

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.



1. Name of Property

Historic name: Downtown New Britain

Other names/site number: N/A

Name of related multiple property listing:
N/A

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

2. Location

Street & number: multiple

City or town: New Britain State: CT County: Hartford

Not For Publication: Vicinity:

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

Applicable National Register Criteria:

A B C D

<u>Maury B. Denne, Deputy SHPO</u>		<u>3/14/16</u>
Signature of certifying official/Title:		Date
_____ State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	_____ State or Federal agency/bureau or Tribal Government

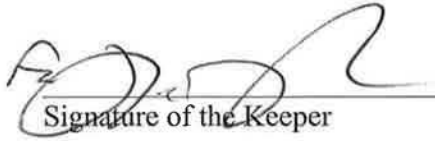
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____


Signature of the Keeper


Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>116</u>	<u>23</u>	buildings
<u>1</u>	<u>13</u>	sites
<u> </u>	<u>2</u>	structures
<u>1</u>	<u> </u>	objects
<u>118</u>	<u>38</u>	Total

Number of contributing resources previously listed in the National Register 17

6. Function or Use

Historic Functions (Enter categories from instructions.)

- TRADE/ Financial institution
- DOMESTIC/ Single dwelling
- DOMESTIC/ Multiple dwelling
- EDUCATIONAL/School
- RELIGION/ Religious facility
- GOVERNMENT/ Post office
- GOVERNMENT/City Hall
- COMMERCE/Professional
- GOVERNMENT/ Courthouse
- COMMERCE/ Organizational
- CULTURE/Theatre
- CULTURE/Monument/Marker

Current Functions (Enter categories from instructions.)

- TRADE/Restaurant
- TRADE/Financial Institution
- COMMERCE/Domestic
- DOMESTIC/Single Dwelling
- DOMESTIC/Multiple Dwelling
- GOVERNMENT/City Hall
- RELIGION/Religious Facility
- FUNERARY/Mortuary
- COMMERCE/Professional
- COMMERCE/Organizational
- CULTURE/Monument/Marker
- CULTURE/Theatre

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late Victorian: Commercial

Late Victorian: Queen Anne Style, Romanesque Revival

Late 19th & Early 20th Century Revival: Italianate Renaissance Revival Style

Late 19th & Early 20th Century Revival: Commercial Style

Late 19th & Early 20th Century Revival: Beaux Arts Classicism Style

Late 19th & Early 20th Century Revival: Venetian Palazzo

Late 19th & Early 20th Century Revival: Sullivanesque

Late 19th & Early 20th Century Revival: Colonial Revival

Late 19th & Early 20th Century Revival: Neoclassical

Late 19th & Early 20th Century Revival: Collegiate Gothic

Late 19th & Early 20th Century Revival: Gothic Revival

Late 19th & Early 20th Century Revival: Georgian Revival

Late 19th & Early 20th Century Revival

Modern Movement: Moderne Style

Modern Movement: Art Deco Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, limestone, concrete, bronze, cast iron, ceramic tile, terra cotta, brownstone, glass, stucco. Marble, granite

Foundation: brick, concrete

Walls: brick, cut stone, clapboard, granite, aluminum siding

Roofs: asphalt shingles, rubber

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Downtown New Britain Historic District is the City's urban, civic, and commercial core, which developed from the wealth and population generated by a robust industrial economy from the mid-nineteenth through the early twentieth century. It is located between two state highways (Routes 9 and 72) in the southern section of New Britain, an inland city within Hartford County, near the geographic center of Connecticut. Five streets comprise the main corridors of the district, which include West Main Street, its intersection with Main Street around Central Park, Arch Street, Glen Street and Franklin Square/Elm Street. Main and South Main

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Streets provide the eastern border, Columbus Boulevard on the north, Arch Street, Main Street and Washington Street on the west, and Franklin Square to Whiting Street on the South. This approximately 80-acre area, which includes businesses, social and civil services, office buildings, mixed-use and multi-family residences, has 173 resources in total, 135 of which are contributing. There are approximately 6 outbuildings, that seem to serve as garages, two sites (parks), and two objects (statues). Generally high-style, two-four story, commercial, civic, religious, and multi-family residential buildings formed a nexus of social activity and supported the various needs of the city's diverse population range in date of construction from 1860 to 1963. The district features multiple buildings designed by distinguished local architects including William Cadwell, Frederick Teich, Walter Crabtree, and George Zunner, as well as the firms Davis and Brooks and Perry and Bishop. Most of the resources are made of stone, brick, and concrete construction, reflecting late nineteenth to mid- twentieth century styles, including Beaux Arts, Romanesque Revival, Gothic Revival, Sullivanesque, Queen Anne, Italianate, and Art Deco. Two properties are small, urban public parks. It envelops 17 properties that are already listed on the National Register individually or as part of other districts. The Walnut Hill Historic District (listed 1975) abuts the district to the west. The Post Office on West Main, the New Britain Public Library, 31 High Street, the Armory at 10 Grand Street, and two church buildings at 295 Arch Street are included in this district as well. This district envelops the City Hall Monument District (listed 1973) and includes City Hall, the adjacent Old Post Office Building, the adjacent Old New Britain National Bank Building, a Civil War monument, and Central Park.¹ The individually listed properties within the district are the Burritt Hotel (listed 1983), Trinity-on-Main (listed 2007), First Lutheran Church of the Reformation (listed 2010), the Commercial Trust Building (listed 2009), South Congregational Church (listed 1990), and the New Britain High School Campus (listed 2015). While several of the properties have been altered or demolished over the years, contributing buildings maintain their integrity of form and the resources in the district continue to convey evidence of a prosperous, early-mid-twentieth century commercial and civic center.

Narrative Description

Downtown New Britain is a dense, urban center of predominantly high-style, low-rise, early twentieth century commercial and civic buildings, adjacent to Routes 9 and 72, two major transportation arteries. The northernmost street of this district is Columbus Boulevard. A major bus station lies just outside this border, beyond which is a large strip mall. The district then proceeds southwest up West Main Street and south along Main Street where it branches out down to three arteries: Arch, Glen, and Elm, that extend southwest toward Franklin Square Park, where they intersect with Whiting Street. Most of buildings are set close to the street, situated along sidewalk-lined streets. However, around Franklin Square and along Glen and West Pearl Streets, buildings are free-standing and set further back from the road than on Main, Arch, South Main, and West Main Streets. (Photos 1-7).

¹ Robert D. Yaro, "City Hall-Monument District," National Register of Historic Places Nomination Form, New Britain City Plan Commission, Hartford County, Connecticut (February 28, 1973), 1.

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The majority of the streetscapes contain two to three-part, mixed-use, two to five-story commercial blocks with similar massing.² Glen Street and its smaller side streets feature several apartment buildings and multi-family units in styles typical of large cities in the early twentieth century, particularly Colonial Revival and Queen Anne stacked duplexes. All of the streets in the district provide examples of commercial, religious, and residential architectural styles typical of the early twentieth century including High Gothic, Italianate, Beaux-Arts, Art Deco, and Romanesque. The district includes some or all of two existing National Register Districts, as well as some properties already individually listed on the National Register. Distinct neighborhoods that have historic associations with specific immigrant populations are largely intact and surround the downtown area, while remnants of formerly nearby industrial complexes are less prevalent. Non-contributing properties have construction dates that either fall outside the period and areas of significance, having replaced older, demolished structures, due to urban renewal, or they are unrelated to the areas of significance or they have been so altered that they no longer reflect their original design and purpose. Key buildings and examples of the primary architectural styles represented in the district are described below.

Examples of various Classic Revival styles typical of prosperous early twentieth century commercial districts also characterize the district. Listed on the National Register of Historic Places in 1983, 67 West Main Street, known as the Burritt Hotel, was built in 1924 in the Georgian Revival style (Photo 7). This building originally functioned as a hotel. Currently, it is a mixed-use, six-story, red brick building with ground-level storefronts and upper level apartments. All elevations of the building consist of red bricks, but the West Main Street façade and the elevation facing Washington Street include a number of architectural elements such as pilasters, festoon-carved panels, a balustrade above the second story and copper cornices and crests above the storefronts.³ The Friendship Service Center of New Britain is located 241 Arch Street and was built in 1910. New Britain's Polish residents originally used the Colonial Revival building as a meeting hall. This three-story brick building on 241 Arch Street has an eight-bay façade. Pilasters with Corinthian capitals at the corners of the building rise to the first floor belt course of blank frieze and flat cornice. The center of the façade contains four sets of Chicago-style windows on each floor, with solid course lintel and precast concrete sills. A Greek Revival style house is also located at 374 Arch Street. In 52 Main Street (Photo 8), one sees an example of the Colonial Revival style with its symmetrical façade, pilasters surrounding the doorway, sidelights, and pediments over the windows and doors.

At the beginning of the twentieth century, elaborately decorated commercial buildings became popular in Downtown New Britain as an opulent expression of the city's prosperity. These buildings include symmetrical facades with large archways, pilasters, and intricate details as well as projecting cornices with decorative dentils.⁴ In addition to the Beaux Arts New Britain Institute/ Public Library (Photo 9), the Russwin Hotel was built in 1885 (Photo 10). This is a five-story, stacked vertical block in the Venetian Palazzo style. It is made of red brick and brownstone. The old Post Office building, built in Italianate style from 1860-1861, and the Old

² The descriptions of the commercial blocks reflect the guidance of Richard Longstreth, *The Buildings of Man Street: A Guide to Commercial Architecture* (Washington, DC: National Trust for Historic Preservation, 1987).

³ Bruce Clouette, "Burrirt Hotel, National Register Nomination Form, New Britain, Hartford County, (July 28, 1983), 4.

⁴ Norman Tyler, Ted Ligibel, Ilene Tyler, *Historic Preservation: An Introduction to Its History, Principles, and Practice* (New York: W.W. Norton & Company): 2009, 74.

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New Britain Nation Bank building, Romanesque Revival, were incorporated into City Hall building in the 1920s. Both exhibit brownstone detailing with pedimented windows. The arched bays of the Bank Building complement the Russwin Hotel building. Across the street in Central Park stands a Civil War monument, built in 1900. The limestone monument was designed in the Beaux Arts style with ionic-style columns; pediments are the main elements of the four-sided sculpture. A bronze winged victory statue sits atop the monument (Photo 11).⁵

A four-story, tan brick building, with storefronts on the first story and apartments on the upper three stories, located at 38 Main Street, represents the Beaux-Arts style as interpreted by local architect William Cadwell. Above the storefronts are three stories of paired one-over-one windows, each topped with a gray, stone lintel. A brick stringcourse separates the third and fourth story windows. Two sets of oriel windows extend along the second and third stories. Decorative brackets and dentils support the cornice (Photo 12). Cadwell also designed a building at 191 Arch Street in the Beaux-Arts style with its brick pilasters, supported by decorative terra-cotta bases, which lead up to elaborate terra-cotta arches surrounding the upper level rounded windows. The façade features a projecting metal cornice supported by decorative brackets ornaments (Photo 13).

The district also contains a range of Cadwell's other design preferences. His signature, three-story, symmetrical, seven-bay building at 59 Arch Street is in the Sullivanesque style. The exterior is comprised orange brick and terra cotta. Cadwell's use of decorative terra cotta tiling on this building is a design feature common to his downtown New Britain buildings. The prominent, bracketed cornice that crown the building contrasts with the rusticated granite lintels and sills contain a center element. The center window on the third floor has a semi-circular arch, wide carved in a classic design, which repeats around the date: 1897. Six pear-shaped pendants form the base of four pilasters, two framing the central and two at the corners. The pilasters are topped with carved Ionic capitals, each with a cartouche in the center (Photo 14).

Buildings with more simple, classical elements include the Neoclassical Post Office at 114 West Main Street and the primarily Italianate Rockwell School at 111 Franklin Square, built in 1867 (Photos 15, 16). Rockwell School is a two-story building includes a gable roof with its long side facing Franklin Square and a neoclassical-inspired projecting gable pavilion with bracketed returns. Brackets continue under the eaves of the building. There is a balanced fenestration pattern with paired windows. The entrance consists of a flat roofed square porch supported by three Tuscan columns at each of its corners and two attached to the building.⁶

Romanesque Revival characterizes some of the district's churches and apartment buildings. *Trinity-on-Main* is located at 69 Main Street and was listed on the National Register of Historic Places in 2007. Built in 1889, this grand Richardsonian Romanesque Revival church designed by Amos P. Cutting has distinct elements such as a 108-foot turreted square tower and capped with a pyramidal roof. A square tower rises over a large arched entrance. Another interesting feature of this building is the checkerboard-like pattern under the eaves. Stained glass windows and a

⁵ Yaro, City Hall-Monument District Nomination.

⁶ Sherrill Foster, "Historic Resources Inventory Building and Structures: 111 Franklin Square," Copy in Local History Room, New Britain Public Library.

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large rounded apse faces Main Street (Photo 17).⁷ *Trinity-on-Main* is made of rough-cut grey granite with load bearing masonry and a tile roof.⁸

The seven-story New Britain National Bank/ Commercial Trust Building at 55 West Main Street is also an example of the Romanesque Revival style with Gothic Revival elements. Originally known as the Commercial Trust Company, the building was constructed in 1927 and listed on the National Register of Historic Places in 2009 (Photo 7). The lower façade is composed of limestone and the upper façade of red bricks. The lower façade consists of four bays, three of which contain large, double-story round-arched windows, separated by pilasters, with the center bay containing a large bronze door. The façade of the upper four stories consists of six bays, each containing a one/one window. The façade also includes a variety of Gothic details, including Gothic Revival arches and windows. It serves as an example of the ambition and prosperity of the 1920s thanks to its expensive materials and ostentatious details. Frequently hidden in the brickwork of the building are the symbols of the Commercial Trust Company, the blacksmith's anvils. These anvils pay tribute to Elihu Burritt (1810-1879), a famous native of New Britain. Burritt was a blacksmith by trade, but gained the unofficial title "The Learned Blacksmith" thanks to his work as a scholar and advocate for peace at the international level.⁹ The upper floors are now apartments, but the interior retains its feeling and association as a bank with its marble floors, high ceiling and teller's counter.

The Italianate style and Victorian (especially Queen Anne) appear quite frequently throughout the district in both its residential and commercial forms. 25 Court Street (Photo 18), built in 1886, was used as storage by a hardware store, but restored to its current condition in the 1980s.¹⁰ This three-story brick building includes a prominent tower, which rises above the roofline, giving it a high Gothic influence. The façade features a bay window on the ground floor as well as a rounded arch entry to the portico. A variety of decorative stringcourses intersect with the windows on the façade. The windows of the second floor are one/one and are surrounded by decorative arches. The roof has projecting eaves in the Italianate style as well. The tower stands above the rest of the building and includes decorative molding and rounded windows. Arch Street also exhibits commercial varieties of Italianate such as that at 73 Arch Street. This two-part, mixed-use commercial block has commercial storefronts on its first floor and apartments on the upper levels. The Italianate features of 73 Arch Street are seen on the upper levels with their red brick façade and include decorative arches around the windows, brick stringcourses, and projecting cornices with decorative brackets (seen in Photo 14 at far left). Further down the street is 380 Arch Street, which exhibits the classic Italianate cornice (Photo 19). Several residences on West Pearl Street and Glen Street including a three-story Victorian apartment building dating from 1925 (9 West Pearl Street) and, near Franklin Square, three multi-story Italianate style apartment buildings dating from 1915, 1920, and 1912 (23 Glen Street, 27 Glen Street, 103 and 105 Glen Street) (Photos 20 and 21). There is evidence of high-style residential Italianate architecture at 83 Whiting Street (Photo 22).

⁷ "Trinity Methodist Episcopal Church," National Register of Historic Places Nomination Form, New Britain, Hartford County, Connecticut (2010).

⁸ Sherrill Foster, "Historic Resources Inventory Building and Structures: 69 Main Street."

⁹ "Commercial Trust Company Nomination," National Register of Historic Places Nomination Form, New Britain, Hartford County, Connecticut (1983): 2-5.

¹⁰ Arlene Palmer, *New Britain* Volume 2.

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William Cadwell designed the First Lutheran Church of the Reformation at 77 Franklin Square in the Late Gothic Revival style in 1903. It has a symmetrical façade with many Gothic details, both in decoration and in structure, most notably square buttressed towers, rising four full stories to a pinnacled top. A sharply gabled central element contains a rose window; flanking are Gothic style windows that have lancet arches are on each face of the towers and on each level with similar paired windows in uppermost element, giving a lighter effect to the whole building (Photo 23).¹¹

Various interpretations of early twentieth century architectural revival styles are seen in large residential architecture such as “The Doris,” 27 Main Street, built in 1930 (Photo 24). This is a three-story, red brick building with five bays. The ground floor is made up of storefronts. The façade on the upper two stories consists of sash windows with soldier course lintels and case concrete sills. The lintels drop down the sides of the windows, which creates labels. Above the third story windows are decorative cement diamonds. In the center is the building’s name. At the top of the building is a simple cement parapet that includes four finials, which creates a castle-like effect. At 35 Glen Street is a uniquely ornate four-story apartment building dating from 1928, known as the Glen Apartments with an Art Deco influenced center. The Glen was designed by Connecticut architect Frederic Teich. The layout of the apartment building is in an L-shape and contains a prominent arched entryway at the vertex of its two sides. The entryway also contains white stonework consisting of medieval style decorations, which ascend through all four stories of the buildings. Near the roof of the building, above the entryway, is a flat stone surface with the title “The Glen” carved into it (Photo 25). Prominent Hartford architect George Zunner designed the “c-shaped” apartment building at 27 Glen Street, known as the Hungerford Apartments (Photo 20).¹²

Located on Bassett Street at the south end of the district, the former New Britain High School, built in 1896 (Photo 26), was designed in Renaissance Revival by Architect William C. Brocklesby. William Cadwell designed a Collegiate Gothic vocational building in 1915 to the South and Max Unkelbach an addition in 1929. The last building, on the East side of campus along South Main Street consists of a 1923 brick structure with a 1939 Art Moderne addition.

The Art Deco and Art Moderne styles, particularly as expressed in the one-part commercial block, are common across the district on Main, West Main, and Arch Street. The smooth and curvilinear designs of 24 Washington Street, built in 1929 and formerly known as the W. L. Hatch Building, reflects the Art Deco style. Although the building is currently vacant, it formerly operated as W. L. Hatch Insurance and Real Estate Company.¹³ This is a two-story building with a three-bayed cement façade. The central bay consists of a recessed, glass paned door, surrounded by a rounded archway. At the top of the arch is a keystone that extends to the sill of a central rectangular window, the top of which is decoratively carved. On either side of the doorway are symmetrical Chicago-style windows with a panel of marble separating the first from

¹¹ Sherrill Foster, “Historic Resources Inventory Building and Structures: 77 Franklin Square.”

