to the more formal aesthetic that apartment owners wanted to convey to potential residents, as well as the more complex nature of engineering these larger buildings. While only approximately 38 percent of the district's single- and multi-family residences were formally designed, almost 87 percent of the apartment buildings can be attributed to professional designers. No single architect or firm

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was particularly dominant in the area, and of the 15 companies that designed one or more apartment buildings within the proposed historic district only three firms contributed three or more buildings, and only one contributed four, which was the maximum for any firm. The most active designers included Golden-Storrs and Company, which contributed the three Tudor Revival buildings at 155 South Whitney Street (1925), 157-159 South Whitney Street (1925), and 22 Evergreen Avenue (1928); Burton Sellev, who designed the Colonial Revival building at 242-244 South Whitney Street (1916), the Tudor Revival apartment at 171-173 South Whitney Street (1917), and the Italian Renaissance Revival structure at 63-65 Evergreen Avenue (1920); and the firm of Berenson and Moses, which was responsible for the Neoclassical structures at 258-260 Sisson Avenue (1916) and 16 Evergreen Avenue (1927), as well as the Italian Renaissance Revival building at 467-469 Farmington Avenue (1916), and the Tudor Revival apartment block at 249-255 Sisson Avenue (1920).³⁵

The tendency for the district's commercial buildings to be designed by notable local architects mimics that of the aforementioned apartment blocks. Of the 11 commercial structures for which building data could be found, all but one was architect-designed. Nine different companies contributed commercial buildings with only the firm of Fred Walz contributing more than one. His designs included the Tudor Revival block at 257-261 Sisson Avenue (1924), and the Colonial and Tudor Revival building at 262-270 Sisson Avenue (1926).³⁶

Approximately 29 individual architects or firms provided designs for 88, roughly 47 percent, of the proposed district's contributing residences. These represent a range of popular styles with various degrees of detailing. While a number are more formal than the district's contractor-built homes they do not overwhelm, but rather blend harmoniously among the latter. This serves to diversify and enliven the architectural character of the neighborhood without masking its middle-class origins. A number of well-established architects and firms contributed to the district. The most prolific, the firm of Berenson and Moses, designed eight buildings constructed between 1922 and 1928. The partnership between Jacob Moses and Yale-trained Julius Berenson lasted from 1919 to 1932 and the pair is credited with designing just shy of 200 buildings erected in the city of Hartford. Those built within the district include two multi-family homes, four apartment buildings, one mixed-use structure, and one commercial block. While the triple-decker Colonial Revival homes at 102-104 and 108-110 Evergreen Avenue (1922, 1923) are typical among those designed by a number of Hartford firms, their detailed porches with brick piers and paired Doric supports are more elaborate than most. The Italian Renaissance Revival and Tudor Revival brick apartment buildings at 467-469 Farmington Avenue (1916) and 249-255 Sisson Avenue (1920) go further to demonstrate the skills of the firm. These display many of the features that are characteristic of their respective styles and each possesses a substantial degree of architectural detail. This includes the application of intricate door surrounds; window hoods, lintels, and sills; and roof-line parapets.³⁷

Another notable Hartford architect responsible for a sizeable number of homes within the district was George Henry Matthews. Matthews' architectural firm lasted just twenty years, from 1910 to approximately 1930, however during this short stretch he turned out designs for roughly 150 buildings in Hartford. After terminating his practice he went on to work first as a draftsman at the Factory Insurance Company, and later as a designer at the L.F. Dettenborn Woodworking Company. As an independent architect

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Matthews worked in a range of styles, designing both single- and multi-family homes. As noted, his eight commissions in the Sisson-South Whitney Historic District were for two-and-a-half-story, multi-family, Colonial Revival frame residences with prominent two-story cross gable wings. Typical of houses built on speculation, Matthews designed these homes for local contractors employing practically identical footprints, while relying on exterior variations, such as the roof dormer profiles and porch arrangements, to generate aesthetic interest. Two patterns are present within the district, one having a front-facing gable roof, two-story cross gable with pitched roof, and a gabled entry porch; and another with a hipped roof, two-story cross gable with hipped roof, and a hipped entry porch. The patterns alternate as one moves down the street, thus serving to break up the architectural aesthetic of the block.³⁸

Just as Berenson and Moses contributed a mix of housing and other buildings to the Sisson-South Whitney Historic District, so too did the firm of Dunkelberger and Gelman add to its diverse building stock. The partnership between George L. Dunkelberger and Joseph Gelman lasted seven years, from 1921 through 1927, and the pair is credited with designing over 160 buildings in Hartford. The vast majority of these were multi-family homes built for working- and middle-class buyers in the rapidly expanding north and south neighborhoods of Hartford, however seven of their designs can be found in the proposed district. Unsurprisingly, all four of the homes Dunkelberger and Gelman designed in the district followed their predisposition towards creating inexpensive yet attractive housing. These include the four triple-decker Colonial Revival frame houses at 112-114, 116-118, 120-122, and 124-126 Evergreen Avenue, built in 1925, 1925, 1925, and 1926, respectively. Dunkelberger and Gelman's design for these triple-decker homes is a pattern applied heavily throughout the city and they are hardly discernable from a number of similar homes on the block designed by Hartford architect George Zunner. This ubiquitous pattern is characterized by a steeply-pitched, front-facing gambrel roof, shed dormers, and multi-story porches.³⁹

In contrast to the homes attributed to the firm, the apartment buildings designed by Dunkelberger and Gelman are among the most unique within the district. Perhaps the best example is the three-story Tudor Revival apartment block at 28-30 Whitney Street, erected in 1924. The building is the only one in the district to possess prominent half-timbering and the firm's use of steeply-pitched, front-facing cross gables further adds to the dominant Tudor form. Likewise, the Mission style influences found in Dunkelberger and Gelman's design for the apartment building at 149-151 Sisson Avenue (1925) make for a unique aesthetic, particularly when contrasted with the building's classical entry surround and the partial-width three-story porches flanking the entry.⁴⁰