¹² Hartford Architecture Conservancy Survey, *Hartford Architecture Volume Three: North and West Neighborhoods*, 1980 (Hartford, CT: Hartford Architecture Conservancy Inc.), 171-202.

¹³ “New Britain Historical Society Looks to Save the W.L. Hatch Building,” *New Britain City Journal* (June, 2013) <http://nbcityjournal.com/archives/7019>

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the second story. On the far sides of the building are thin pilasters that curl at the top. At the bottom of each pilaster is a carved eagle. Adjacent to the pilasters are recessed square columns, each topped with an urn. At the top center of the building is another carved eagle, set inside a square (Photo 27).¹⁴ This building was designed by Thomas Leroy Prosser of the local New Britain firm, Perry and Bishop who decided on the eagle motif to evoke the idea of something that would “hatch” out of an egg.¹⁵ Above the building is a vintage neon sign for the W. L. Hatch Co. Insurance and Real Estate Company. Vintage signs are also seen at 111 West Main Street, home to Connecticut Furs, Inc. This building was built in 1950 and although it has a Modernist concrete façade, its original vintage signs add character (Photo 28).

The two factory buildings located within the district reflect the nineteenth century commercial factory style. The Parker Shirt Factory at 34 Walnut Street, and the former National Wire Mattress Company located at 27-33 Columbus Boulevard. This typical brick pier factory has arched windows in rows and columns. Many of these window openings are now sealed off with brickwork that matches the rest of the factory (Photo 29).¹⁶

Non-contributing buildings include those so altered with modern materials that it is difficult to identify a particular style. Examples of these include 100 Arch Street, 336 Arch Street, built at the end of the period of significance, does not meet the National Register criteria for integrity. Properties built after 1963 (as part of urban renewal efforts) include 47 Main Street, a one-story red brick building and 102 West Main, both dated from 1970, are also non-contributing (Photo 30). 57 Walnut is a Modern-style, three-story stone and crown brick apartment building, built in 1969. Built in 1975 to replace a demolished early twentieth century block, the four-story Modern building at 200 Main Street is also non-contributing (Photo 31). Furthermore, there are buildings that may fall within the period of significance, but are associated with urban renewal plans, rather than being associated with this district’s areas of significance (primarily commercial and civic). The demolition of the buildings located east of Main Street along Central Park in the 1970s, and the subsequent rebuilding of more modern ones, detracts somewhat from the original setting of the downtown center, but this block falls outside the District boundaries.

Contributing buildings maintain the integrity of a prosperous, early-mid-twentieth century commercial and civic center. However, several of the commercial and residential buildings in the district have been partially altered with newer materials or facades. For example, the 1920 Italianate house (380 Arch Street) is a two-story, five-bay building, constructed of brick, with a shallow hip roof lined with brackets (Photo 19). The most prominent feature of the building is a hexagonal tower, which extends out of the right side of the house’s façade. Other than its vinyl windows, this building contains only one major alteration, the addition of an enclosed vinyl sided porch to the building’s façade that could be removed, restoring the historic integrity of the building. The fenestration on the first floor of the free-standing 340 Arch Street has been altered, but the rest of the buildings exhibits all its architectural details including rough window sills and lentils, a detailed frieze beneath the cornice, and symmetrical finials at each corner of the

¹⁴ Sherrill Foster, “Historic Resources Inventory Building and Structures: 24 Washington Street” (Connecticut Historical Commission): 1984.

¹⁵ Thomas Leroy, Prosser, 1898-1987, “A Personal Remembrance,” manuscript in Local History Room, New Britain Public Library, New Britain, CT.

¹⁶ Matthew Roth, “Connecticut: An Inventory of Historic Engineering and Industrial Sites,” Society for Industrial Archaeology, 1981), 73-74; Sherrill Foster, “Historic Resources Inventory Building and Structures: 27-33 Columbus Boulevard”.

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façade’s roofline (Photo 32). In some cases, particularly residential buildings along Glen, Walnut, and West Pearl, architectural ornamentation and other details have been removed or are hidden by vinyl or aluminum siding. However, the original form is intact and maintains characteristics that identify its architectural style. Two examples of new facades are seen at 178 and 222 Main Street (seen in Photo 2). These buildings have both been refaced, yet their historical structures are intact. Still, these and other buildings included within the district maintain the character and setting of the prosperous commercial center of Downtown New Britain.¹⁷ Finally, the City of New Britain is conducting streetscapes improvements to Central Park. All structures and objects are remaining. New landscaping will follow a European Plaza design, which continues the Beaux Arts theme that has historically characterized the space.

All properties in the district are included in the data table below. The address numbers correspond to those on the Assessor’s Map. Some address parcels in the district contain multiple buildings on the lot, some of which may identify as a separate street address in the table.

Address/ Photo #	Architectural Style	Date	Architectural Description	Contributing or Non- Contributing
5-39 Arch Street	Gothic Revival	1927	Two-story, commercial building with a flat roof and parapet. First story is storefronts surrounded by cut, decorative stone. Second story is both cut stone and red brick with windows that are 1/1. “Packard Building.”	Contributing
41 Arch Street (also 10 Walnut St.)	Commercial	c. 1900/ c. 1971 addition	Single-story brick building face, two story brick 1920s. Formerly Arch Street Theater in 1930s/40s. Sold in 1942 as one property. ¹⁸ Commercial addition in back is situated along Walnut Street. These are apartments known as Walnut Apartments. Two buildings connected at some point.	Contributing
59 Arch Street/ Photo 14	Beaux-Arts	1897	Three-story building with seven bays and made of orange brick and terra cotta. There are rusticated granite lintels and sills. The center window on the third floor has a semi-circular arch, wide carved in a classic design. “Vega Hall.” Designed by William Cadwell.	Contributing
67 Arch Street/ Photo 14	Sullivan-esque Commercial	c. 1890	Four-story, three bay brick building. Windows on the façade are recessed with stone lintels and brackets in a shell design. The first story was redone in 1931 in Art Deco style with glazed colored tiles in a geometric pattern. “Goodrich’s Block.” Original designed by Cadwell.	Contributing
73-77 Arch Street	Victorian Commercial with Arts and Crafts Details	1900	Three-story building with three commercial units as well as three apartments. On the ground level the façade consists of three glass storefronts surrounded by bricks. The upper two stories have a brick façade made	Contributing

¹⁷ Todd Jones, *Historic Context and Significance Study of Downtown New Britain: Transportation Infrastructure and Urban Renewal, 1940s-1980s*, HIST 511, CCSU, New Britain, Connecticut, 5.

¹⁸ “father Sells Son Arch ST Theater,” *New Britain Herald* (August 3, 1942).

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			up of three bays. Each bay is made up of two vertical one/one windows. A cement lintel is above each of the windows on the second story, whereas a decorative brick rounded arch is above each of the windows on the third story. The building has a flat roof with a cornice as well as decorative brackets.	
85 Arch Street	Commercial	2009	Three-story red brick, 5-bay Commercial Block. New build, but maintains basic style, material, and massing as previous building.	Non-Contributing
96-98 Arch Street	Commercial	1923	Two-story brick, three-bay building with a flat, built up roof. Flat cornice contains date and name "1923 H. Alex." Soldier brick string course over display windows.	Contributing
100 Arch Street	Modern Commercial	1960	Two-story, seven bay brick building with a flat T&G and rubber roof with long vertical windows.	Non-contributing
105 Arch Street	N/A		Parking lot/ empty land	Non-contributing
139 Arch Street	Commercial	1915	One-story brick and ceramic tile commercial building with load bearing masonry. Flat, built up roof. Three bay façade, each bay separated by brick columns and a soldier brick course over the glass storefronts.	Contributing
140 Arch Street			Parking lot	Non-Contributing
145 Arch Street	Modern Commercial	1920	Severely altered one-story commercial building with a flat roof and very simple cornice. The façade is made of concrete blocks and also shows the concrete foundation. There are three bays in the façade, each containing a large sliding window.	Non-Contributing
150 Arch	N/A		Vacant Lot	Non-Contributing
161 Arch Street	Commercial/ Beaux Arts Commercial	1900	One-story commercial building built for either industrial or commercial use. The façade has five bays and is made up of glass storefronts outlined in white bricks on the far left and right sides. Above the glass appears to be discolored white plasterboard as well as a central stringcourse in red. The building has a flat roof and a parapet.	Contributing
168-174 Arch Street	Beaux Arts/ Neoclassical	1906	Four-story brown brick commercial building with a flat, built up roof. 8 bays. Central element is double doors under round arch with brick quoins.	Contributing
176 Arch Street	Commercial	1906	One-story building with large display windows covering the façade. Top of the	Contributing

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			façade is brown brick.	
184 Arch Street	Commercial	1955	One-story concrete building with hip roof made of T&G and rubber. Two garage doors on the façade with one bay window.	Contributing
191 Arch Street/ Photo 13	Beaux Arts Commercial	1900	Three-story brick and cut stone retail and office building. Flat roof made from T&G and rubber. Elaborate metal cornice. Four brick piers on the façade with terra cotta bases that support a series of four terra cotta arches. Architect: William Cadwell.	Contributing
191 Arch Street	Commercial	c. 1900	Two-story, brick, commercial block with six bays. A symmetrical, stepped-up roofline parapet reaches its height in the building center. Newer windows	Contributing
206-218 Arch Street	Italianate	c. 1870	Four-story, six-bay brick and cut stone apartment and commercial building with a flat roof. Decorative corbels line the roof under the cornice and stone lintels under the windows. Possibly first tenement building on Arch Street.	Contributing
222 Arch Street			Empty lot	Non-contributing
228 Arch Street			Empty lot	Non-contributing
225 Arch Street		1928	Two-story building constructed from a combination of brick and masonry. The façade consists of a brown base as well as brown accents, but is otherwise a cream color. The façade is divided into eight bays. The first story consists of round-arched one/one windows outlined in a brown trim. The second story consists of sliding windows, each crowned with a brown lintel. Between the first and second story windows is a brown stringcourse. The building has a flat roof with a simple cement cornice and central parapet.	Contributing
232-242 Arch Street	Beaux Arts	1916	Four-story, three bay commercial and residential building with a façade of yellow brick with a flat roof of roll asphalt. Second and third stories have Chicago-style windows, while fourth has three narrow windows with semi-circular tops.	Contributing
241 Arch Street	Colonial Revival/ Adamesque	1925	Three-story brick building with load bearing masonry and a flat, built up roof. Eight bay façade. The corners of the building have	Contributing

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			pilasters with Corinthian capitals that rise to the first floor belt course of blank frieze and flat cornice. The center of the façade contains four sets of Chicago-style windows on each floor, with soldier course lintel and precast concrete sills.	
250 Arch Street	Commercial	1910	One and a half story brick commercial building. Gable roof with asphalt shingles. Façade has no windows, just a double door on façade and sides. Heavily altered	Non-contributing
266-270 Arch Street	Beaux Arts	1911	Two-story brick factory and store building with a flat built up roof. At the top in gable-like part is "19Bennett11". First story is store front with large glass pane windows currently boarded up.	Contributing
266 Arch Street	No style	unknown	Shed	Non-contributing
282 Arch Street	Italianate	1920 (front edition more recent)	Two-story building with storefront addition. Off the back is an addition with aluminum siding and hip roof with asphalt shingles. Cupola at top of house.	Contributing
282 Arch Street	No Style	1900	Two-story, two-family, gabled roof house.	Contributing
295 Arch Street	Gothic Revival	1890	Brick Gothic Revival St. John's Lutheran Church with two symmetrical, spired, towers.	Contributing (listed on National Register of Historic Places as part of a district in 1975)
295 Arch Street	Gothic Revival	1890	This two-story, rectangular, symmetrical, Medieval Gothic Revival church with crenellated roofline is part of St. John's Lutheran Church.	Contributing (listed on National Register of Historic Places as part of a district in 1975)
296 Arch Street	No style	1940	1-story Commercial Building	Non-contributing
336 Arch Street	Modern Commercial	1962	Two-story commercial building with a gabled roof with asphalt shingles. It is constructed from brick and vinyl siding.	Non-contributing (does not meet NR criteria for listing)
345 Arch Street	Victorian Commercial	1889	3-story commercial building with 4-bay façade Rough cut Brownstone lintels and sills. Decorative cornice.	Contributing
340-348 Arch Street	Commercial	1925	Three-story commercial, brick building with a hip roof. Windows on the second and third	Contributing

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(340 Arch Street on map)			stories are 2 over 2.	
340 Arch Street/ Photo 32	Beaux Arts	1911	Four-story, six bay façade brick commercial and residential apartment building with pressed tin cornice. Arched decorative elements above the second story windows and four arched center windows on the fourth story. Above the top floor windows is the name C. Cianci 1911.	Contributing
368 Arch Street	Italianate	1920	Three-story, three-family residence. Vinyl siding with a flat roof with made of T & G rubber. All windows are 2 over 2. Decorative brackets under the cornice.	Contributing
374 Arch Street	Greek Revival	1900	Two-story, three-family residential home. Vinyl sided with gable roof with asphalt shingles. Door off-center to the right with small gabled roof overhang over the door. Windows are 2 over 2.	Contributing
380 Arch Street / Photo 19	Italianate	1856	Two-story brick commercial and residential building. Hip roof with asphalt shingles. Bay window on one corner and all windows have sandstone lintels. Decorative brackets beneath the cornice.	Contributing
406-410 Arch Street	Commercial	c. 1910	Four-story, yellow and red tapestry brick commercial building. Brick and cut brownstone with a flat, built up roof. Brownstone sills on the windows and upper story windows have yellow brick window caps in segmental arches.	Contributing
414 Arch Street	N/A		Empty Lot	Non-Contributing
50 Bassett/ 161 Main/ Photo 26	Renaissance/Classical Revival, Collegiate Gothic, Art Moderne	1896, 1915, 1923, 1929	Three-story brick, 2- building complex. The campus consists of two buildings. Building 1 is located on the west side, along Bassett Street, and consists of three attached and interconnected structures: an 1896 Italian Renaissance Public High School at the north (Architect: William C. Brocklesby) and a 1915 Collegiate Gothic Vocational High School at the south (Architect: William C. Cadwell). A third structure was then built in 1929 in the Collegiate Gothic style to create a single interconnected and unified high school (Architect: Max Unkelbach). Building 2 is located on the east side of the campus, along South Main Street. Linear in form, it consists of a 1923 brick structure with a 1939 Art Moderne addition (Architect: Warren S. Holmes Company).	Contributing (Listed on the National Register of Historic Places in March 2015)
27-33 Columbus	Industrial	c. 1890	Five-story typical brick pier factory with arched (segmental) windows in rows and	Contributing

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Bldg./ 59 High/ Photo 29			columns. Many of these openings now bricked up. Brick has some rubbed or softened edges at the windows. Several additions contrasted off south elevation.	
27 Columbus Blvd	No style	unkno wn	Quonset hut style facility	Non- contributing
53 Columbus Blvd	Modern Commercial Industrial	1975	Two-story brick commercial clock attached to 300 and 302 Main Street.	Non- Contributing
25 Court Street/ Photo 18	High Victorian	1886	Two-story brick building with four-story tower in the center, with the entrance under arched and buttressed base of tower on the ground floor. The basic roof is mansard slate, with coved, bracketed cornice. Known as the Frederick Platt House.	Contributing
33 Court Street/ Photo 18	Second Empire	1883	Two-story, three-bay façade with a three-story bay window on one side. Gabled hoods over the dormers and brackets under the mansard roof. Windows are 1/1.	Contributing
35 Court Street	Art Deco Commercial	1934	Two-story, three-bay white brick building with 4 pilasters on the façade. Windows have cement sills and there is a pressed tin cornice.	Contributing
40 Court Street	Modern Commercial Style	1941	Three-story building with a metal and brick fence leading to the façade. It has a pilaster façade with entablature above the door and a flower or shell element. This brick stone building has sash windows, and on the second and third row of windows has molding and sills. The roof is a built up flat roof. The style of this building is similar to the building on the right.	Contributing
40 Court Street	N/A		Open carport/ shelter	Non- contributing
40 Court Street	N/A		Outbuilding	Non- contributing
41 Court Street	N/A		Open carport/ shelter	Non- contributing
50 Court Street	N/A		Parking Lot	Non- contributing
3 Franklin Square	Victorian Commercial	c. 1900	Two-story, three-bay, red brick building. Metal awning and glass storefronts on first floor. 4/4 windows on second story with stone masonry hoods. Decorative cornice, parapet, and flat roof.	Contributing
7 Franklin Square	Beaux Arts/ Sullivanesque	before 1895	Two-story building, red stucco (previously light beige brick). Large picture vinyl windows with grilles between glass and two separate entrances at street level. Cornices near roof and between first and second stories. Seven windows on second story with rough granite sills; vinyl windows with grills	Contributing

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			between glass; window hoods with terra cotta half circle of foliate design, keystone, and impost block.	
19 Franklin Square	Modern (sections facing Glen St.); Postmodern (sections facing Franklin Square)	1962	Three-story YWCA building in the center, with two-story sections on either side. Set back from the road, the large massing, red brick, glass, and concrete block results from connecting existing buildings and new additions in 1964, 1980, and 2012. The main entrance was created during the most recent renovation; a long, flat portico covers the glass doors and windows and a large postmodern projection of mostly glass hovers over the entrance. Red brick of the older sections is visible to the right and behind the main façade.	Non-Contributing
45 Franklin Square	Italianate	1861	Two-story, three-bay residence. Clapboard siding on most of the building, except the first floor of the façade, which is light beige brick beneath the front porch roof. Two front entrances, one enclosed under a portico with a Classical Revival-style pediment. Pronounced dentil molding below eaves.	Contributing
45 Franklin Square	No style		Garage with two stories and two bays. C. 2000	Non-Contributing
53 Franklin Square (owned by 77 Franklin property)	No Style	1920	One-story brick church with a symmetrical five bay façade with a low-pitched, gabled roof. Facade altered.	Contributing
77 Franklin Square/ Photo 23	Gothic Revival	1903	Granite church (First Lutheran Church of the Reformation) with a symmetrical façade and a sharply gabled central element contains a rose window; flanking are square buttressed (and spired until 1925) towers, rising four full stories to a pinnacled top. Gothic style windows that have lancet arches are on each face of the towers and on each level with similar paired windows in uppermost element. Two additional outbuildings constructed in 1930 and 1955. Architect: William Cadwell. Walter Crabtree did alterations.	Contributing (Individually listed on the National Register of Historic Places)
78 Franklin Square	Modern	1961	Simple, symmetrical, two-story, brick block with flat roof. Built as a Salvation Army Headquarters. Architect: Newton L. Lockwood (Plainville).	Contributing
78 Franklin Square	Modern	1961	Simple, symmetrical, two-story, brick block with flat roof. Built as Salvation Army Dormitory for homeless.	Contributing
78 Franklin Square	Modern	1970	Single-story brick commercial block with gabled roof.	Non-Contributing
98 Franklin	Gothic Revival	1890	Brownstone church known as St. Peters	Contributing

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Square			German Catholic Church. 3 buildings. Architect: Michael O' Donohue.	
98 Franklin Square	Gothic Tudor Revival	1907	Rectory. Two-and a half story brick, asymmetrical religious building with gabled roof.	Contributing
98 Franklin Square	Colonial Revival	1890	Chapel/ Convent. Clapboard, asymmetrical, 2-story building with five pilasters dividing four bays of one-over-one windows. Gabled roof. Multiple additions at back. Renovated in 1937 by the Church.	Contributing
98 Franklin Square	No style	unkno wn	Brick Garage	Contributing
87-99 Franklin Square / Photo 33	Neoclassical	1890/ 1930	Brick church (St. Matthew's Lutheran Church) displays an asymmetrical façade with a rectangular tower and steeple at its center. A stained glass palladian window sits atop 5 stained glass windows, beneath a gabled roofline. Window on façade of tower contains semicircle top. A 1930 addition on the south side is a rectangular, two-story, 5-bay building with a flat roof, flat roof and decorative cornice. Most windows on church are sash, 6/6. Architect: William Cadwell.	Contributing
105 Franklin Square	Franklin Square Park	c. 1900	Triangular shape, walkway path, benches and trees. Restored in 2000.	Contributing
105 Franklin Square Park	Classic Revival	1916	The Elihu Burritt Memorial is a marble sculpture, 14' by 6' by 3.75', of a female figure representing Peace. Robert Aitkin sculpted and Architect Harold Van Buren Magonigle designed the base and surrounding terrace. Restored in 2000.	Contributing
110 Franklin Square	Italianate	1880	Two-story, free-standing house with porch, set back from the road. There is a one-story brick addition to the South elevation.	Contributing
111 Franklin Square Photo 16	Italianate	1867	Two-story brick building with Brownstone trim known as Rockwell School with gabled roof, with its long side facing Franklin Square. Gabled projecting pavilion with bracketed returns. Brackets continue under eaves of building. Balanced fenestration pattern with paired windows. Second floor windows contain semicircular tops with fixed glass with large arched sunk panel. First floor windows are sash, 1/1, with six paned tops. Entrance contains a flat roof square porch supported by 3 Tuscan columns at each of its corners and two attached to the building.	Contributing
23 Glen Street/ Photo 20	No Style	1909	Three-story brick "Perfect 6" apartments. Paired bays divided by center entrance, facade has 1/1 windows. Architect: Possibly George Zunner.	Contributing

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27-31 Glen Street/ Photo 21	Neo-Tudor	1924	Three-story uniquely shaped brick building containing a decorative parapet with half circle elements in center. Contains numerous 1/1 windows. New Britain-born Architect: George Zunner	Contributing
35 Glen Street / Photo 25	Art Deco	1926	Four-story unique brick, L shaped building with a prominent entrance that contains stone quoins. 1/1 Windows. Ornate decorations are above the central entranceway. Architect: Frederick Teich	Contributing
61-63 Glen Street	Stick-Style	c. 1869	Barn-like meeting hall with clapboards. Contains one 1/1 window above entranceway. Known as "Turner Hall" or "Turn Halle." Moved in 1911 from Arch Street. Brick addition added to facade at later date.	Contributing
94 Glen Street	Queen Anne	c. 1885	Three-story house with clapboard siding, gabled roof, and "candle snuffer" top on octagonal tower to right of porch. First and second floor porches are both open. All windows are sash, 1/1. House is similar in style to the adjacent property, both of which may have been moved to the street after Glen Street's opening in 1884.	Contributing
94 Glen Street	No style		Garage	Non-contributing
95 Glen Street	No style		Empty lot	Non-contributing
97 Glen Street	No Style		Empty lot	Non-contributing
98 Glen Street	Queen Anne	c. 1885	Three-story house with clapboard siding, an asymmetrical façade, and a large over sailing gable with paired windows in it. Two story open porch on left side of house contains spindles at its top as well as turned posts. Bell case parapet and roofline divides first and second floor porches with cutouts filled with spindles in center of side and front. Lower porch has modern railings.	Contributing
103 & 105 Glen Street	Italianate	1912	Four-story brick building with arched lintels over all windows. Façade is undulating, shallow bay windows and recessed center with entrance. All three porches have been removed, leaving heavy scarring. Façade has brick quoins.	Contributing
115 Glen Street	Colonial Revival/Queen Anne	1903	Two-story, three-bay brick house, all windows are segmental arched with brownstone sills. Hip dormers break roof, one on front, two on sides. Dormers have a tile type siding in gunmetal color.	Contributing
116 Glen Street	No Style	c. 1895/ 1900	Two-story house with clapboard siding and gabled roof. Windows on gable ends are symmetrical. All windows on house are 1/1.	Contributing

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			This home was most likely converted from a barn into a two family house at some point in the early twentieth century. Gabled 2 nd building on property.	
119 Glen Street	Colonial Revival	1906	Two-story, three-bay, brick façade with full row of 1/1 windows across gable line. All have two row header arched brick lintels. Shingles have been removed from gable.	Contributing
123 & 125 Glen Street	No Style	1906	Three-story brick building. Wide boxed overhangs with brackets and shallow full height bay window. First floor has a porch, but second and third floor porches have been removed. Roofline likely altered.	Contributing
129 & 131 Glen Street	Queen Anne/ Colonial Revival	1906	Two-story brick building, gabled roof to street, with two story porches. First floor porch is full, second floor porch is half of the façade, arched rub brick over all windows.	Contributing
132 Glen Street	Commercial	1915	Two-story, 12-bay commercial block. Clinker brick design in two bays.	Contributing
133 & 135 Glen Street	Colonial Revival	1908	Two-story, 4-family vernacular brick building. Arch lintels over 1/1 sash windows. First floor has a full porch and a large brick bay window.	Contributing
139 Glen Street	Triple Decker/Queen Anne	1906	Two-story brick building, with a large wide gable. Shallow arches over all windows, full porch on first floor, half width on second floor. Third floor porch has been removed, several types of brick visible on façade, upper façade contains various scars.	Contributing
145 Glen Street	Colonial Revival	1926	Three-story Dutch Colonial w/ dormers. Building with an asymmetrical façade, porches have been removed. Brick on lower 2 floors, and building has shingles in gambrel gable. Top of gable has a half window.	Contributing
145 Glen Street	N/A		Concrete block garage.	Non-contributing
149 Glen Street	Colonial Revival Stacked Duplex	1890	Three-story, three-family building, with asphalt shingles and a gambrel roof. The first floor porch spreads across the façade, the second floor porch goes half way, and the third floor porch is open. Aluminum siding.	Contributing
10 Grand Street. 285 Arch St	Romanesque Revival	1886	Old New Britain Armory. Symmetrical, red brick with central rectangular tower. Architect: Robert W. Hill (Waterbury).	Contributing (Already listed on the National Register of Historic Places)
8 High Street/ Photo 9	Beaux Arts Classical	1900 1931	New Britain Public Library. Addition of Children's Library in 1931. Architect for 2 buildings: Davis and Brooks. Kaestle and	Contributing, (Already listed on the

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			Boos designed the connector about 1975.	National Register of Historic Places)
8 High St	Modern	1957	Two-story white brick block	Non-contributing
31 High Street	Italianate	1855	Classic two-story Italianate single-family home	Contributing Already listed on the National Register of Historic Places)
43-57 High Street	Neo-Tudor and Modern	1920	Original is Neo-Tudor-style "Perfect Six" Apartment Building known as "Hagearty House." Modern addition, probably post World War II.	Contributing
2-26 Main Street	Commercial	1909	Two-story, seven-bay, red brick commercial building. Metal awning covering glass storefronts. Pressed metal cornice has wide blank frieze, simple molding, and wide overhang. Four one-over-one windows in each bay on second story. Lintels fit under cornice. Granite sills. Parapet above cornice has dog-tooth brick resembling dentils; cement cap. Architect: William Cadwell.	Contributing
23-39 Main Street/ Photo 24	Commercial with Gothic Revival	1930	Three-story red brick building with stores at street level. Five bays. Decorative brickwork. Metal awning covering storefronts. Sash windows in pairs and singly in organized groups across façade on second and third stories. Windows have soldier course lintels and case concrete sills. Lintels drop down sides of window, creating Tudor "labels". Ends of lintels have decoration of white concrete squares and flange elements. Square notches on parapet on ends of each bay. Diamond shapes centered in each bay in cornice; middle bay has an oval instead and reads "The Doris".	Contributing
38-48 Main Street/ Photo 12	Commercial/ Apartment Style	1910	Four-story, tan brick mixed-use building, with storefronts on the first story and apartments on the upper three stories. Above the storefronts are three stories of paired 1/1 windows, each topped with a gray lintel. Dividing the windows are brick pilasters leading up to a brick stringcourse separating the third and fourth story windows. On either side of the building are two sets of oriel windows on the second and third floors. At the top of the building is a cream colored cornice supported by decorative brackets and dentils. Architect: William Cadwell.	Contributing

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47 Main Street	Commercial	1971	One-story red brick commercial building. Metal mansard-style roof/parapet overhangs sidewalk, creating a covered entry. Four bays, each with large windows and/or doors.	Non-contributing
52-54 Main Street/ Photo 8	Colonial Revival Commercial	1910	Two-story brick building with a symmetrical façade, pilasters surrounding the doorway, sidelights and pediments over the windows and doors. "Porter and Dyson Building."	Contributing
69 Main Street/ Photo 17	Richardsonian Romanesque	1889-1891	Typical Richardsonian Romanesque style, granite church of the late 19 th century. Stained glass, arched windows. Huge round apse end faces Main Street. A square tower rises over a large arched entrance to a pyramidal roof with four small turrets. To the south of the tower is a two story octagonal projection with windows in a two-story arcade motif. To the north of the tower is a much wider semicircular bay with windows paired in vertical bays. Many interesting architectural details, such as the use of contrasting colored stones to make a checkerboard row just under the eaves. Formerly the Trinity Methodist Church and now known as "Trinity-on-Main." Architect: A.P. Cutting.	Contributing (Individually listed on the National Register of Historic Places)
90 Main Street	Gothic Revival Victorian Revival	1865 1889 1964 (NC)	The nave and side aisled brownstone South Congregational Church (aka First Baptist Church) , with tower to right side of entry. Side doors have own steeply gabled roof. Transept entries have own shorter pointed tower. Towers are buttressed. Gothic style entrance has attached columns, floriated capitals. Gothic detailing used throughout. The Victorian Revival Parish House has steep, gabled roof, pointed arches, and other medieval details that echo the church's detailing. Architect: George F. Mecham with Hammatt Billings.	Contributing (Individually listed on the National Register of Historic Places)
116-118 Main Street	Beaux Arts	1870	Four-story building pink molding. The siding of the building is yellow and red brick on the first floor, and then three stories of white brick. It has a pink, round façade entrance, and to the left and the right of the façade are red pilasters. Rusticated bricks placed evenly across sides. It has two arches to the left of the main facade. On the second floor above the main facade are the words "Hole in the Wall Theater." The thirds and fourth floors are built of white bricks. Facade refaced over two former storefronts in 2006.	Contributing
132-136 Main Street	Beaux Arts	1903	Five-story yellow brick, limestone, and terra cotta building with five rows of pane windows. On the first story on the right hand side of the building is a plaque about the	Contributing

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			historical significance of the building The top window has segmental arch of blacks and carved keystones of terra cotta. A heavily adorned cornice on the upper part of the building with minimal brackets and parapet above that carries the name John A. Andrews. Architect: William Cadwell.	
160 Main Street	Sullivaneseque Commercial Style	1900	Five-story commercial yellow brick building with three arch windows on the first story leading to the main façade. On the main entrances to the building are two arch windows. Then it has three rows of six pane windows that are underneath a decorated arch with a keystone. A cornice on the upper part of the building with minimal brackets and parapet above that carries the building name Sovereigns Trading Co. John A. Andrews. Architect: William Cadwell.	Contributing
162 Main Street	Arts and Craft/ Classical Commercial Block	1920	Two-story commercial Brick building partially refaced with stucco. This building has two rows of pane windows. The top story has molding and a flat roof.	Contributing
178 Main Street	Beaux Arts Modern	1901	Two-story bank building (TD Bank), with stone molding on the first story. The facade has a green gabled roof above it. When it extends up it is made of white marble with a bank sign centered over the façade. Then a green strip inlaid at the top of the building with more stone between leading to a flat roof. Altered.	Contributing
200 Main Street/ Photo 31	International	1975	4-story concrete office building	Non-contributing
222 Main Street	Commercial	1885	Seven-story building with Brutalist concrete façade added later to the original, brick exterior. First story contains storefronts, but the upper levels of the façade lack any fenestration. Known as “Porter Block.”	Contributing
230 Main Street/ Photo 11	Beaux Arts Monument	1900	Soldiers and Sailors Monument to New Britain Civil War soldiers rests facing the New Britain City Hall at the tip of Central Park. The statue’s material is limestone. The architecture includes Ionic columns and pediments as the main elements of the four-sided structure. The monument is capped with a bronze, winged victory-statue. Designed by Ernest Flagg.	Contributing (Already listed on National Register)
230 Main Street	Park	c. 1850	Triangular green known as “Central Park.” Bricked in spots. Benches at the Soldiers and Sailors Monument.	Contributing (Already listed on National Register)
232 Main	NA		Parking Lot	Non-

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Street				contributing
236-240 Main Street (listed as 242 Main Street on map)	Victorian Commercial	1888	Five-story, three-bay brick building with white polished stone dressings with a flat roof. Two stories of extra wide sash windows, 1/1 above the storefront level. Cornice is divided into three areas by large brackets, each filled with bricks in a basket weave design. Known as "Judd's Block."	Contributing
242-246 Main Street (listed as 242 Main Street on map)	Victorian Commercial	1888	Four-story, three-bay brick building with white polished stone dressings with a flat roof. The slightly recessed windows are paired, sash 1/1 with cast iron dividers decorated in the Eastlake style. Companion to 236-240 Main Street.	Contributing
250 Main Street (aka 32-38 West Main Street)	Art Deco	1942	One-story corner commercial building. Significantly altered upper façade. Known as "Beloin Building." Architect: Walter P. Crabtree.	Contributing
272 Main Street (also known as 11 West Main)	Beaux Arts	1906	Six-story white brick commercial block with quoining, bracketed cornice, egg and dart moldings, and dentillation. Altered ground floor to Art Deco in 1937 with an Art Moderne side entrance. Formerly New Britain National Bank, name later changed to "Gates Building." Architect: Davis and Brooks.	Contributing
283 Main Street	Art Deco Commercial	1925	Two-story, 3-bay marble building with 3 large square windows across second floor. Belt coursing on either side of second floor. "Grant Building." Architect: W.T. Grant, staff architect and it likely resembled other W.T. Grant Company buildings across the country.	Contributing
291 Main Street	Commercial Style	1900	Single-story. Significantly altered façade, but original form is intact (as is the building's original facade beneath).	Contributing
299 Main Street/ 61 Columbus Blvd	Commercial Style	1914	Three-story building built as a meeting hall with a two-bay façade. Windows are Chicago-Style Sash windows. Upper floor windows contained within a half circle arch created with light tan brick. Windows supported with heavy plain lintel. Second story windows contain polished light colored stone lintels and sills. Building contains a parapet atop with light colored stone decoration and cartouche. Façade of building holds a sign that reads "Dakille Studio" added as a renovation.	Contributing
300 Main Street	Beaux Arts	1928	Five-story, six-bay commercial building. The first and second floor windows are of tripartite design all with fixed glass. The second and third floors are separated by wide marble rectangles complete with cornice.	Contributing

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			Windows continue to top floor as the same style. Windows create a string course within it are roundels that contain various renaissance designs. The Frieze is swag with letters L and B for "Leonard Building," which housed Raphael's Department Store.	
302 Main Street	Modern	1974	Two-story brick building added against the side of the Leonard Building.	Non-Contributing
15 Walnut Street	Italianate	1926	Two-story building with a three-bay façade and a white gable roof with architectural brackets. There are six stairs leading to bricked-in front porch with awnings over casement windows (alteration). The second floor windows are unaltered with flat hood over geometric frieze incised into wood. The second story siding is clapboard has pane and segmental windows. Third floor has two pointed arch windows right under the gabled roof.	Contributing
21 Walnut Street	N/A		Parking Lot	Non-Contributing
34 Walnut	Industrial	1884	Brick industrial building. Typical late 19 th century factory, segmental arched lintels, stepped corbel table beneath the roofline. Formerly the "Parker Shirt Factory." Expanded in 1899-1908.	Contributing
40 Walnut	Neoclassical with Tudor Gothic elements	1926	Apartment Building known as "The Georgian." Façade includes three stories of twin windows alternating with a quoined pilaster strip. Molded terrazzo cornice. Richard H. Allen, Builder	Contributing
43 (45, 47) Walnut Street	Perfect 6	1903	Three-story building with bays on each side, characteristic of Perfect 6 style. This building has an iron portico on the facade. This building has a Doric column façade entrance. This building is constructed of stone and brick that surround the windows and sills below. Cut into the granite building is the word "Touraine." This building has a flat roof. Although, the style is different from neighboring building it is, as tall as the other buildings.	Contributing
49 Walnut Street	Neo Tudor	1924-5	Three-story, yellow brick building. The façade has pilasters and entablature above the door. On the entablature is the word Prospect, which above that has a square with two diagonal lines. The triple set of windows forming an outline of a gothic gable with a pinnacle on top. Each of the pane windows has sills. The top story has crenelated parapet with a flat roof. Known as "Prospect House."	Contributing
10 Washington	Art Moderne	c. 1920	One-story. "Miss Washington Diner"	Contributing