Hartford architect George A. Zunner designed seven buildings in the district, thus tying him with Dunkelberger and Gelman as its second most prolific architect or firm. Zunner came to the United States from Germany at the age of 21 and spent the early years of his career employed as an architectural supervisor at the Chicago World's Fair. He then practiced in Boston between 1893 and 1896 before relocating in Hartford during the course of the latter year. Zunner designed over 600 buildings in Hartford while also finding time to serve on Hartford's building commission, the High School Plan and Building Commission, and the High School Committee. Constructed between 1926 and 1933, all but one of his commissions within the proposed district were residential buildings. Considering that the majority of Zunner's work in Hartford consisted of multi-family homes it is no surprise that the six homes of note are Colonial Revival triple-deckers. These are nearly identical to those designed by Dunkelberger and Gelman and are likewise

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located on the block of Evergreen Avenue between Warrenton Avenue and West Boulevard. In comparison, Zunner's last contribution, 500-506 Farmington Avenue (1933), is among the most unique in the district. The sole example of the Art Deco style, this one-story commercial brick block has a stepped, pre-cast concrete façade with fluted panels and pilasters, zigzag parapet trim, and rectangular, stepped roof-line projections.⁴¹

Zunner's short-term partner, Burton A. Sellew, also primarily designed working- and middle-class housing, the majority of this being multi-family residences or apartment buildings. Born in Glastonbury, Connecticut in 1878, Sellew came to Hartford as a child and by the turn of the century could be found listed in the city directories as a practicing architect. Despite his death at the relatively young age of 54, Sellew's career was remarkably productive and by the time of his passing he had designed over 300 buildings throughout Hartford. Of the four buildings he designed in the Sisson-South Whitney Historic District, one is a multi-family home and three are apartment buildings. The only home, the triple-decker frame house located at 123-125 Sisson Avenue, was constructed in 1916 and largely resembles those built in other sections of the district by the firm of William H. Scoville. This three-story Colonial Revival residence is typical for its side-gabled roof and large, front-facing, pedimented cross gable, and includes notable Neoclassical influences, namely manifested in its three-story porch with prominent three-story porch supports. The apartment buildings designed by Sellew represent a variety of styles. These include the Neoclassical building at 242-244 South Whitney Street (1916), the Tudor Revival building at 171-173 South Whitney Street (1917), and the Italian Renaissance Revival block at 63-65 Evergreen Avenue (1920). All of these apartment buildings are of brick masonry construction and three stories in height, however they range in the degree of their detailing. While the block at 171-173 South Whitney Street is a relatively simple example with Neoclassical influences mainly limited to its entry surround and roof-line parapet, the building at 242-244 South Whitney Street is a more heavily detailed example of the Italian Renaissance Revival with prominent entry surround, concrete trim band, heavy sills and lintels, as well as widely overhanging, bracketed and modillioned roof-line junction.⁴²

Another prominent contributor to the Sisson-South Whitney Historic District was the Hartford architect Russell F. Barker. Born in Hartford in 1873, Barker attended Hartford's public schools before entering into an apprenticeship with notable Hartford architect, George Keller. Barker's employment under Keller lasted from 1893 until 1901, whereupon he moved to the firm of Albert W. Scoville, brother to the aforementioned William. Barker eventually also passed through the firm of Davis and Brooks before starting his own firm, likely around 1904. He designed a number of notable buildings and prominent residences throughout Hartford, as well as five elementary and junior high school facilities in West Hartford.⁴³

Barker typically chose to work in the Colonial Revival and Neoclassical styles and a substantial percentage of his commissions can be found throughout the West End neighborhood, four of these in the proposed district. One of his grandest homes is also one of the district's finest. The two-and-a-half-story frame and stucco residence at 461 Farmington Avenue was erected by local builder W.A. Wilcox in 1907. The highlight of this Neoclassical style home is the prominent two-story, semi-circular portico with fluted Doric columns, wide entablature, dentiled cornice, and upper-porch balustrade. The residence's detailed windows with lozenge glazing, Palladian windows in the gable ends, and gabled dormers with cornice returns and arched window openings further add to its

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impressive aesthetic. The twin homes at 245-247 and 249-251 South Whitney Street (1910), however, are comparatively simple multi-family Colonial Revival frame homes with side-gabled roofs, front-facing cross gables with tripartite windows, and simple entry porches.⁴⁴

Barker continued in active practice until his death in 1961 at the age of 88. Even at the end of this long career the architect was open and willing to adapt to the influx of new styles and forms. The two-story brick apartment building at 218 South Whitney Street (1955) is a good example of Barker's acceptance of Modernist influences in architecture and his efforts to work within their boundaries. Typical of other apartment buildings erected in the city and the district during this period 218 South Whitney Street is a simple brick building with rectangular plan, plain cornice, flat roof, and minimally ornamented pre-cast concrete entry.⁴⁵

As noted, roughly 29 individual architects or firms are credited with designing buildings within the Sisson-South Whitney Historic District, only a handful of which have been identified above. Other notable contributors include Isaac Almarin Allen Jr. (one home), Harry Beckenstein (two apartment buildings), Willis E. Becker (two apartment buildings), John J. Dwyer (one school building), Daniel A. Guerriero (one apartment building), William T. Marchant (one home), and Frederick C. Walz (two commercial and one mixed-use building), as well as the firms of Golden-Storrs and Company (three apartment and one mixed-use building), Smith and Bassette (one home and one apartment building), and Kane and Fairchild (one apartment building). Their designs range in the degree of their detail and the styles they represent, however, they all contribute to a district notable for its working- and middle-class character. The mix of residences, apartment blocks, and commercial buildings, designed by trained architects and those built by local contractors lacking in formal architectural training illustrates the demographic patterns which shaped the developmental of the Sisson-South Whitney Historic District, and which set it apart from the surrounding neighborhoods. Initially shaped by speculative suburban expansion directed at an upper-middle-class clientele, the area roughly bounded by Farmington, Sisson, and Capitol Avenues, and South Whitney Street soon evolved into a bustling mixed-use neighborhood populated by working- and middle-class residents and businesses.⁴⁶

¹ "Map of the City of Hartford." Surveyed and drawn by Marcus Smith, 1850.