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St. (1 st building)				
10 Washington St. (2 nd building)	Modern Commercial	1970	One-story building divided into multiple bays by stainless steel piers, which support and bracket a wide overhand. The building sits on a narrow blond brick foundation base with aluminum siding.	Non-contributing
24 Washington St. / Photo 27	Art Deco	1929	Two-story formal building with a round arched center with a recessed glass pane door. An enlarged keystone above that extends to form a sill of a wide window. Recessed square columns ascend to the top cap of the building with large urn recessed into corner. This is accented by a pilaster, which ascends and curls. Windows echo Chicago style. Window design is repeated all around. Known as the "Hatch Building." Architect: Perry and Bishop.	Contributing
30 Washington St./ Photo 35	Beaux Arts/Neoclassical	1911	Two-story building with a symmetrical façade with unusual use of textured brick. First floor windows have semicircular tops. Second floor windows are casement with medium sized panes. Round arch windows continue on all elevations. The cornice extends forward to create a large pedimented portico. The building is brick with cement sills and keystone. Elks Club. Architect: Walter Crabtree.	Contributing
3 Webster Street	Colonial Revival Stacked Duplex	c. 1900	Two-story asymmetrical 2-family home with gabled roof.	Contributing
7 Webster Street	No style	1870	Two-story asymmetrical 2-family home with gabled roof. Significantly altered.	Non-Contributing
11 Webster Street	No style	1900	1.5-story asymmetrical residential home with gabled roof. Significantly altered.	Non-contributing
17 Webster Street	No style	1988	Three-story, four family house.	Non-Contributing
19 Webster Street	Italianate	1860	Three-story, two family house, with blue vinyl siding and possible additions on the back.	Contributing
27 West Main Street (Building #1)	Venetian Palazzo	1882	Five-story red brick building with a 5-bay arcade of Portland brownstone on the lower two floors. There is a carved main iron balcony and a large hip style roof of red pantiles. Originally Russwin Hotel, currently City Hall of New Britain. Architect: Joseph Morrill Wells of Mckim, Mead, and White, Remodeled by Kaestle Boos Associates.	Contributing (Already on the National Register of Historic Places)

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27 West Main Street (Building #2)/ Photo 10	Renaissance Revival	1871	Old Post Office – three story building with brownstone quoins set against a smooth, light masonry facing. Second floor window frames are pedimented, and third floor frames have segmentally arched projecting heads. The cornice has both dentils and modillions.	Contributing (Already on the National Register of Historic Places)
27 West Main Street (Building #3)	Romanesque	1860	Two-story red brick with brownstone detailing	Contributing (Already on the National Register of Historic Places)
51-55 West Main Street/ Photo 7	Romanesque Revival/ Neo-Italian Palazzo	1927	Seven-story building of limestone on the lower façade and red brick on the upper façade. The lower façade consists of four bays, three of which contain large, double-story round-arched windows, separated by pilasters, with the center bay containing a large bronze door. The façade of the upper four stories consists of six bays, each containing a 1/1 window. Known as Commercial Trust Company Building and now “Anvil Building.” Architect: Hopkins and Dentz.	Contributing (Already on the National Register of Historic Places)
54 West Main Street	Art Deco	1927	One-story building with a façade that appears concrete, with three <i>bas relief</i> elements indented above the black glass permanent false gable. The center design is of a vintage style sailing shape.	Contributing
62-64 West Main Street (listed as 54 West Main Street on map)	Art Deco	1926	Two-story building. The balanced façade’s center entrance has the building’s name, and large windows between string and belt courses, separated by fluted pilaster elements. Known as “Kloiber Building.”	Contributing
66 West Main Street	Victorian Commercial	1871	Five-story, four-bay brick commercial building with a Romanesque feeling. Windows are 1/1 sash and have arched back lintels with brownstone rough-cut keystone and end elements. Under the windows are 3 rows of terra cotta decorated tiles, with sunflowers at the 4 th level. Corbelled cornice. Formerly known as “Koladny Brothers.” Architect: Curtis L. Whaples	Contributing
67 West Main Street	Georgian Revival	1924	Six-story brick building. The façade features 4 large pilasters and windows are rectangular and 8/2. There are raised brick quoins on the corners of the building. The decorative features are all carved concrete. Known as “Burritt Hotel.” Architect: H.L. Stevens and Company.	Contributing (Already on the National Register of Historic Places)
70 West	Art Moderne	1924	Three-story, two-part commercial block with	Contributing

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Main Street			four large quoined arches. Replaced McEnroe's Block.	
75 West Main Street/	Art Moderne	1924	Three-story, two-part brick commercial building with 4- main arches framing 2-story high windows with steel muntins separating quoining on upper floors. Known as the "Professional Building. "	Contributing
87-99 West Main Street	Neoclassical	1925	Classical-influenced commercial 3-story building, built in mid-1920s by Louis Raphael for storefronts and office space on second and 3 rd floors. Known as the "Raphael Building" and "99 West Main Street."	Contributing
94 West Main Street	Art Deco	1956	Two-story, concrete building with large rectangular windows on each side of the more elaborate entryway. Originally New Britain Federal Savings and Loan.	Contributing
102 West Main Street/ Photo 30	Modern	1970	Two-story brick commercial block.	Non-contributing
103-105 West Main (Part of 87 West Main)	Art Deco	1930	Single-story commercial block. Recently restored Art Deco Storefront.	Contributing
111-117 West Main St. / Photo 28	Modern	1950	One-story building with an upper tiled concrete façade with store glass storefronts at the bottom. Original signage.	Contributing
114 West Main Street/ Photo 15	Neoclassical	1910	Symmetrical 3-story, 7-bay limestone post office building with granite staircase and classic six ionic columns and a hand-carved eagle statue (U.S. Post Office).	Contributing (Already on the National Register of Historic Places as part of a district)
119 West Main Street	Gothic Revival	1908	First Baptist Church of brick and masonry with gabled roof and simple tower form.	Contributing
9 West Pearl Street	Italianate	1902	Three-story red brick apartment building with an asymmetrical façade and a three-sided bay window, which ascends to the top of the building. Has a shallow hip roof, sash windows 1/1.	Contributing
13 West Pearl	N/A		Parking lot	Non-Contributing
14-16 West Pearl Street	Queen Anne	1896	Three-story brick building with a gable roof. The first story has five pane windows and small gabled roof porch entrance. On the second floor is another row of five single-pane windows. The third floor has one pane window with vinyl siding.	Contributing
18 West Pearl Street	Queen Anne	1880	Two and half story, brick building. The first and second story has three one pane windows. The third floor has two four by	Contributing

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			four sash windows and a gabled roof.	
19 West Pearl Street	Queen Anne	1895	Two-story, 3-family asymmetrical façade. Vestiges of mansard roof with patterned slate, but this is possibly an addition. Gable forward extension with first floor bay window.	Contributing
22 West Pearl Street	Italianate	c. 1860	Two-story white building with a three bay façade. The first floor has two 9/9 sash windows and an open porch. The second floor has three nine by nine windows.	Contributing
23-25 West Pearl Street	Queen Anne	Before 1895	Two-story, 2- family brick, L shaped Stick-Style inspired building with stickwood trusses in the gabled roof. The façade has three bays and the porch has square chamfered pillars.	Contributing
26 West Pearl Street	Queen Anne	1870	Two-story building with a two-bay façade, a gable roof and wrap-around porch. Vinyl-sided.	Contributing
29 West Pearl Street	Italianate	Before 1895	Two-story, three-bay building with flat roof, wide overhang, large paired brackets under eaves with small rectangular windows. Brown/core vinyl siding now covers original siding and decorative brackets. Porch has squared fluted pillars with geometric capitals, brackets, and braces on square roof.	Contributing
32 West Pearl Street	Colonial Revival	1890	Two-story brick multi-family house with brick arches above windows. The first story has an open porch. And on the left side on the first and second story have an enclosed porch.	Contributing
22 Whiting Street	N/A	N/A	Vacant land. Department of Transportation property	Non-Contributing
56 Whiting Street	Italianate	1924	Three-part commercial, free-standing building	Contributing
57 Whiting Street	Beaux Arts	1924	Four-story, brick, L-shaped building. Each of the windows is single-pane style and had a keystone on the center of each window.	Contributing
67 Whiting Street	Italianate	1900	Two-story home with clapboard and double-decker front porch.	Contributing
67 Whiting Street	No Style	c. 1970	Garage	Non-contributing
70 Whiting Street	Italianate	1910	Two-story asymmetrical residential house with side porch	Contributing
75 Whiting Street	Italianate	1900	Two and a half story building with a brick façade and yellow siding on the sides.	Contributing
75 Whiting Street	No style	2000	Garage	Non-contributing
83 Whiting Street/ Photo 22	Italianate	1900	Two-story building with blue vinyl siding. The first floor has an open porch with two rows of single-pane windows and a flat roof.	Contributing

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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.)

- 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

Areas of Significance

(Enter categories from instructions.)

Architecture

Commerce

Community Planning and Development

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Period of Significance

1850-1963

Significant Dates

1850 (establishment of Central Park/town green)

1963 (first urban renewal plans)

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Cadwell, William

Cutting, Amos P.

Davis and Brooks

Perry and Bishop

Teich, Frederick

Zunner, George

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Downtown New Britain Historic District meets National Register Criteria A and C at both the local and state levels for its significance as the historic commercial center of one of Connecticut's most prominent industrial cities and for its concentration of high-style nineteenth through mid-twentieth century commercial and civic architecture that developed in correlation with the city's industrial economy. The period of significance reflects New Britain's era of industrial manufacturing prosperity and the related growth of downtown commercial and civic services, spearheaded by the local industrialists. It extends from 1850 when New Britain became a town and established the Central Park green, to 1963, the date of the first local urban renewal project that resulted in select demolition downtown and a shift in the city's transportation patterns from the urban core to the suburbs. Between these years, businesses, services, retail stores, theaters, local government agencies, office space, and multi-family homes all shared this approximately 80-acre area. Large clusters of immigrants, workers at the local factories, resided outside this main commercial center, and this ethnically diverse population supported a bustling economy, a transportation hub, and a vibrant civic and religious life in the downtown district.

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The district thus also derives local and state significance under Criterion C for its large collection of intact high-style and large-scale architecture of the late nineteenth and early twentieth century as expressed in commercial, religious, and public buildings. Streetscapes of Italianate, Beaux Arts, Romanesque Revival, Colonial Revival, Art Deco, Gothic Revival and Victorian designs characterize the district. Locally and regionally prominent architects and firms such as New Britain's William Cadwell, Hartford's George Zunner, Davis and Brooks, and Perry and Bishop designed and constructed many of the buildings in the district. Despite the effects of urban renewal initiatives in the 1960s, the streets within the district remain highly intact. The district contains a dense cluster of architecturally cohesive commercial buildings that share designs, massing, setting, feeling, and historical association.

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

Criterion A: Commerce, Community Development

Downtown New Britain was a dense hub of commercial, civic and religious activity between the years 1850 and 1963 when the city was one of the most ethnically diverse and prosperous urban centers in Connecticut. During the period of significance, between 50 to 200 businesses and services occupied the stretch of Main Street included in these district boundaries. Arch Street and West Main Street carried similar activity. Factories located just beyond the district shipped goods all over the world, but workers, business owners, and customers came from adjacent and surrounding neighborhoods, as well as the region. Religious centers south of Central Park and around Franklin Square Park also brought people and customers into the downtown.

New Britain's downtown urban development is both distinct and typical for a northeastern industrial city between the mid-nineteenth century through the mid-twentieth century. The state of Connecticut had become a leader in precision industrial manufacturing since the late eighteenth century with Eli Whitney's gun manufacturing system of interchangeable parts. A special resource study by the National Park Service in 1998 concluded that, "The higher skill level and consequent higher earnings of many workers in the precision trades seems to have encouraged the development of more prosperous, stable communities [than in other industries]."¹⁹ The major cities of Hartford, Waterbury, Bridgeport, New London, New Haven and several smaller cities all substantially contributed to Connecticut's industrial prosperity, with the state's mills and factories producing firearms, furniture, textiles clocks, bicycles, ship-building, and tools. However, while Bridgeport and New London evolved from maritime villages, and many other cities from mill villages along the rivers, New Britain is located inland, away from a water source, and is thus somewhat unique in its relatively late and rapid industrial development. Local residents took initiative to begin manufacturing in a swampy area with poor agricultural land, but strategically located along transportation routes, particularly after the arrival of the railroad. The resulting nationally and internationally renowned tools and hardware industry defined the city as

¹⁹ David N. Camp, *History of New Britain with Sketches of Farmington and Berlin, Connecticut: 1640-1889* (New Britain, CT: William B. Thompson & Company, 1889), 89; Tara Gehrig, *Precision Manufacturing in the Connecticut River Valley and Westfield, Massachusetts* (Amherst, MA: University of Massachusetts), 2014; National Park Service, *Connecticut River Valley Special Resource Reconnaissance Study*, (Boston: National Park Service Northeast Region, 1998), 31.

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the state's leader in tool and hardware manufacturing, producing \$25 million of tools and supplies a year.²⁰ By the early twentieth century, it earned the nickname, "Hardware Capitol of the World."

Non-Indian settlement of New Britain began as an Ecclesiastical Society. Originally founded as a separate parish of the First Church of Christ Congregational Church (The Great Swamp Parish) in 1705, by the mid-18th century, the roughly 300- person village of New Britain consisted of several farms and fewer than 40 houses distributed among three main areas about a half mile from what would become the downtown district: Hart Quarter, Stanley Quarter, and East Street. Maps reveal no discernable center, but settlers began building homes along what is now Main Street, presumably as a central location for a Meeting House. Too rocky and swampy for agricultural use, this area of land would eventually become the central business district. The largest barrier for economic development was the lack of waterways for farming, mills, or distribution of goods.

Many of the colony's original families (Hart, Judd, Lee, North, and Stanley) built homes in or near the current downtown district. These families and their descendants would begin to shift the agricultural community to a manufacturing one to become the founders of an industrial city. James North built the community's first blacksmith shop and it served as a destination to fix tools, but also to discuss communal affairs.²¹ Stores from East Street migrated to Main Street, which developed steadily after the 1830s along with thriving tinneries and brass manufacturing enterprises. By 1836, one source reports that the village had over 45 factories employing about 700 of the 1500 inhabitants who belonged to one of three religious congregations: Methodist, Baptist, and Congregational. Early industrialists used horsepower and steam power. There was some water-power, first used by Jesse Hart to polish and sharpen the knives and forks he manufactured. It was known as Piper's Brook that flowed near the current intersection of Main and West Main Streets, turning south on Elm Street. There, a dam and pond reservoir to provide steam power to the first factory and brick structure in the village.²²

North and Judd located their factory just northwest of the downtown district in the early nineteenth century at the intersection of North Stanley and East Main and produced the latches, clasps, and buckles that became New Britain's staples for the next two hundred years.²³ Frederick T. Stanley, Henry E. Russell, and Cornelius Erwin founded what was eventually known as Russell and Erwin Manufacturing in 1835 and Stanley Works in 1843, respectively. The factory was in the downtown district along the south side of Myrtle Street; Route 72 now runs through that location.²⁴ Brothers Phillip and Frank Corbin formed the P. and F. Corbin Company in 1849 to make brass products such as springs and bells. The factory complex (no longer extant) was located at 10 Franklin Square, within the area that now comprises the district, and it provided jobs for hundreds of workers who lived in the area. By the 1860s, the demand for

²⁰ Bruce Fraser, *The Land of Steady Habits: A Brief History of Connecticut* (Hartford, CT: Connecticut Historical Commission, 1988), 41.

²¹ David N. Camp, *History of New Britain with Sketches of Farmington and Berlin, Connecticut: 1640-1889* (New Britain, CT: William B. Thompson & Company, 1889), 52, 55, 69, in Michelle Zajac, *Historic Context and Significance Study of Downtown New Britain: Community Development to 1900*, HIST 511, CCSU, New Britain, Connecticut, 2.

²² John Warner Barber, *Connecticut Historical Collections* (New Haven: BL Hamden, 1836), 74, 82.

²³ New Britain Centennial Committee. *New Britain Centennial: 1871-1971* (New Britain: 1971), in Luke A. Jaljardo, *Historic Context Study for Downtown New Britain: Industry and Commerce during the 19th Century*, HIST 511, CCSU, New Britain, Connecticut, 3.

²⁴ Sanborn Maps, New Britain, CT, July 1884, Sheet 5.

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the production of machined hardware for the Civil War increased. North and Judd, Russell and Erwin, Stanley Works, and P. and F. Corbin expanded and prospered.²⁵

Over the next twenty years, the former farming community's population doubled in population. In 1850, the General Assembly made the industrialized village of New Britain, at 3,029 people, its own town, with a population of over 3,000 people. The petition to the state legislature claimed that most of New Britain's population, by that point, "was engaged in manufacturing pursuits and in the mechanical arts."²⁶ New Britain's maps between 1800 and 1850 consequently illustrate a denser, and more defined, downtown. Several churches, the homes of local businessmen, and a tavern surrounded an unplanned town green (later known as Central Park). By 1857, a fountain at the center of the green effectively converted the town green to a municipal park and serpentine paths connected the fountain and a gazebo at the southern end of the park. At that time, most of the town's commercial buildings were located to the north and east of the green (See Figure 1). Access to transportation helped the fledging manufacturing village continue to grow. Beginning in the mid-nineteenth century, livery services were available for hire and stables were located in Central Park.²⁷ A stagecoach traveled the dirt roads to Hartford at least three times a week for twenty-five cents per passenger.²⁸ Central Park served as public space. Events and activities included military drills, auctions, public whippings, athletic contests, articular a game know as wicket.²⁹

Industries and the local industrialists that created them were instrumental in the growth of New Britain's downtown commercial center. Factories located outside the downtown district fueled the need and development of the downtown civic and commercial district. Stanley (with John Judd) was instrumental in bringing the Providence Fishkill Railroad Company into town. The railroad, a key component of the Industrial Revolution, fueled New Britain's growth and economic success. By 1850, the railroads had linked places like Hartford and New York to nearby Plainville and Bristol. It dramatically improved the town's ability to ship material in and out of the city, providing opportunities for local tradesmen, but also retailers as well.³⁰ For example, Luke Bartlett made his living as a blacksmith at 432 Main Street. Josiah Bartlett was a watchmaker on Main Street.³¹

The factories attracted thousands of workers, many immigrants, via the New York-New Haven-Hartford line of the railroad after 1869, all who lived in houses around this city center. For example, employee Paul Bagdasarian lived on Main Street. His relative, Henry, worked as a clerk for the Corbin Company and he lived just a approximately one mile northwest at 381 West Main Street.³² Other Corbin families lived and worked in the areas known as Franklin Square.³³

²⁵ New Britain Centennial Committee. *New Britain Centennial: 1871-1971*, in Jaljardo, *Historic Context Study*, 3.

²⁶ Patrick Thibodeau, *New Britain, The City of Invention: An Illustrated History* (Chatsworth, CA: Windsor Publications, 1989), 25.

²⁷ Barber, 75; "Map of the town of New Britain, Hartford County, Conn., from original surveys by E.M. Woodford, surveyor." Connecticut Historical Society, cthistoryonline.org, in Caroline Taylor, *Historic Context and Significance Study of Downtown New Britain: Transportation in New Britain until World War II*, HIST 511, CCSU, New Britain, CT, 2.

²⁸ "New Britain – Center of Hardware Industry," *The Connecticut Magazine: An Illustrated Monthly*, Vol. 8 (1903-1904), in Taylor, *Historic Context Study*, 2.

²⁹ Barber, 75.

³⁰ Walter W. Jacob, "The Man Who Turned the Stanley Works Around: The Story of William H. Hart," *The Chronicle of the Early American Industries Association*, 58 No 4 (Dec 2005): 162, in Jaljardo, *Historic Context Study*, 3-4.

³¹ New Britain Directory (New Britain, CT: Press of Adkins Printing Co., 1902), 42, in Jajiliardo, *Historic Context Study*, 6.

³² New Britain Directory, 38, in Jaljardo, *Historic Context Study*, 4-5.

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Even those workers hailing from various ethnic groups who lived and worked outside of this district, traveled to the downtown for their community, religious, government, social, and business needs. Irish immigrants, fleeing the famine, arrived in New Britain as early as the 1840s, but Scotch, Welsh, Canadian, German, and Scandinavian immigrants followed.³⁴ The wealthy industrialists likewise lived close to downtown (up the hill to the west) for the same conveniences as their workers. The proximity of the Stanley Mansion, built in 1859 very close to downtown at 1 Hillside Place (in Walnut Hill District), reflects the importance that the area served as a hub of commerce and industry. Frederick G. Platt, President of New Britain Machine and New Britain Lumber and Coal, built his home at 25 Court Street in 1886. That company had \$24,000 to build a commercial block, which it located on Main Street (known as the Railroad Block).³⁵ Platt could walk to the retailers, hotels, barbers, and a myriad of other businesses that served the industrial producers and workers of New Britain, as could his business partner, Henry P. Strong, who lived next door at 33 Court (Photo 18).³⁶

As the population grew and diversified, New Britain experienced not only marked economic growth, but also great social and civic expansion.³⁷ In 1871, with a population of 9,840, New Britain was incorporated as a city, with the city's major manufacturer Frederick T. Stanley elected as the first mayor. Stanley recognized industry and manufacturing as the main catalyst for developing New Britain from a swamp to a booming economic center. As a result, his government played a very minimal role in the development of the city. Rather, manufacturers often directed municipal improvements, leaving residents with very limited municipal services.³⁸

The population growth encouraged the General Assembly to locate the first Normal School in New Britain in 1849 (now Central Connecticut State University), inspiring more municipal investment in education. In 1853, city leaders established the *New Britain Institute* to promote a series of lectures and establish a library and reading room. In 1850, in an era when families had to pay tuition for schooling, New Britain became the first municipality in Connecticut offer free public education.³⁹ The continuously rising population pushed children into the classrooms of the one-year old State Normal School (located near Downtown in Walnut Hill District). In 1867, Rockwell School was built in Franklin Square (named for the minister of the South Congregational Church and representative of New Britain to the General Assembly). Children attended this school until at least 1925. The State Normal school also used it for overflow classrooms in the 1950s. The city then converted it to a courthouse for several years.⁴⁰ Meanwhile, New Britain High School was the first in the state of Connecticut to establish high school preparation standards.⁴¹ The culmination of these educational improvements came with the construction of a new high school in 1896 south of Franklin Square (50 Bassett Street, Photo

³³ Newport Collaborative Architects, *Citywide Historic Properties Survey* (New Britain, CT: 1996, 22, in Jaljardo, *Historic Context Study*, 5.

³⁴ New Britain Department of Municipal Development and Connecticut Trust for Historic Preservation, *New Britain Connecticut: Historic Preservation Action Plan* (Nashville, TN: Thomason and Associates, 2010), 9 [hereafter, *Historic Preservation Action Plan*].

³⁵ David N. Camp, *History of New Britain*, 1889

³⁶ Bogart, *The Economic History of the United States*, 171, in Jaljardo, *Historic Context Study*, 7; Kenneth Larson, *A Walk Around Walnut Hill, New Britain, CT* (New Britain: Art Press, Inc, 1978), 33.

³⁷ *Historic Preservation Action Plan*, 12.

³⁸ Thibodeau, 19; Camp, 83.

³⁹ *The High School New Britain Connecticut*, 21.

⁴⁰ Robert Storace, "Courthouse for Sale," *New Britain Herald* (February 27, 1977).

⁴¹ David, Camp, *History of New Britain*, (1889), 231; Kenneth A. Larsen, *A Walk Around Walnut Hill: New Britain, CT* (New Britain, CT: The Art Press), 16.; "Old School Becomes Courthouse (March 1953)

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28). It served as the city's high school for nearly seventy years until it closed down in the 1960s, when an even larger facility was constructed three miles south. The building today contains apartments for the elderly and handicapped.⁴²

By 1900, New Britain alone was responsible for one-sixth of the nation's hardware production.⁴³ New Britain emerged as a prominent industrial center despite its location away from a coast or large river.⁴⁴ Instead, trolleys and trains moved people and goods and sustained the community and economy near the city center. Although they appeared in New Britain later than in other cities, horse car railways were a significant development for the city when they were introduced to the streets of downtown in 1886.⁴⁵ Residents of New Britain could be transported to the downtown district for shopping; conversely, those who lived downtown could travel to parks and recreations areas on the outskirts of the city. Irish immigrants Patrick and Peter Dolan owned the New Britain Tramway Company.⁴⁶ The Tramway line had five branches, departing from Central Park in downtown New Britain. In 1892, the Central Railway & Lighting Company converted its lines to electric.⁴⁷ The New Britain Carriage Company constructed a motor powered automobile patented by John D. Humphrey in 1889.⁴⁸ Interurban travel became possible as trolley lines connected New Britain to nearby cities. The first trip from Hartford to New Britain took place on June 4, 1897.⁴⁹ Figures 1-8 illustrate the relationship between these systems and the downtown buildings throughout the downtown during this period.

The area became denser and more defined, with new developments radiating from the town's center.⁵⁰ Many workers lived close to their jobs in Franklin Square, or on Arch, West Pearl, Walnut, and Glen Streets, as well as just south of the central downtown district on Division, Bassett, and Edson Streets. They lived in mixed-use buildings above shops or offices, in apartment buildings, or in multi-family buildings.⁵¹ These workers attracted numerous retailers, service providers, and infrastructure to support them.⁵² Meanwhile, Cornelius B. Erwin and Henry E. Russell, the founders of the Russell and Erwin Manufacturing Company, invested in building several structures along the northern side of Central Park, displacing the residential and religious structures with commercial and civic ones, further defining the downtown. On September 19, 1900, the city dedicated the Sailor's & Soldier's Monument to honor those

⁴² "Ceremony Held at Old High School for Conversion to 126 Apartments," *The New Britain Herald*, June 4, 1977. "New Britain High School," National Register Nomination, 2005.

⁴³ *Historic Preservation Action Plan*, 13.

⁴⁴ Herbert Fowler, *A History of New Britain* (New Britain, CT: New Britain Historical Society, 1960), 8, in Zajac, *Historic Context and Significance Study*, 2.

⁴⁵ "Street Car System has 28th Birthday," *New Britain Herald*, November 6, 1914. New Britain Public Library, Local History Room, trolley file. In Taylor, *Historic Context Study*, 2-4.

⁴⁶ "Personal Mention," *Electric Railway Journal*, Vol. XLIII, No. 25 (January-June 1914), 1421, in Taylor, *Historic Context Study*, 3.

⁴⁷ "43rd Annual Report of the Railroad Commissioners of the State of Connecticut," (Hartford: Case, Lockwood & Brainard Company, 1895), in Taylor, *Historic Context Study*, 3.

⁴⁸ "New Britain News," *The Hartford Courant*, May 24, 1889, in Taylor, *Historic Context Study*, 4.

⁴⁹ "Trolley to New Britain: Experimental Trip Yesterday - Opening Probably Next Week," *The Hartford Courant*, June 5, 1897: 6.

⁵⁰ Works Progress Administration, *Study of Public Facilities* (New Britain, CT: Works Progress Administration, 1938), 14-15, in Zajac, *Historic Context Study*, 6-7.

⁵¹ *New Britain City Directory* (New Haven: Price and Lee, 1955).

⁵² Alexander von Hoffman, *Local Attachments: The Making of An American Urban Neighborhood, 1850 to 1920* (Baltimore: The Johns Hopkins University Press, 1994), 90, in Erin Marchitto, *Historic Context and Significance Study of Downtown New Britain: Industry, Commerce, and Services*, HIST 511, CCSU, New Britain, CT, 3.

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soldiers from New Britain who lost their lives during the Civil War. As New Britain's population grew, the city government began to play a greater role.⁵³

While the Russwin Hotel (named for Russell and Erwin), had served guests to the city since 1885, by the early 1920s, New Britain's business leaders became concerned that the city was losing commercial opportunities to other Connecticut cities with better hotel facilities. The leaders of New Britain's preeminent industrial and mercantile enterprises, together with civic organizations such as the Lions and Rotary clubs formed a corporation to build a large, modern hotel. Built in 1924, the Burrirt Hotel was a community-wide effort to provide New Britain with a first class hotel, perceived as a way to project New Britain as a community of progress.⁵⁴ As the largest and most stylish hotel in the city, it became the center of all of New Britain's social affairs. This included dinners, dances, and other formal events. Its restaurant and coffee shop were frequented by generations of residents, and the New Britain Club had its headquarters in the building as well. The Burrirt (named for New Britain-native and internationally-known diplomat and peace advocate Elihu Burrirt) on West Main Street and The Doris on Main Street accommodated business travelers, since the City took over the Russwin for its City Hall in 1907.⁵⁵

At the dawn of the twentieth century, 28,000 people called New Britain home, and the city's compact business district architecture and activities echoed "Main Streets" of growing industrial cities nationwide. In 1913, one of the city's businesses, the American Hardware Corporation, was the largest employer in the state with 12,000 workers.⁵⁶ Thus, the factories continued to attract both native- and foreign-born workers, mostly hailing from Northern and Eastern Europe (but Italy as well). As evidenced by the numerous churches and services in the downtown, New Britain attracted immigrant workers from southern and northeastern Europe, as well as Latin America. New Britain has sustained a diverse population comprised of relatives and people who share the same ethnic heritage as its nineteenth century immigrants. This multi-generational quality is distinct in New Britain compared to other cities in Connecticut, where specific immigrant populations were prevalent at one time, but later dispersed.

Immigrants and their cultural ties also helped shape the downtown into a thriving cultural center. Swedes and German immigrants both brought their respective brand of the Evangelical Lutheran church to Franklin Square. Swedish immigrants began coming to the city during the 1870s. They were attracted to New Britain because they already had experience working in iron manufacturing in Sweden.⁵⁷ The Swedish community was also centered on its faith. The Swedish Evangelical Lutheran Maria Church located downtown was one of three Swedish churches centered in New Britain in 1881, and it was the most significant of the three. The current structure located in Franklin Square was constructed in 1906 due to the demands created by increasing membership (Photo 24).⁵⁸

⁵³ Thibodeau, *New Britain, The City of Invention*, 19.

⁵⁴ National Register of Historic Places, Burrirt Hotel, New Britain, Hartford County, Connecticut, National Register # 83001257, 4.

⁵⁵ Thibodeau, *New Britain, The City of Invention*, 24.

⁵⁶ Julius H. Milkey and Kenneth R. Tuttle, ed. *New Britain, CT: The Hardware City of the World 1850-1950* (New Britain, CT: Centennial Committee, 1950), 78; Thibodeau, *New Britain, The City of Invention*, 48.

⁵⁷ Helge Nelson, *The Swedes and the Swedish Settlements in North America*, Vol 1. (Lund: Sweden: Gleerup, 1943), 112, in Mapp, *Historical Context Study*, 4.

⁵⁸ *Hartford Times*, October 20, 1951, in Mapp, *Historical Context Study*, 4.

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A group of about thirty young German men who arrived in New Britain for work pushed for the creation of their own church. As more and more Germans came to live in the city, it was apparent that the community indeed needed a place to worship and hold community events. The building at 61-63 Glen Street served as a meeting hall (known as Turner Hall, Photo 33). The city relocated it from 144 Arch Street to 63 Glen in 1911. A few years later, the German community formed a congregation, selected a pastor, and built their church. Each worker in the congregation contributed one day's wages every month to raise funds. Their hard work resulted in the construction of St. Matthew's Evangelical Lutheran Church at 99 Franklin Square in 1887 (Photo 34).⁵⁹ The construction of St. Matthew's brought the community together much more permanently, and the new church offered a variety of programs to build this sense of unity for the German community within New Britain.

Churches like these had a significant impact on the development of the downtown district and provided buildings that remain as defining pieces of the district's architecture. They reflect the diverse community histories found in the downtown district. Immigrants were able to use these churches to build a strong sense of ethnic heritage and make the downtown into a rich, cultural and economic center. Due to the growing population, the South Church society separated from New Britain's original Congregational parish in 1842 and by 1865, the new building required seating for 700. The South Congregational Church and the First Baptist Church formed a partnership in the 1880s to provide support and worship services for New Britain's numerous residents. The South Congregational Church at 90 Main Street hosted numerous ethnic groups until they could establish their own churches. The congregation provided worship and bible study classes in Armenian, Persian (for Assyrian population), and Italian (Figure 2).⁶⁰

Located on South Main Street, Saint Joseph's Catholic Church was constructed in 1896 when the influx of Catholic immigrants, especially the Irish, drove the need for another Catholic parish.⁶¹ When the church was constructed, a building of four classrooms was built adjacent to the church for educational purposes. In 1931, those four classrooms were expanded into a full size school.⁶² The school continues to serve New Britain's Catholic community today. From 1890-1900, the Catholic parish of St. Peter's German Church, located at 98 Franklin Square, was dedicated to serving German, Austrian, and later French Canadian immigrants.⁶³ The Trinity Methodist Church was built in 1889 for 430 members to replace a smaller parish that had been part of New Britain since about 1815.⁶⁴

According to Professor Stanislaus A. Blejwas, New Britain's Polish population numbered 1,168 in 1900. Even today, New Britain is known for the overwhelming presence of a close-knit,

⁵⁹ Carol Burns, "Saint Matthew's Lutheran Church to Celebrate 100th Anniversary," *The New Britain Herald*, December 20, 1986, *St. Matthew's Ev. Lutheran Church History*. The History Committee, Centennial Committee 1950. Local History Room: New Britain Public Library, New Britain, Connecticut, 1-2, in Danielle Johnson, *Historical Context and Significance Standards of Downtown New Britain: Immigration in Regards to Religion in the Community*, HIST 511, CCSU, New Britain, Connecticut, 2; "German Hall," Inventory Sheet, Citywide Historic Properties Survey, 1996; Camp, 352.

⁶⁰ "South Congregational Church," National Register Nomination, July 28, 1989.

⁶¹ "Parish History- St. Joseph's Church." Archdiocese of Hartford Official Website, in Johnson, *Historical Context and Significance*, 4.

⁶² Toni Silano, "Saint Joseph's Church Celebrates 100th Anniversary." *The New Britain Herald*, October 4, 1996, in Johnson, *Historical Context and Significance*, 4.

⁶³ "St. Peter Church, New Britain, 1900," Historic Buildings of Connecticut (<http://historicbuildingsct.com/>), accessed January 7, 2016.

⁶⁴ "150th Anniversary: History of the Methodist Church 1815-1865," 1966.

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culturally-rich Polish community. For nearly a century, the Polish enclave, located just north of, but outside of this downtown district at Broad Street was known as Polonia. By 1910, the city's population reached 43,916, consisting of both native and foreign-born.⁶⁵ In 1930, almost a quarter of New Britain was of Polish ancestry, and today the city remains home to the largest Polish population in Connecticut and one of the largest in the country. Although considered a largely foreign city, by the 1930s, the majority of New Britain residents were actually first-generation American, with 72.4 percent of the population being born within the United States. Of those, 88 percent were less than 37 years of age. The City Social Survey suggests this is because of the immigration restrictions imposed during and after World War I. Some tensions did rise during this time. In 1917, authorities suspected arson for seven downtown fires, including a commercial block at Main and Arch Streets, and the city requested its entire police force and the state militia to "maintain order among foreign-born populations."⁶⁶ New Britain remained the top foreign-born city in Connecticut at the time, with a foreign-born population of 27.6 percent. In addition to English, New Britain's citizens spoke Polish (38.7 percent), Italian (22.5 percent), German/Austrian (ten percent), or another language.⁶⁷

Still, even with the multitude of church steeples across the skyline, dense commercial development to support the communities characterizes the district. Many of the buildings still standing today characterized a vibrant downtown of civic activity, commerce, entertainment, and culture. The scale and scope of the urban services, commerce, and industry in the downtown area from 1900 to 1950 is evident in the New Britain city directory and city maps (see Figures 9 and 10). These included: accounting, attorneys, blacksmiths, doctors, dentists, beauty salons, barber shops, restaurants, offices, clubhouses, taverns, diners, banks, movie theaters, grocery stores, clothing and shoe stores, pharmacies, real estate agencies, jewelry, dry goods, hardware, and appliance stores. These services tied city residents to the downtown.⁶⁸ Department Stores like W.T. Grant (283 Main Street) and Raphael's (300 Main Street, *aka* The Leonard Building) became a primary destination for shoppers in the region. Other upscale retail businesses in the Andrews Building (132 Main Street, Figure 15) offered five levels of display windows in this furniture store. Louis Raphael also owned a then state-of-the art office building on West Main Street (Photo 34). As Alexander Von Hoffman argues in his book, local economic activity forged local attachments.⁶⁹

Advancements in transportation technology continued to fuel traffic and shift the city's development, one based on the proximity of work, home, and services, to a more regional scope. The Corbin Motor Vehicle Company, produced the Corbin Motor Car. Bus systems, including

⁶⁵ Stanislaus A. Blejwas, *A Polish Community in Transition: The Origins and Evolution of Holy Cross Parish, New Britain, Connecticut*. (Chicago: Polish American Historical Association, 1978), 5, in Kendra Mapp, *Historical Context and Significance Study of Downtown New Britain: Immigration and Religion*, HIST 511, CCSU, New Britain, Connecticut, 3.