² "Map of the City of Hartford." Surveyed and drawn by Marcus Smith, 1850; "Atlas of Hartford City and County, 1869", Baker & Tilden, Hartford, CT, 1869.

³ Albert L. Washburn and Henry R. Buck, History of Hartford Streets (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911).

⁴ "Atlas of Hartford City and County, 1869", Baker & Tilden, Hartford, CT, 1869; Classifieds, *Hartford Daily Courant*, April 14, 1863, p. 1; Classifieds, *Hartford Daily Courant*, July 24, 1850, p. 3; "Passengers Arrived." *New York Times*, February 16, 1867, p. 8; *Geer's Hartford City Directories*, Hartford: Elihu Geer, 1848-1930; *Price & Lee Company Hartford Numerical Directory*, Hartford: Price & Lee Co., 1930-1968.

⁵ Connecticut Motor Coach Museum, Hartford Trolleys. (Charleston: Acadia, 2004), 7.

⁶ "City Atlas of Hartford, Connecticut, 1880", G. M. Hopkins, Philadelphia, PA, 1880.

⁷ Albert L. Washburn and Henry R. Buck, History of Hartford Streets (Hartford: The Municipal Art Society of Hartford, Connecticut, Bulletin No. 9. 1911).

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⁸ Ibid.

⁹ Connecticut Motor Coach Museum, Hartford Trolleys. (Charleston: Acadia, 2004), 95; "Atlas of the City of Hartford, 1896", L.J. Richards & Company, Springfield, MA, 1896; Gregory E. Andrews and David F. Ransom, Consultants, Connecticut Historical Commission. National Register Nomination for "West End North Historic District, Hartford & West Hartford, CT," June 25, 1985.

¹⁰ Gregory E. Andrews and David F. Ransom, Consultants, Connecticut Historical Commission. National Register Nomination for "West End North Historic District, Hartford & West Hartford, CT," June 25, 1985, p. 6.

¹¹ Classifieds, *Hartford Courant*, August 15, 1925, p. 7.

¹² "Sisson Avenue Sewer: Hearing Given to the Remonstrants," *Hartford Courant*, July 30, 1896, p. 3; "Street Board Matters: Relief from Sewer Overflow in South Part; Sewer Contracts Awarded for Three Streets," *Hartford Courant*, July 7, 1898, p. 8.

¹³ "Street Board Matters: Long Hearing on Warrenton Avenue Remonstrance," *Hartford Courant*, September 22, 1898, p. 4; "Street Board Matters: Three Sewer Contracts Awarded; Objections to New Building Line on Warrenton Ave," *Hartford Courant*, Mar 31, 1898, p. 10; "Street Board Matters: Warrenton Avenue Building Line Again Under Consideration," *Hartford Courant*, January 12, 1899, p. 7.

¹⁴ "West Side Beautiful Homes: Opening Up of the William R. Cone Estate and Other Property," *Hartford Courant*, June 5, 1907, p. A2.

¹⁵ "Two Reports on Sisson Ave. Trolley: Majority of Committee Favors Line," *Hartford Courant*, May 1, 1906, p. 13; "Sisson Ave. Trolley Opens This Evening: Ready to Handle the Race Crowds Next Week," *Hartford Courant*, September 1, 1906, p. 3.

¹⁶ "Matters Up Before the Street Board: Plans for Paving Farmington Avenue West of Woodland Street," *Hartford Courant*, September 9, 1909, p. 7; "Sisson Avenue Dump Criticized; Street Board Hopes to Improve Condition," *Hartford Courant*, May 29, 1913, p. 17.

¹⁷ "New Apartment Block at Corner Sisson Ave," *Hartford Courant*, Oct 20, 1915, p. 20; "\$242,000 in Building Work: \$110,000 Sisson Avenue House Leader—21 Permits for Week," *Hartford Courant*, February 22, 1920, p. 4.

¹⁸ "Display Ad," *Hartford Courant*, December 4, 1916, p. 14.

¹⁹ *Geer's Hartford City Directories*, Hartford: Elihu Geer, 1918; "Compensation Case Dropped on Settlement: Boston Company's Appeal Against Finding Ends," *Hartford Courant*, July 12, 1928, p. 4.

²⁰ "City Using More and More Water; 2,000,000 Gallons is Daily Increase Compared to a Year Ago; 17,600,000 Gallons June Daily Draft; Distribution from South Whitney St. East Needs Strengthening," *Hartford Courant*, Sep 11, 1923, p. 5; "Rezoning of Farmington Ave. Favored; Committee Recommends Business Classification to South Whitney and Kenyon Streets," *Hartford Courant*, Jun 12, 1928, p. 22; "Fales Street Zoning Request Withdrawn," *Hartford Courant*, Aug 30, 1928, p. 7.

²¹ Apparently, although the 18-to-20-room home with oak interior paneling had been rehabilitated as the Westford Inn around 1930 this was not enough to prevent its fate. "Old Ensworth Residence is Being Razed: Workers Tearing Down Farmington Avenue Mansion to Make Way for Gas Station," *Hartford Courant*, April 1, 1934, p. B3.

²² Connecticut Motor Coach Museum, Hartford Trolleys. (Charleston: Acadia, 2004); "Zoning Board Hearings," *Hartford Courant*, December 7, 1933, p. 10; "Sun Oil Planning for its Largest Service Station: Building Will Be Located at Capitol Avenue and So. Whitney Street," *Hartford Courant*, April 16, 1939, p. B3; "Three Zone Petitions Will Be Heard Today," *Hartford Courant*, August 3, 1937, p. 17.