⁶⁶ Bruce Fraser, "Yankees at War: Social Mobilization on the Connecticut Homefront," 1917-1918 (PhD Dissertation, Columbia University, 1976), 104-138.

⁶⁷ City of New Britain with Cooperation of the Auxiliary Committee to the Emergency Relief Administration Committee Operated as ERA Project No 88-Fa-102 Under the Supervision of Emergency Relief Commission, *Report of City Social Survey—New Britain, Connecticut*, (Hartford, CT: State Office Building, November 1935), 7 as found in Zackary Keegan, "Demographics and Housing in New Britain During the Great Depression," for Local History and Community Development, Central Connecticut State University (December 2007); Seven Incendiary Fire cause \$36,000 loss in New Britain," *Hartford Courant* February 22, 1917).

⁶⁸ New Britain Directory (New Britain: Price & Lee Co, 1950), 985, in Marchitto, *Historic Context Study*, 4.

⁶⁹ Alexander Von Hoffman, *Local Attachments: The Making of an American Urban Neighborhood, 1850-1920*, (Baltimore: Johns Hopkins University Press, 1996), 102.

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the New Britain Hartford Coach Express, began operating in the 1920s.⁷⁰ Peter A. and Rose F. Agostini founded the New Britain Transportation Company. Its central office was located at 681 Arch Street, with a garage at 333 Arch Street. The buses competed with trolleys, advertising a “nickel a ride.”⁷¹ Central Park remained the epicenter of New Britain’s transportation systems. As the number of cars and busses in New Britain increased, the city began paving the roads.⁷² The City discontinued trolley service in 1937, resulting in more traffic congestion in downtown. Traffic lights were installed to try to alleviate the congestion, and lampposts were added to the Main, Arch, Walnut, and Chestnut Street intersection, as well as at Park and Elm Streets and Franklin Square. They even included “walk” signs for pedestrians’ safety.⁷³ The City Council met frequently to make plans for the installation of sewers, the water supply, fire protection, and road and sidewalk work.⁷⁴

The booming hardware manufacturing industry during the 1920s is reflected in another centerpiece of the New Britain Downtown district: The Commercial Trust building, located at 55 West Main Street (seen in Photo 6 to the left of City Hall). The Trust was organized in 1915 as an alternative to the New Britain National Bank, demonstrating increasing demand for banking services due to the city’s growing wealth. The new bank was constructed between 1925 and 1927 at the cost of \$750,000. It followed the tradition of banks and financial institutions erecting dominating structures to symbolize strength and prosperity. The Trust company adopted the blacksmith’s anvil as its symbol and logo to honor of the famous scholar and pacifist Elihu Burritt, New Britain’s most famous native son, who was a blacksmith by trade. The symbol of the anvil is present throughout the building.⁷⁵

While the Commercial Trust Building is a significant example of the economic prosperity of the 1920s, it also reflects the impact of the financial crash of 1929. The crisis of confidence that followed the crash prompted depositors to withdraw large amounts of money from their bank accounts. The situation with Commercial Trust was no different, and the company closed its doors on December 13, 1930 leaving an elaborate lobby made up of high-end marble and interior embellishments essentially unused. Since then, the property has changed hands from the Metropolitan Life Insurance Company to the New Britain National Bank. The New Britain National Bank survived the Great Depression and moved into the building until urban renewal pushed residents, shopping, and banking to the suburbs to increase automobile accessibility.⁷⁶

Through the efforts of the local government leaders, the City applied for and received significant federal aid from New Deal programs like the Works Progress Administration, offering employment opportunities and infrastructure projects. The downtown survived the Great Depression in fairly strong condition with many streets and sidewalks repaved, curbs realigned,

⁷⁰ Taylor, *Historic Context Study*, 4.

⁷¹ Richard P. Spencer, “The History of the New Britain Transportation Company” (February 14, 2013), www.nbt.bz.

⁷² “New Britain Roads in Fine Condition,” *The Hartford Courant*, June 1, 1919, in Taylor, *Historic Context Study*, 4.

⁷³ “Traffic Changes in City Proposed,” *New Britain Herald*, December 17, 1937; “Traffic Control Equipment Here,” *New Britain Herald*, October 29, 1938; “Committee Named to Study Traffic,” *New Britain Herald*, April 28, 1937; “New Light Posts to be Installed,” *New Britain Herald*, October 3, 1938, New Britain Public Library, Local History Room, Traffic file, in Taylor, *Historic Context Study*, 5.

⁷⁴ Thibodeau, *New Britain, The City of Invention*, 51.

⁷⁵ National Register of Historic Places, Commercial Trust Company Building, New Britain, Hartford County, Connecticut, #09000141, 8.

⁷⁶ Commercial Trust Building Nomination, 9. In 1990, Fleet Bank took over the company and the last banking activities took place in the building in 1996.

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and streetlights installed. Meanwhile, the city continued a tradition of supporting the indigent and homeless by providing the basic necessities of food, water and clothing to residents through numerous institutions including the YWCA and Salvation Army on Arch Street.⁷⁷ The City contributed to the war effort by producing munitions and weapons revived the economy for a time. The American Hardware Corporation still had assets of more than \$23,000,000, employed 4,200 people, and maintained over two million square feet of space in its factories in Franklin Square through 1950.⁷⁸ The Works Progress Administration even featured New Britain in a tour guide, published in 1938. The guide encouraged sightseers to drive down Main Street and visit Franklin Square Park.⁷⁹

Between 1940 and 1942, the downtown suffered four major fires. Fires gutted the Old Fellows Hall, also known as the Rogers Block. Only 100 yards away, the fire at the four-story Holmes and Hoffman Block at Main and West Main Streets (250-254) damaged eight places of business including the entire stock of the city's largest and oldest menswear stores (Globe Clothing House). In 1944, one of the city's oldest structures, the Calumet Building at 51 and 63 Church Street (now Bank Street) caught fire, damaging the First Church (which was located at Main Street and Church/Bank Street) on one side and the Herald Publishing Building on the other.⁸⁰

Those fires foreshadowed a shift in the long-term steady growth of Downtown New Britain. After World War II, the decline of the domestic manufacturing economy and the automobile slowed decades of steady growth in New Britain and its commercial core. By the 1960s, New Britain was the only city in Connecticut without a central expressway. Despite having saved its downtown district from one highway proposal, some city leaders and residents felt pressure to adapt the city to the needs of the car.⁸¹ When Congress passed the Federal-Aid Highway Act of 1956, federal funds became available to support highway construction.⁸² Developers and new ideas about urban planning persuaded city leaders that a highway was necessary to allow New Britain to grow and prosper in the modern world. The state approved the plan for Route 72 through the heart of downtown in the early 1960s.⁸³ The city's political and industrial leaders supported it, thinking that it would help downtown business, improve access into the city, and connect New Britain to the state's larger interstate system.⁸⁴ Notably, some residents objected, pointing out that "not one rich person is being affected" and that people might only travel through New Britain or out of New Britain on their way to Hartford.⁸⁵ Unfortunately, like many

⁷⁷ Julia Baldini, "Land Use and Infrastructure," and Katherine Parlato, "Government in 1930s New Britain," in "Full Steam Ahead," Local History and Community Development, Central Connecticut State University, December 2007. Copy in New Britain Public Library; Rich Edwards, et. al. "The History of Homelessness in New Britain, Connecticut," Local History and Community Development, Central Connecticut State University, Spring 2012.

⁷⁸ *Historic Preservation Action Plan*, 13-15.

⁷⁹ Federal Writers' Project of the Works Progress Administration, *Connecticut: A Guide to its Roads, Lore, and People* (Boston: Houghton Mifflin Company, 1938), 221, in Taylor, *Historic Context Study*, 5.

⁸⁰ "New Britain Block Shell After Fire," *Hartford Courant* (February 11, 1942); "Central Building Damaged by Fire in New Britain," *Hartford Courant* (March 13, 1944)

⁸¹ Thibodeau, *New Britain, The City of Invention*, 73-76, in Todd Jones, *Historic Context and Significance Study of Downtown New Britain: Transportation Infrastructure and Urban Renewal, 1940s-1980s*, HIST 511, CCSU, New Britain, Connecticut, 3.

⁸² Mark H. Rose, *Interstate: Express Highway Politics, 1941-1956* (Lawrence: The Regents Press of Kansas, 1979), 93-94, in Jones, *Historic Context Study*, 4.

⁸³ Thibodeau, *New Britain, The City of Invention*, 76-79, in Jones, 4.

⁸⁴ Albert J. Marino, "Majority at Hearing in Favor of Highway Through City Center," *New Britain Herald*, August 24, 1962, 1-2, in Jones, *Historic Context Study*, 4.

⁸⁵ Connecticut State Highway Department, *Public Hearing Transcript, Relocation of Route 72 in New Britain and Berlin, From the 1961 Route 72 Construction East of New Britain Road in Berlin to Interstate Route 84 in the Vicinity of the New Britain-Plainville Town Line Including a*

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other Northeastern cities, such efforts to economically renew the city ironically accelerated the downtown's decline. Highway ramps necessitated building demolition, the widening of streets and intersections, and the changing of traffic patterns to handle increased automobile volume.⁸⁶ Routes 72, 9, and 84 allowed people to live far outside downtown New Britain and shop at malls adjacent to the highways, one slicing through the heart of downtown. Many long-time residents left the downtown, as did businesses.

Like highway construction, urban renewal was the city's attempt to solve its economic problems caused by the weakening industrial base.⁸⁷ Urban renewal, a post-war planning philosophy that responded to limit blight and congestion in aging cities, moved commerce away from city centers. Major urban centers like Hartford, New Haven, Waterbury, and even New York all embraced it with similar results. From the mid-1960s through the 1980s, the city saw numerous urban renewal schemes, which were directed by the city's Redevelopment Commission. At the end of 1963, the City of New Britain approved demolition of several of its downtown "city landmarks" as part of the South Central Renewal project just east of the downtown business district.⁸⁸ New Brite Plaza, located on a twelve-acre lot at the corner of Main and East Main Streets at the northern edge of downtown, was among the largest and most visible. Another was a modern office tower at the corner of Bank and Main Streets, later known as the ACMAT building. Some residents mounted a fruitless effort to save the Strand Theater on Main Street in 1972.⁸⁹ It was not until a city report in the late 1970s found that urban renewal had resulted in a loss of 1,165 housing units and 3,345 residents in downtown that city leaders finally began to realize the consequences of urban renewal policies. They changed zoning codes to promote more residential development and protect what remained of the central downtown, but it was too late to bring many of the former residents back.⁹⁰

Downtown New Britain, the majority of its buildings constructed prior to World War II, remains attractive to immigrants and workers seeking inexpensive housing opportunities, convenient services and shopping, community activity, and a convenient, walkable downtown.⁹¹ Despite the continued demolition of large parts of historic downtown building stock, much of the downtown commercial district remains intact. In recent years, developers have begun to restore, repurpose, and reuse many of the most architecturally iconic buildings, helping to maintain the downtown's historic character. In 2015, city leaders hoped that completion of a busway from New Britain to Hartford, and new planning policies advocating development near transportation corridors would finally revitalize the commercial core.

Connector to Interstate 291 in Newington; Held in the New Britain Senior High School in the City of New Britain, August 32, 1962 (Wethersfield: Connecticut State Highway Department, 1962), 66-72, in Jones, *Historic Context Study*, 4-5.

⁸⁶ "New Britain 1957," "New Britain 1980," Map Drawer 1, City Maps, Local History Room, New Britain Public Library, in Jones, *Historic Context Study*, 6.

⁸⁷ Thibodeau, *New Britain, The City of Invention*, 89, in Jones, *Historic Context Study*, 7.

⁸⁸ "New Britain: Renewal to Demolish Many City Landmarks," *The Hartford Courant* (December 22, 1963), 7B1.

⁸⁹ Thibodeau, *New Britain, The City of Invention*, 90-91, in Jones, *Historic Context Study*, 8.

⁹⁰ "New Life Sought in City," *Hartford Courant*, February 28, 1977, 15A, in Jones, *Historic Context Study*, 9.

⁹¹ *Historic Preservation Action Plan*, 16.

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Criterion C: Architecture

The New Britain Downtown District also meets Criterion C at the local and state level for its representation of classic and distinctive examples of high-style commercial, civic, institutional, religious, and multi-family residential architecture during the period of significance, many of which prominent regional architects designed, many of them New Britain residents. The most prominent styles exhibited in Downtown New Britain are the Colonial Revival and Gothic Revival, Italianate, Neoclassical (particularly Beaux Arts), Romanesque Revival, and Art Deco styles. The Beaux Arts style represented the prosperity that the City of New Britain enjoyed at the time with its baroque detailing. Colonial Revival in New Britain is embodied in the red, brick Burritt Hotel with its symmetrical façade, evenly spaced windows, pilasters, festoon-carved panels, a balustrade above the second story and copper cornices and crests above the storefronts. The Romanesque Revival buildings bear the classic rounded arches, semi-circular arches on windows, and belt courses. Finally, the machine-inspired Art Deco style appropriately appears frequently on one and two-part commercial blocks throughout the manufacturing-based industrial-era city.

New Britain was a prosperous place, where preeminent local architects experimented with a variety of contemporary architectural styles. New Britain-born Frederic Teich (whose office was located in the Raphael Building at 99 West Main Street) designed an apartment house at 35 Glen Street (Photo 26). Hartford architect George Zunner is known for his multi-family architecture in Hartford, Connecticut, came to the United States from Germany in 1878 at the age of 21 and began his work as an architect as a supervisor of the construction of German buildings at the Chicago World's Fair from 1891 to 1893. Zunner became a prominent citizen of Hartford, designing over 600 buildings there.⁹² The C-shaped apartment building at 27 Glen Street, known as the Hungerford Apartments, is a distinctive example of Zunner's work (Photo 27). A graduate of Yale Architecture School, Walter P. Crabtree designed the Elks Club in New Britain (as well as similar clubhouses in Derby and Ansonia) (Photo 35). This was one of several civic, social, commercial, and educational buildings in Connecticut and nationally including the Masonic Temple, adjacent to the downtown district on West Main Street. He originally based his firm in the New Britain National Bank Building at 55 West Main Street, moving to Hartford in 1927.⁹³

The Beaux Arts style, particularly as interpreted by the prominent and local engineer and architect William Cadwell, characterizes much of Downtown New Britain. Cadwell was born nearby in Farmington, Connecticut in 1862, and became one of the best-known civil engineers and architects in Central Connecticut. He is remembered for numerous architectural and engineering achievements in the City of New Britain, such as the design of the city's sewage system. He planned several of the largest buildings at the city's center, as well as the first steel mill at Stanley Works. He served on many boards and committees within the city, for example as a trustee of the New Britain Trust Company.⁹⁴ Cadwell lived very close to the downtown, in what is now the Walnut Hill National Register Historic District. Cadwell's architectural design of 191 Arch Street exhibits the Beaux-Arts style with its brick pilasters, supported by decorative

⁹² "Geo Zunner, 75, Architect, Dies Suddenly," *The Hartford Courant*, July 14, 1936.

⁹³ "Crabtree's Open Office in Hartford," *The Hartford Courant* (June 22, 1927), 23.

⁹⁴ "W.H. Cadwell Engineer is Dead at 78," *The Hartford Courant*, May 22, 1941.

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terra-cotta bases, which lead up to elaborate terra-cotta arches, which surround the upper level rounded windows (Photo 12). Cadwell's Beaux Arts style architecture is seen scattered elsewhere throughout the district, including 38 Main Street with its similarly elaborate projecting cornice (Photo 13). 59 and 67 Arch Street best displays his eclectic Italianate/ Sullivanesque style (Photo 13). Cadwell's protégé, Max Unkelbach, a son of one of New Britain's original German settlers, designed several schools around the city. He partnered with another local architect, Delbert Perry, from 1905-1918.⁹⁵ The firm of Perry and Bishop became a prominent regional firm, with an office at 17 Court Street (now a parking lot), and they are responsible for several buildings throughout the city and region including the Hatch Building at 24 Washington Street (Photo 27).⁹⁶ Earle Kilborn Bishop even wrote the city's building code, Common Council adopted in 1926.⁹⁷

William F. Brooks, a prominent New Britain resident, practiced with the Hartford-based firm Davis and Brooks. Their designs can be seen across Hartford, Waterbury, Storrs, and the civic, residential, and commercial New Britain. Brooks himself designed the Hartford Municipal Building and Hartford High School. For New Britain, Brooks' major civic buildings include the New Britain Public Library (8 High St), a landmark Beaux-Arts edifice, and the Palladian Erwin Chapel in Fairview Cemetery. He supervised the renovation of the Landers house into the New Britain Museum of American Art in 1937 (Walnut Hill District), as well as several homes in New Britain's West End Historic District (see map). Brooks was also a member of South Congregational Church (supervising the remodeling after a 1924 fire), and he served on the Parks Commission and the Board of the New Britain Institute and Art Museum.⁹⁸

Furthermore, New Britain attracted prominent architects from the region. Robert Hill of Waterbury designed several prominent New Britain buildings including the Armory at 10 Grand. He also designed the city's opera house and Bartlett school (both demolished).⁹⁹ The hotels, designed by renowned architects, were also meant to be striking buildings. The nationally recognized architectural firm of McKim, Mead, and White from New York designed the Russwin Hotel. Henry E. Russell and Cornelius Erwin financed it. When it was converted to City Hall, McKim, Mead, and White also completed the renovations. Stanford White's assistant, Joseph Morrill Wells' design marked a shift in from shingle-style to more classical and Beaux Arts.¹⁰⁰ The H.L. Stevens Company, also out of New York City, was contracted to prepare the plans and construct the Burritt Hotel. The firm specialized in hotel construction. The building was considered very modern for 1924 because it was constructed with all fireproof materials. It also included a strong, almost indestructible reinforced concrete structural system. This was a key component of the building in a time when hotel fires were a justifiable fear.¹⁰¹ In addition to safety, the hotel also contained all the modern amenities of the time. This included separate freight and passenger elevators, complete plumbing in every room, and separately piped in iced

⁹⁵ "Max Unkelbach, Architect, Dies," *New Britain Herald*, November 11, 1938.

⁹⁶ Delbert K. Perry and Earle K. Bishop, "The Work of Perry and Bishop, Architects, 1932.

⁹⁷ "Bishop, Prominent Architect, Dies," *New Britain Herald* (August 21, 1981).

⁹⁸ "W.F. Brooks, 78, Architect, Dead," *New Britain Herald*, March 6, 1950.

⁹⁹ "Woodlawn Terrace Named by Early Waterbury Architect," *Waterbury Evening Democrat* (Feb 24, 1923).

¹⁰⁰ Fowler, *A History of New Britain*, 140; Robert D. Yaro, "City Hall-Monument District," National Register Nomination Form, New Britain City Plan Commission, February 28, 1973; Henry F. Withey and Elsie Rathburn Withey, "Wells, Joseph Morrill," *Biographical Directory of American Architects*, 643.

¹⁰¹ Bruce Clouette, "Burritt Hotel," National Register Nomination Form, (July 28, 1983), 4.

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drinking water. The architecture of the building was intended to illustrate its role as the leading hotel in the city. The large and imposing Georgian Revival style building quickly became a landmark of the downtown district. The monumental pavilions on each of the main elevations, the balustrades, the round-arched and Palladian windows, the panels with festoon carving, and the redbrick are all carried out on a large scale, giving the building its dominating presence. (Figure 14).¹⁰²

Lastly, well-known architects are also associated with many of the downtown churches, such as George F. Mecham with Hammatt Billings who designed the South Congregational Church. Massachusetts architect Amos P. Cutting designed the Trinity Methodist Episcopal Church at 69 Main Street (Photo 16), one of over seventy-five churches and several libraries in New England. Trinity Church is a Romanesque Revival building. When the congregation could no longer afford its maintenance, a grass-roots movement of local citizens saved the building from demolition. It now serves as Trinity-on-Main, a cultural center for arts, community, and education.¹⁰³ Church architect (and Irish immigrant) Michael O' Donohue of Hartford designed St. Peter's Church.¹⁰⁴

¹⁰² Burritt Hotel Nomination, 6.

¹⁰³ Trinity-on-Main: A Space for Arts, Community, and Culture. trinityonmain.org; *The American Architect and Building News* 51, February 22, 1896.

¹⁰⁴ New Britain News: St. Peter's Church Plans and Specifications Have Been Completed," *The Hartford Courant* (March 20, 1899), 10; Ranson, 82.

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Downtown New Britain
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Hartford, CT
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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 # _____
- recorded by Historic American Landscape Survey # _____

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 80

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------------------|----------------------|
| 1. Latitude: -72.785349 | Longitude: 41.668978 |
| 2. Latitude: -72.780854 | Longitude: 41.668236 |
| 3. Latitude: -72.779806 | Longitude: 41.665205 |
| 4. Latitude: -72.780183 | Longitude: 41.662472 |
| 5. Latitude: -72.778093 | Longitude: 41.662380 |
| 6. Latitude: -72.778317 | Longitude: 41.659314 |
| 7. Latitude: -72.780113 | Longitude: 41.659166 |
| 8. Latitude: -72.780185 | Longitude: 41.660654 |
| 9. Latitude: -72.783259 | Longitude: 41.660138 |
| 10. Latitude: -72.784163 | Longitude: 41.662091 |
| 11. Latitude: -72.783848 | Longitude: 41.665459 |
| 12. Latitude: -72.786643 | Longitude: 41.668069 |

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the Downtown New Britain Historic District are shown on the attached map entitled "Downtown New Britain National Register Historic District Boundaries." The boundaries begin with South Main Street, Franklin Square, and Main Street, which comprise the eastern boundary. These streets serve as a natural boundary as they mark the end of the downtown neighborhood. Columbus Boulevard serves as a northern boundary in the same manner. Arch Street, Main Street, and Washington Street from the western boundary, which abuts and slightly overlaps the Walnut Hill Historic District. The south boundary follows a line along Whiting Street.

Boundary Justification (Explain why the boundaries were selected.)

The district boundary encompasses the intact portion of the historic civic and commercial center of New Britain. It contains the area historically identified with as the downtown, but excludes peripheral areas of recent development. Since the focus of this nomination is the visually identifiable dense commercial core, the expansive residential neighborhoods to the west and south were intentionally drawn out. The boundary includes some peripheral institutional and community buildings that are already included in other National Register listings, but also meet the themes of significance identified in this nomination. Some residential buildings within the boundary are included because they are interspersed throughout the district or a part of a notable downtown streetscape. The district boundaries surround the visually cohesive downtown characterized by dense development and high-style, mixed use buildings.

The northern boundary extends to Columbus Boulevard to include one of only two factory buildings in the district, and the highway marks a distinct endpoint of the intact portion of the historic downtown. The west and south boundaries are drawn in accordance with a change in development pattern from commercial or mixed use to primarily residential with gradually

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decreasing density, but include related historic buildings at the edges. The south boundary encompasses three residences included because they form an integral part of the streetscape facing Franklin Square and are located between a school and mixed-use building that fit with the themes of the nomination. The eastern boundary is delineated along the line of recent development and is drawn to exclude properties that are not historic.

11. Form Prepared By

name/title: Leah S. Glaser, Associate Professor of History with Amy Gagnon, Historical Consultant, Tim Adams, Candace Hall, Heather Gullberg, Kira Holmes, Kristen Hopewood, Dan Lobner, Richard Maziarz, Emily McAdam, John Mooney, Sebastian Holquist, Lauren Remetta, Joseph Sylvester, and Frank Perrin (HIST 511, Fall 2013)

organization: Central Connecticut State University Public History Program for the New Britain Historic District Commission

street & number: 1615 Stanley Street

city or town: New Britain state: CT zip code: 06050

e-mail: glaserles@ccsu.edu

telephone: 860-832-2825

date: 9/29/2015

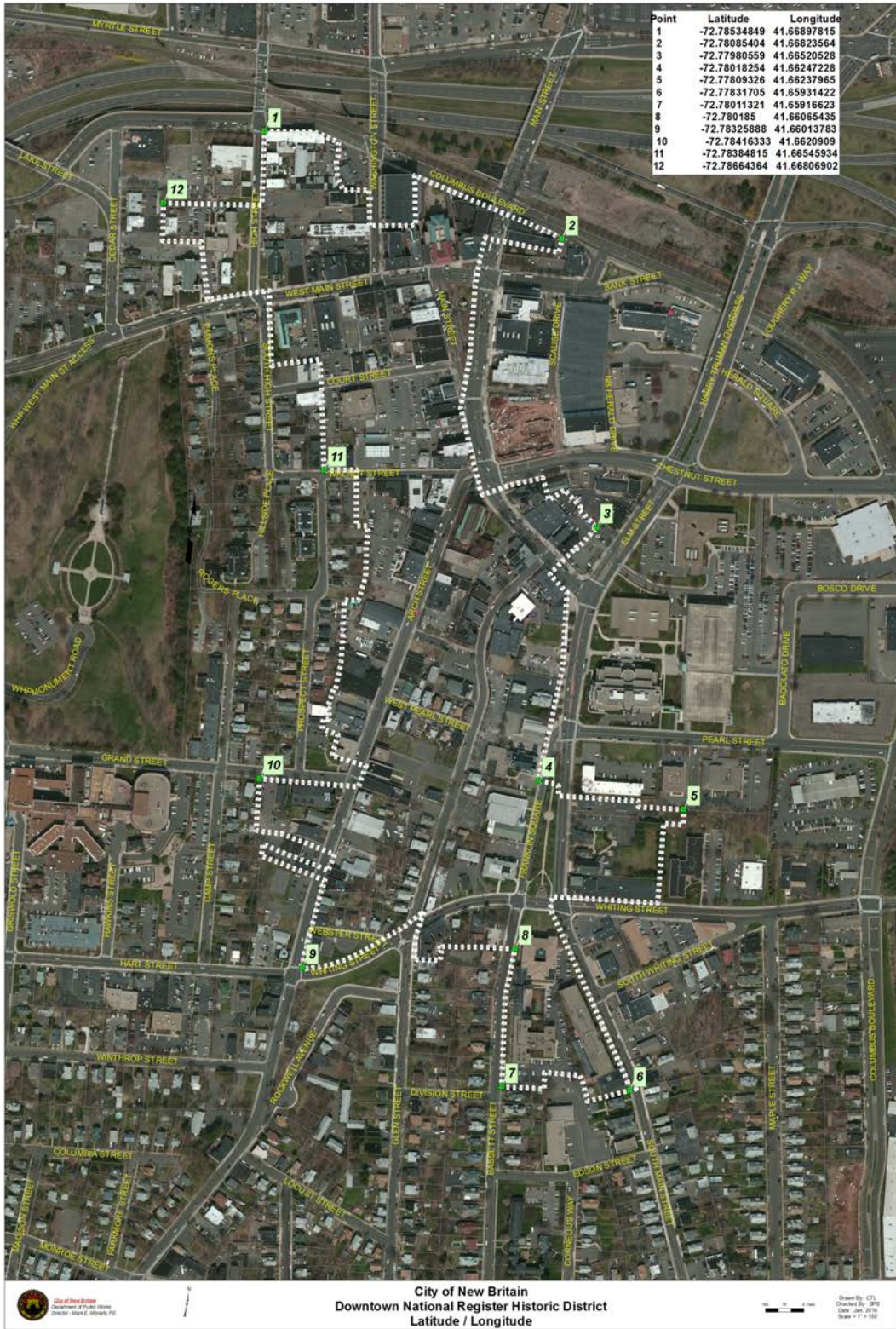
Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Downtown New Britain
 Name of Property

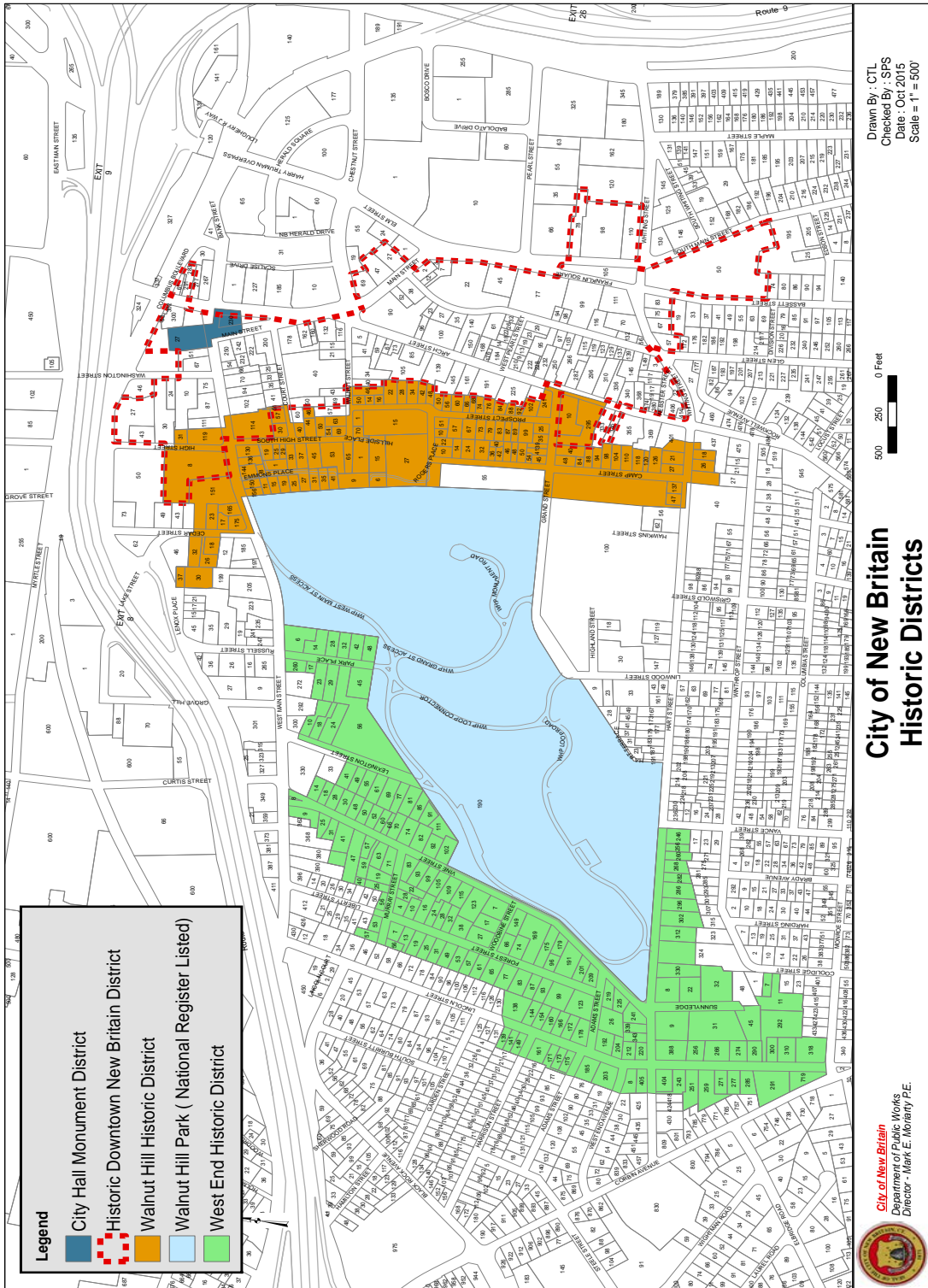
Hartford, CT
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Downtown New Britain Historic District Location Map

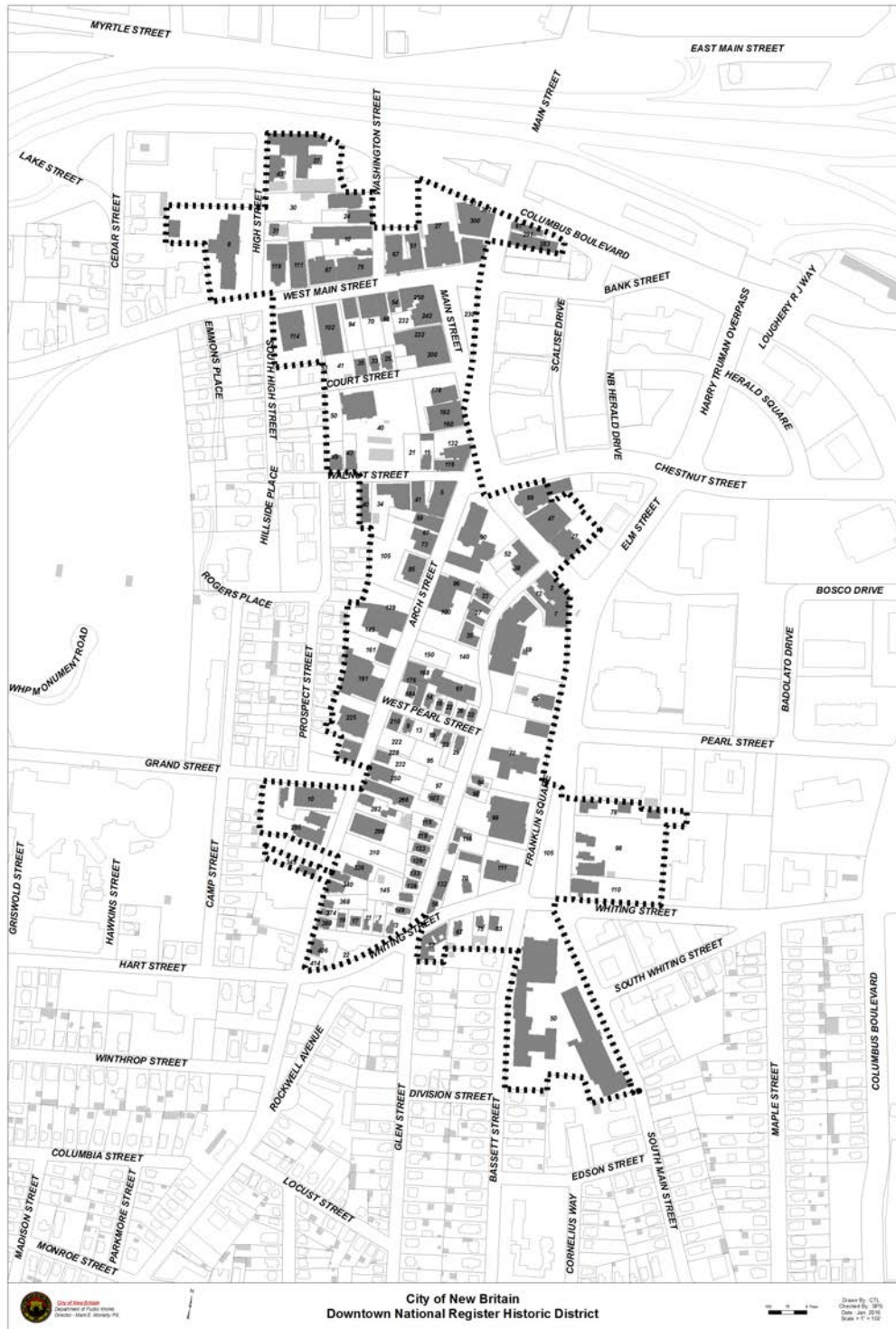
Downtown New Britain
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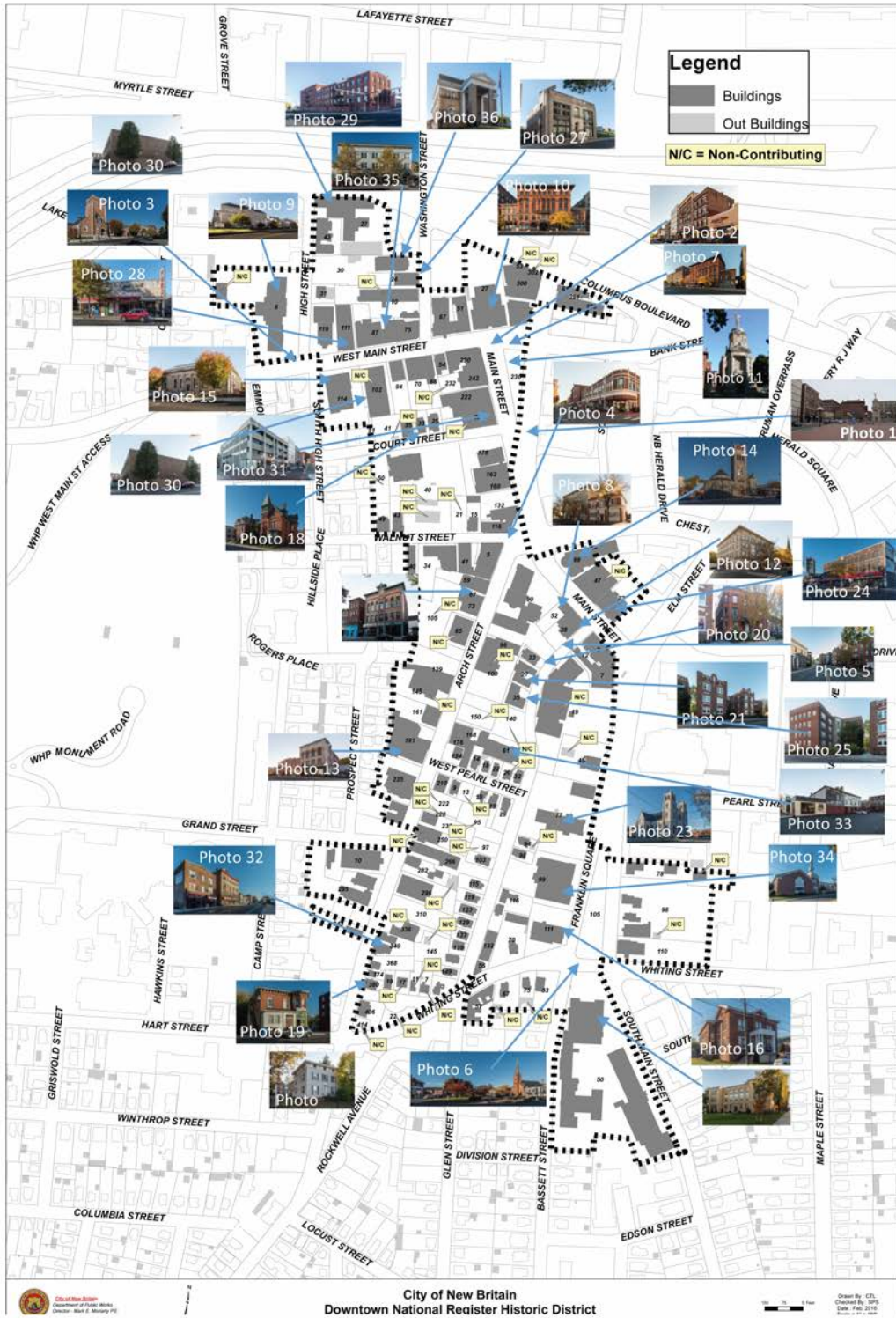


Downtown New Britain National Register Historic District Boundary Map.