²³ "Name Innes as Marshal for Parade: Civic, Fraternal and Military Organizations to Take Part in Local Patriotic Celebration," *Hartford Courant*, March 31, 1930, p. 16; "Hartford Woodworker Constructs Table from 14,707 Pieces of Wood," *Hartford Courant*, March 4, 1934, p. D4.

²⁴ "Disclose Plan for Building of Sidewalks: Street Program Includes Proposal Property Owners Pay for Materials and WPA Provide Labor," *Hartford Courant*, May 16, 1936, p. 6; "South Whitney St. Paving Project is Signed by Mackey: Undertaking Represents \$84,333.61 Outlay; 161 to Be Employed," *Hartford Courant*, Jul 29, 1936, p. 3; "Farmington Avenue Tracks to Come Out," *Hartford Courant*, Mar 27, 1942, p. 10; "City to Do Repaving At Own Expense," *Hartford Courant*, Apr 18, 1942, p. 4.

²⁵ "Distributor Settled In New Location: Willson Converts Farmington Avenue Building to Needs," *Hartford Courant*, Nov 10, 1946, p. B1; "Westward Trend of Commerce Shown Strikingly in Farmington Avenue Area," *Hartford Courant*, Jun 4, 1950, p. B1.

²⁶ "Food Store Chain Buys Farmington Avenue Site," *Hartford Courant*, Oct 15, 1948, p. 25; "New Beauty Salon Opens on Farmington Avenue," *Hartford Courant*, Mar 27, 1949, p. B7; "Postal Station to Open on Farmington Avenue," *Hartford Courant*, Jul 29, 1949, p. 4; "Hairdressing Academy in New Location," *Hartford Courant*, Jun 11, 1950, p. B2; "Burroughs Concern in New Building: Adding Machine Firm Moves Into Quarters on Farmington Avenue," *Hartford Courant*, Feb 18, 1951, p. B2; "Branch Bank Opening on West Side," *Hartford Courant*, May 11, 1951, p. 6; "West and Fox, Architects Now at 15 Girard Ave.," *Hartford Courant*, Jun 22, 1952, p. B1; "Bent Firm Moves Into Farmington Avenue Offices," *Hartford Courant*, Feb 14, 1954, p. B3.

²⁷ "Luxury Apartment House to Open on Evergreen," *Hartford Courant*, Jun 23, 1957, p. 10C; "Zone Board Grants 9 Requests," *Hartford Courant*, Feb 5, 1958, p. 8; "City Church Building in Transfer," *Hartford Courant*, Jul 7, 1954, p. 7; Koss, Larry, "Residence for Teen-Agers," *Hartford Courant*, Mar 11, 1956, p. SM13.

²⁸ *Hartford Architecture: Volume 3, North and West Neighborhoods*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

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²⁹ "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

³⁰ Ibid.

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³² "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

³³ Ibid.

³⁴ Ibid.

³⁵ *Hartford Architecture: Volume 3, North and West Neighborhoods*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

³⁶ Ibid.

³⁷ Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989); *Hartford Architecture: Volume 3, North and West Neighborhoods*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

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⁴² Ibid.

⁴³ "Oldest City Architect Dies at 88," *Hartford Courant*, November 3, 1961, pg. 4; Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989); *Hartford Architecture: Volume 3, North and West Neighborhoods*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ransom, David F. "Biographical Dictionary of Hartford Architects." *The Connecticut Historical Society Bulletin* 54 no. 1-2 (Winter/Spring 1989); *Hartford Architecture: Volume 3, North and West Neighborhoods*. (Hartford: Hartford Architecture Conservancy, 1980.); "Building permits for Farmington, Sisson, Evergreen, and Warrenton Avenues, West Boulevard, and Whitney, Girard, South Whitney, Newton, Gray, and Fales Streets", City of Hartford, Hartford City Clerk's Office.

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**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Name of Property: Sisson-South Whitney Historic District

County and State: Hartford, CT

Section number: 9

Page: 2

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Sisson-South Whitney Historic District, Proposed Boundary:

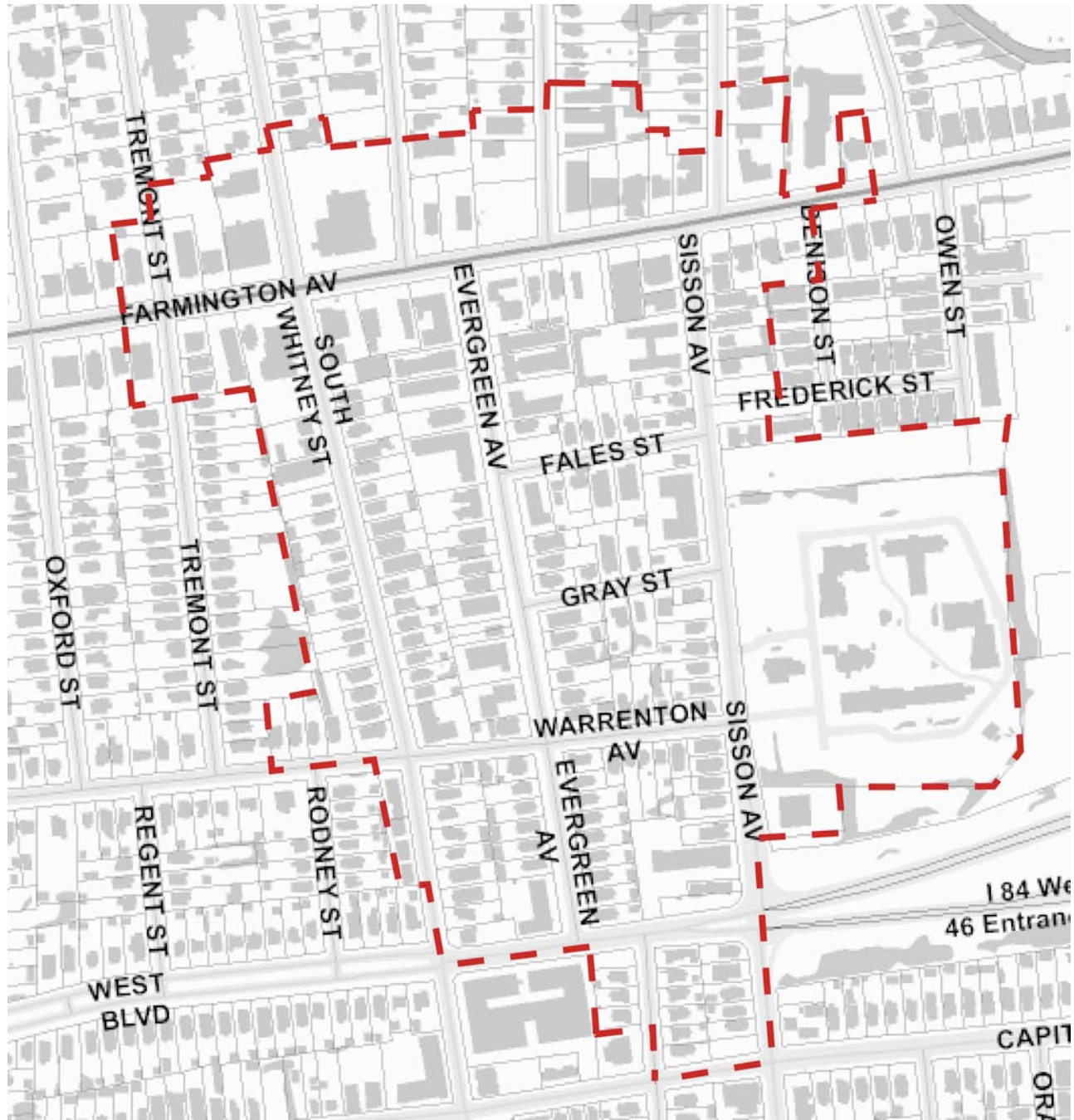
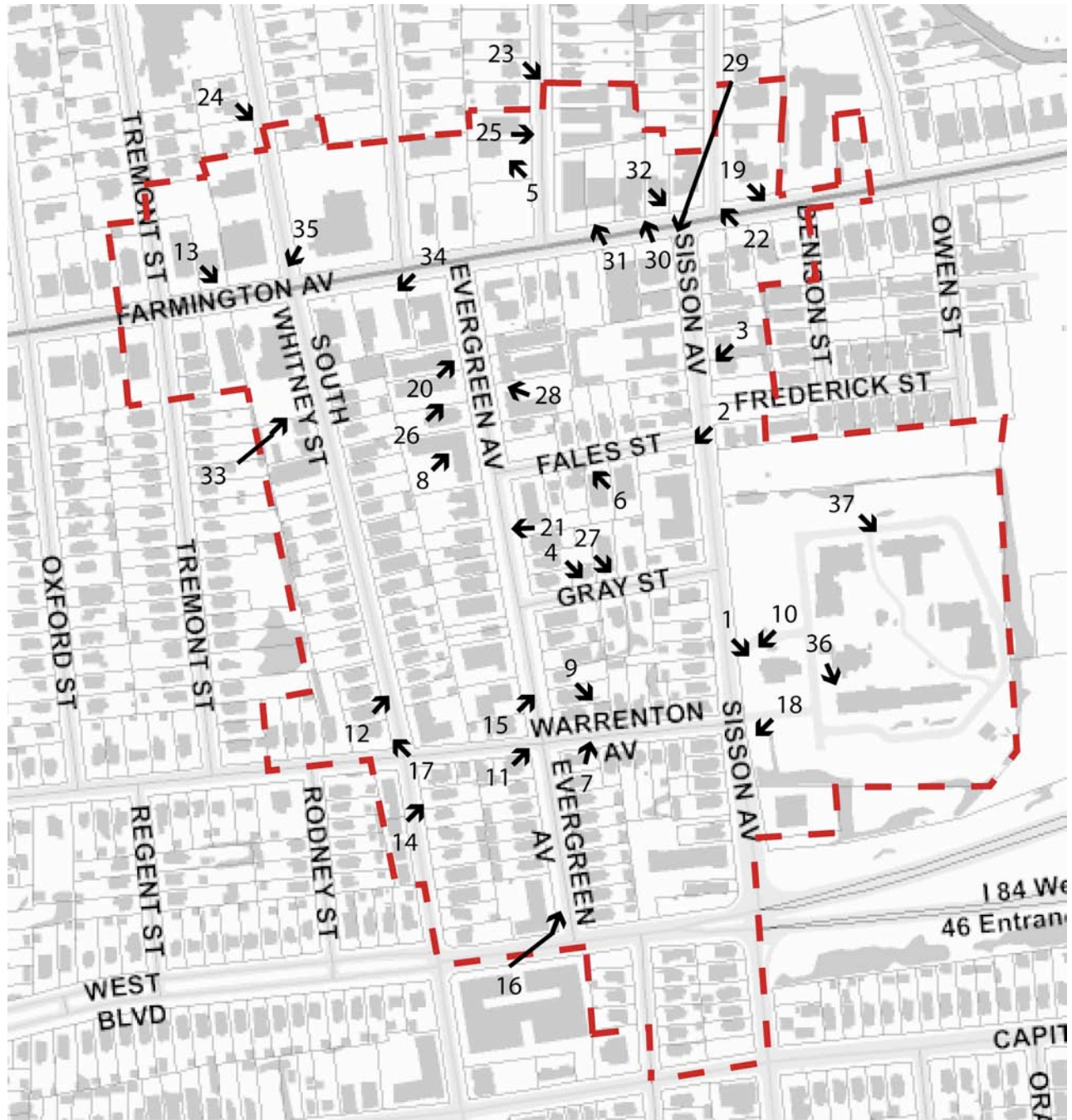
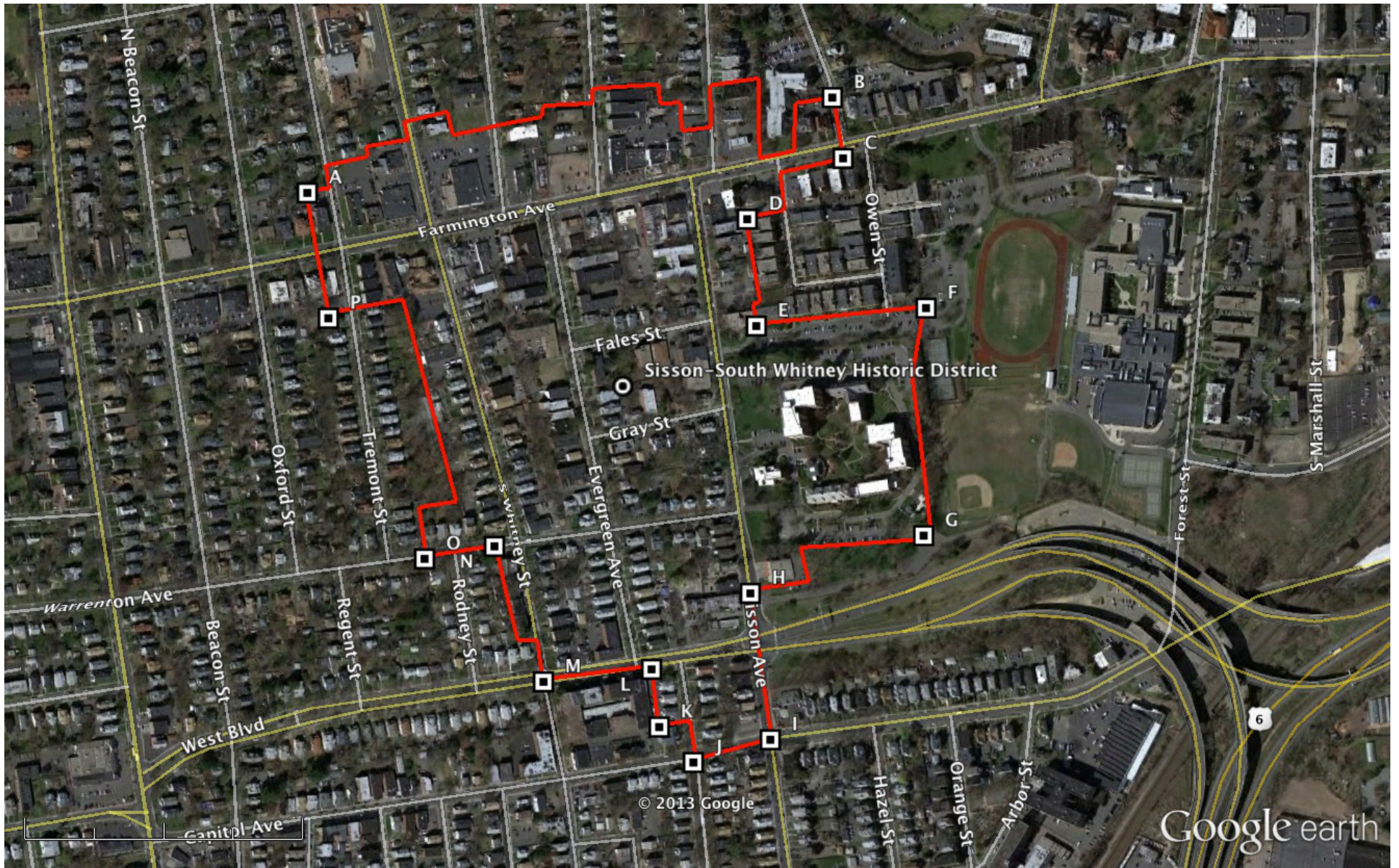


Photo Positions:





Google earth

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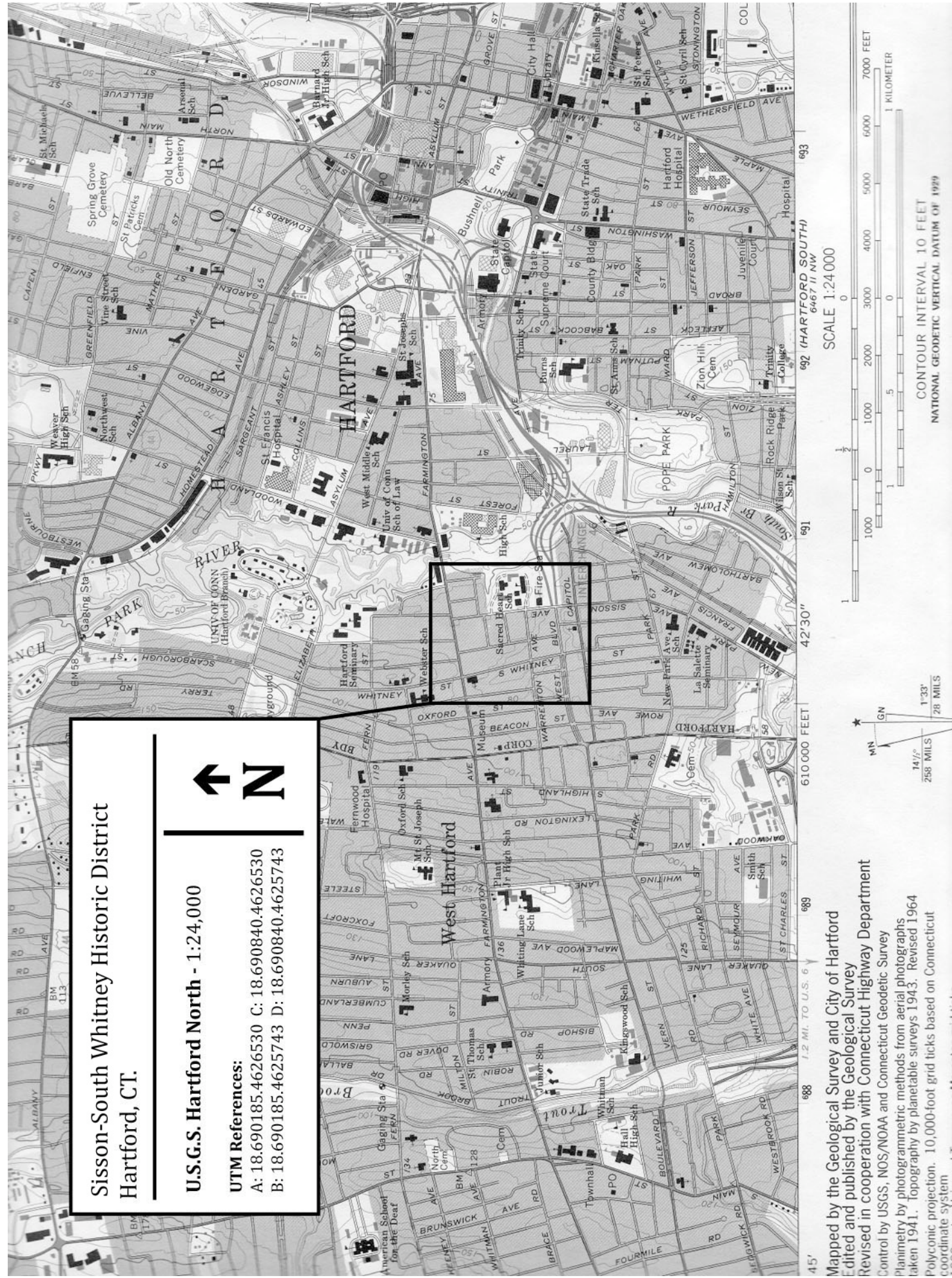
Sisson-South Whitney Historic District Hartford, CT.

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

UTM References:

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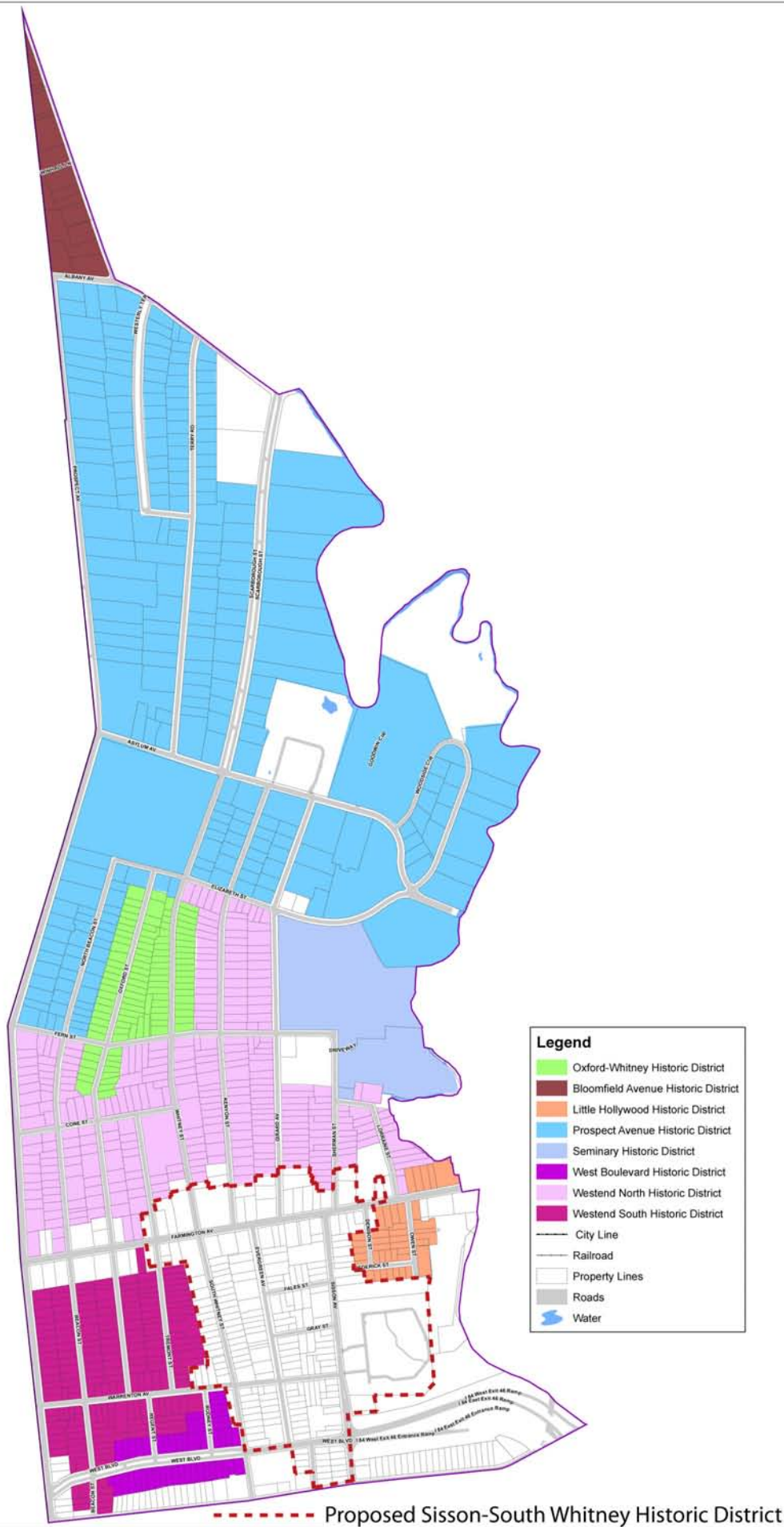
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Mapped by the Geological Survey and City of Hartford
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taken 1941. Topography by planetable surveys 1943. Revised 1964
Polyconic projection. 10,000-foot grid ticks based on Connecticut
coordinate system

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC DATUM OF 1929



Date: January 14, 2013

**City of Hartford
West End Neighborhood
Historic Districts and Properties**



West (front) and north (side) elevations of 170 Sisson Avenue, c. 1865, showing façade, roof, porch, and window details.

Camera facing southeast.

Photograph 1 of 37.



East (front) and north (side) elevations of 227 Sisson Avenue, c. 1890, showing façade, roof, porch, and window details.

Camera facing southwest.

Photograph 2 of 37.



East (front) and north (side) elevations of 243 Sisson Avenue, c. 1890, showing façade, roof, porch, and window details.

Camera facing southwest.

Photograph 3 of 37.



North (front) and west (side) elevations of 9 Gray Street, c. 1890, showing façade, roof, porch, and window details.

Camera facing southeast.

Photograph 4 of 37.



South (front) and east (side) elevations of 15 Girard Avenue, 1888, showing façade, roof, turret, and window details.

Camera facing northwest.

Photograph 5 of 37.



South (front) and east (side) elevations of 14-16 Fales Street, 1899, showing façade, roof, porch, and window details.

Camera facing northwest.

Photograph 6 of 37.



South (front) and west (side) elevations of 18 Warrenton Avenue, 1909, showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 7 of 37.



West (front) and south (side) elevations of 34 Evergreen Avenue, 1900, showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 8 of 37.



**North (front) and west (side) elevations of 15 and 17 Warrenton Avenue, 1898 and 1905, showing façade, roof, porch, and window details.
Camera facing southeast.
Photograph 9 of 37.**



East (front) and north (side) elevations of 177-179 Sisson Avenue, 1904, showing façade, roof, porch, and window details.

Camera facing southwest.

Photograph 10 of 37.



**West (front) and south (side) elevations of 94-96 Evergreen Avenue, 1908, showing façade, roof, porch, and window details.
Camera facing northeast.
Photograph 11 of 37.**



West (front) and south (side) elevations of 190-192, 194-196, 198-200, 202-204, and 206-208 South Whitney Street; 1907, 1907, 1907, 1905, and 1905; showing façade, roof, porch, and window details. Camera facing northeast. Photograph 12 of 37.



North (front) and west (side) elevations of 573 Farmington Avenue, 1904, showing façade, roof, porch, and window details.

Camera facing southeast.

Photograph 13 of 37.



West (front) and south (side) elevations of 170 South Whitney Street, 1901, showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 14 of 37.



West (front) and south (side) elevations of 86 Evergreen Avenue, 1909, showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 15 of 37.



West (front) and south (side) elevations of 120-122, 124-126, 128-130, 132-134 Evergreen Avenue; 1925, 1926, 1926, and 1926; showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 16 of 37.



East (front) and south (side) elevations of 183-185 and 187-187 South Whitney Street, 1914, showing façade, roof, porch, and window details.

Camera facing northwest.

Photograph 17 of 37.



**East (front) and north (side) elevations of 163-165 and 167-169 Sisson Avenue, 1915, showing façade, roof, porch, and window details.
Camera facing southwest.
Photograph 18 of 37.**



**North (front) and west (side) elevations of 461 Farmington Avenue, 1907, showing façade, roof, porch, and window details.
Camera facing southeast.
Photograph 19 of 37.**



West (front) and south (side) elevations of 16 Evergreen Avenue, 1927, showing façade, roof, entry, and window details.

Camera facing northeast.

Photograph 20 of 37.



**East (front) elevation of 53-55 Evergreen Avenue, 1908, showing façade, roof, porch, and window details.
Camera facing west.
Photograph 21 of 37.**



South (front) and east (side) elevations of 476-478 Farmington Avenue, 1917, showing façade, roof, entry, and window details.

Camera facing northwest.

Photograph 22 of 37.



West (front) and north (side) elevations of 28-32 Girard Avenue, 1922, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 23 of 37.



West (front) and north (side) elevations of 28-30 Whitney Street, 1924, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 24 of 37.



**West (front) elevation of 16-26 Girard Avenue, 1920, showing façade, roof, entry, and window details.
Camera facing east.
Photograph 25 of 37.**



West (front) and south (side) elevations of 22 Evergreen Avenue, 1928, showing façade, roof, porch, and window details.

Camera facing northeast.

Photograph 26 of 37.



West (front) and north (side) elevations of 5 Gray Street, 1954, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 27 of 37.



East (front) and south (side) elevations of 21 Evergreen Avenue, 1958, showing façade, roof, entry, and window details.

Camera facing northwest.

Photograph 28 of 37.



North (front) and east (side) elevations of 479-487 Farmington Avenue, 1921, showing façade, roof, entry, and window details.

Camera facing southwest.

Photograph 29 of 37.



South (front) and east (side) elevations of 488-492 Farmington Avenue, original 1926 (altered 2003), showing façade, roof, entry, and window details.

Camera facing northwest.

Photograph 30 of 37.



South (front) and east (side) elevations of 500-506 Farmington Avenue, 1933, showing façade, roof, parapet, and window details.

Camera facing northwest.

Photograph 31 of 37.



West (front) and north (side) elevations of 262-270 Sisson Avenue, 1926, showing façade, roof, parapet, and window details.

Camera facing southeast.

Photograph 32 of 37.



**West (front) and south (side) elevations of 262-264 South Whitney Street, 1926, showing façade, roof, porch, and window details.
Camera facing northeast.
Photograph 33 of 37.**



North (front) and east (side) elevations of 545 Farmington Avenue, 1956, showing façade, roof, entry, and window details.

Camera facing southwest.

Photograph 34 of 37.



North (front) and east (side) elevations of 571 Farmington Avenue, 1904, showing façade, roof, entry, and window details.

Camera facing southwest.

Photograph 35 of 37.



West (front) and north (side) elevations of 170 Sisson Avenue, 1905, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 36 of 37.



North (front) and west (side) elevations of 170 Sisson Avenue, 1930, showing façade, roof, entry, and window details.

Camera facing southeast.

Photograph 37 of 37.