Numbers in parcels are street numbers that correspond to inventory table

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Downtown New Britain National Register Historic District Boundary Map w/ Photo Key.
Numbers in parcels are street numbers that correspond to inventory table.

Downtown New Britain

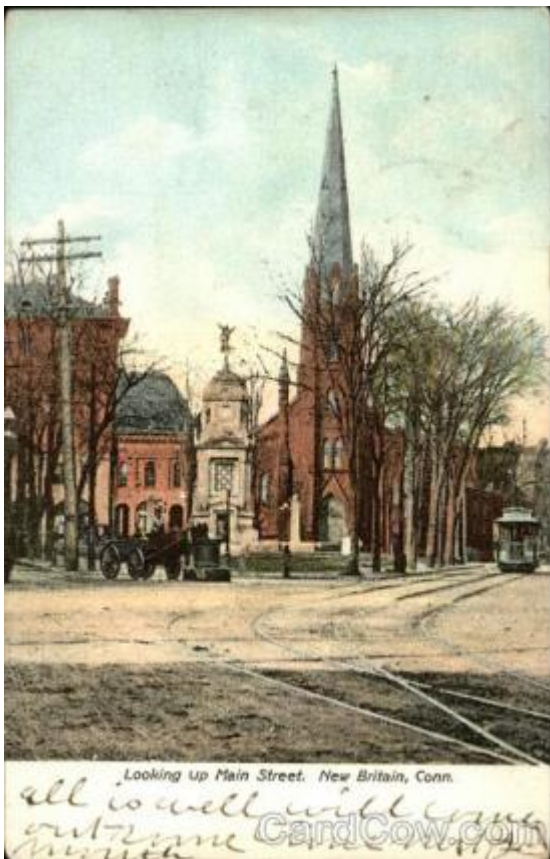
Name of Property

Hartford, CT
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Figures



1. Central Park w/ then Russwin Hotel in background, 1892. *In and About New Britain*. Lewis & Atwell: New Britain, 1892.



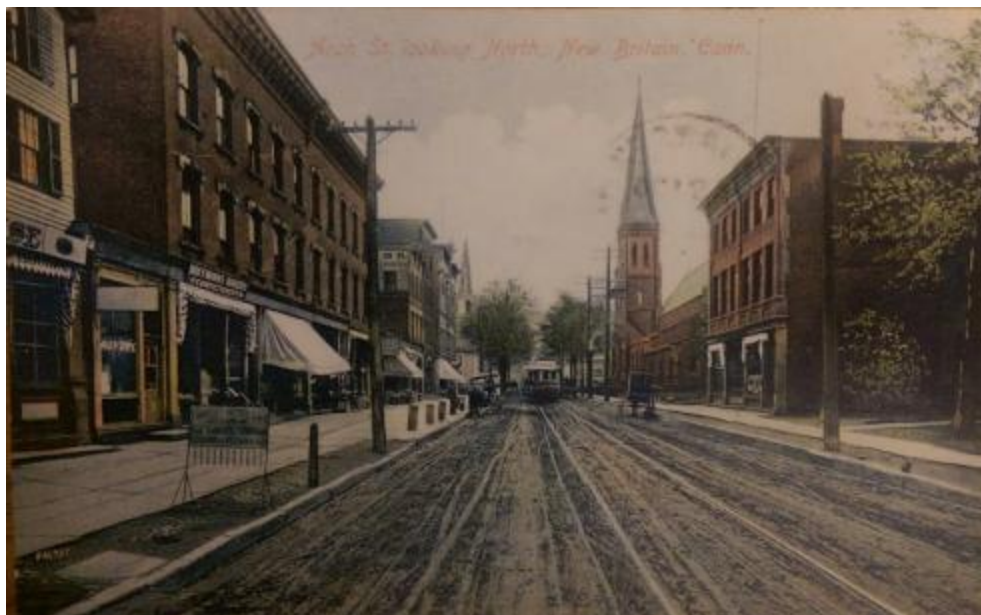
2. Looking Up Main Street, 1907, E.P. Kensington, CT: Charton and Co. (Central Park)

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3. Franklin Square from High School, c. 1910. Postcard. Published by the August Schmelzer Co., Meriden, Conn. No. 99, made in Germany.



4. Arch Street, Postcard, c. 1910. Published by the August Schmelzer Co., Meriden, Conn. No. 6, made in Germany.

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5. Trolley cars on tracks on unpaved street. Pedestrians on sidewalks in front of businesses. Automobiles and wagons on street, 1911. Leroy Roberts Railroad Collection, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.



6. Central Park and Main Street (City Hall in background), c. 1909
Connecticut Historical Society, Connecticut Images Collection

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7. West Main Street toward Main Street, 1910, Connecticut Historical Society
Connecticut Images Collection



8. Arch St looking North, 1910
Connecticut Historical Society, Connecticut Images Collection

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9. E.M. Woodward, Map of New Britain from Original Surveys, 1851.

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10. Nirenstein Map of Downtown, 1944. New Britain Industrial Museum.

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11. Downtown New Britain, 1949. Southern New England Telephone Company Records, Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.



12. Arch Street. New Britain, Hartford County, Connecticut.
Southeast view, Photo taken in the 1950s. Photo courtesy of the New Britain Local History Room.

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13. Burritt Hotel. New Britain, Hartford County, Connecticut.
Southeast view, Photo taken in the 1950s, Photo courtesy of New Britain Local History Room.



14. 236-246 Main Street. New Britain, Hartford County, Connecticut.
Southwest view, Photo taken in the 1950s, Photo courtesy of New Britain Local History Room.

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15. Main Street. New Britain, Hartford County, Connecticut.
Southwest view, Photo taken in the 1960s, Photo courtesy of the New Britain Local History Room.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: New Britain Downtown

City or Vicinity: New Britain

County: Hartford

State: CT

Photographer: Tod Bryant

Date Photographed: October 26, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

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1 of 36

View of Central Park, West Main, and Main Streets. Camera facing North.

2 of 36

West side of Main Street. Camera facing South.

3 of 36

Looking east down West Main Street. Camera facing east.

4 of 36

Looking southwest down Arch Street from Main Street. Camera facing west.

5 of 36

Glen Street, looking south. Camera facing south.

6 of 36

Franklin Square looking north from Whiting Street. Camera facing north.

7 of 36

South (front) elevations of 27 (nearest), 51-55 (*aka* Anvil/Commercial Trust Building), 67 West Main Street (Burritt Hotel). Camera facing northwest.

8 of 36

East (front) elevation of 52-54 Main Street (38 Main on left). Camera facing south.

9 of 36

East (front) elevation of 8 High Street, New Britain Public Library. Camera facing west.

10 of 36

South (front) elevation of 27 West Main. City Hall. Camera facing North.

11 of 36

North (front) elevation of Soldiers Monument, Central Park. Camera facing south.

12 of 36

South and East (front) elevation of 38 Main Street. Camera facing northwest.

13 of 36

East (front) elevation of 191 Arch Street. Camera facing southwest.

14 of 36

East (front) and north elevations of 59 and 67 Arch Street. 59 Arch is known as the "Vega Building." Camera facing west.

Downtown New Britain

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15 of 36

North (front) and west elevation of 114 West Main Street. Former U.S. Post Office. Camera facing south.

16 of 36

East (front) and south elevation of 111 Franklin Square. Camera facing west.

17 of 36

West (front) and north elevation of 69 Main Street. Camera facing southeast.

18 of 36

East (front) and south (side) elevations of 33 and 25 Court Street. Camera facing northwest.

19 of 36

West (front) and north elevation of 380 Arch Street. Camera facing southeast.

20 of 36

East (front) and south elevation of 23 Glen Street. Camera facing northwest.

21 of 36

East (front) and south elevation of 27 Glen Street. Camera facing northwest.

22 of 36

North (front) and east elevation of 83 Whiting Street. Camera facing southwest.

23 of 36

East (front) and south elevation of 77 Franklin Square. Lutheran Church. Camera facing northwest.

24 of 36

South (front) and east elevation of 27 Main Street. Camera facing north.

25 of 36

East (front) and north elevation of 35 Glen Street. Camera facing west.

26 of 36

North elevation of 50 Bassett Street. Camera facing southwest.

27 of 36

East (front) and south elevation of 24 Washington Street. Camera facing northwest.

28 of 36

South (front) elevation of 111-117 West Main Street. Camera facing north.

Downtown New Britain

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29 of 36

South and west elevation of 27-33 Columbus Blvd/ 89 High Street. Camera facing southeast.

30 of 36

North (front) and east elevation of 102 West Main Street. Camera facing southwest.

31 of 36

East (front) and south elevation of 200 Main Street. Camera facing northwest.

32 of 36

West (front) and north elevation of 340 Arch Street. Camera facing southeast.

33 of 36

North elevation of 61-63 Glen Street. Camera looking southwest.

34 of 36

East (front) elevation 87-99 Franklin Square. Camera facing northwest.

35 of 36

South (front) elevation of 99 West Main Street. Camera facing north.

36 of 36

East (front) and south elevation of 30 Washington Street. Camera facing northwest.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





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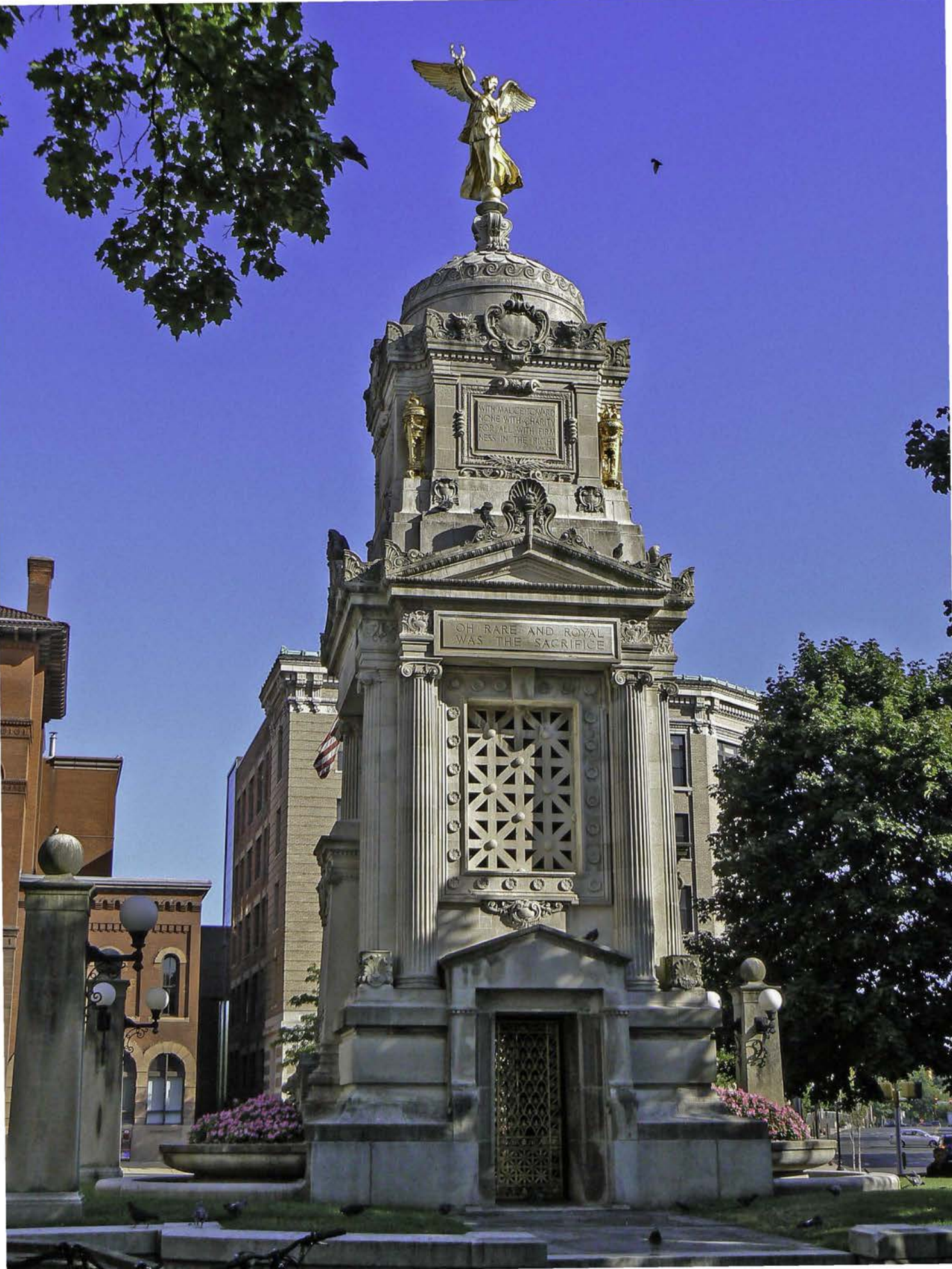
10



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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Downtown New Britain
NAME:

MULTIPLE
NAME:

STATE & COUNTY: CONNECTICUT, Hartford

DATE RECEIVED: 3/18/16 &pW DATE OF PENDING LIST: 4/15/16
DATE OF 16TH DAY: 4/30/16 &pW DATE OF 45TH DAY: 5/03/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000210

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

&a4L

RECOM./CRITERIA

REVIEWER  DISCIPLINE Historic

TELEPHONE _____ DATE 5/3/2016

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



NEW BRITAIN DOWNTOWN DISTRICT

Gerry Amodio, Executive Director

66 West Main Street
New Britain, CT 06051
Phone 860-229-0878
Fax 860-229-0839
www.newbritaindd.com
gerry@newbritaindd.com

Commissioners

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Frank Shank

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Kris Rutkowski

Michael Schroeder

Brandy Williams

Executive Director

Gerry Amodio

November 12, 2015

Ms. Jenny Scofield

National Register and State Register Coordinator

State Historic Preservation Office

Department of Economic and Community Development (DECD)

One Constitution Plaza, Second Floor

Hartford, CT 06103

RE: Letter of Support for New Britain Downtown Historical Preservation District

Dear Jenny,

I am happy to send you this letter of support for the proposed New Britain Downtown Historical Preservation District being proposed at your December 7th hearing.

At our most recent Board of Commissioners meeting this week, our leadership approved support of this proposal. Clearly the Board feels that this designation will help preserve the historical buildings in our Downtown, and help guide rehabilitation of those that will be done going forward. This designation will also give property owners an opportunity to access resources to improve their properties, and thus increasing their investments in Downtown.

Please feel free to contact me if I can be of any future help with this proposal.

Sincerely yours,

Gerry Amodio

Executive Director

November 14, 2015

Jenny Scofield
National Register Coordinator
State Historic Preservation Office
One Constitution Plaza
Second Floor
Hartford, CT 06103

Dear Ms. Scofield:

We are the sole owners of 291 Main Street, New Britain, CT 06051. We object to the listing in the National Register of our property.

Our property does not satisfy any of the criteria listed in the paper sent us in the letter dated October 27, 2015 outlining the National Register criteria for inclusion as a historic place.

Sincerely,

Glen Parchman
Heidi Parchman

Glen and Heidi Parchmann
291 Main Street, LLC
55 Peria Drive
Rocky Hill, CT 06067

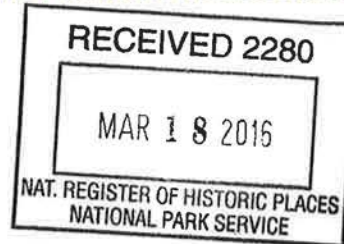
Subscribed and Sworn to before me, a Notary
Public, in and for County of *Hartford*
and State of Connecticut, this *14th* day of
November, 2015

[Signature]
Notary Public
Date Commission Expires:

ZORICA VRAGOVIC
Notary Public
Connecticut
My Commission Expires Nov 30, 2016

March 14, 2016

Mr. Roger Reed
National Park Service
National Register of Historic Places
1201 Eye Street, NW
Washington, D.C. 20005



Subject: New Britain Downtown Historic District, Hartford County, Connecticut,
National Register Nomination

Dear Mr. Reed:

The following National Register nomination materials are submitted for your review:

- Printed cover sheet
- 2 original letters
- CD of National Register text. The enclosed disk contains the true and correct copy of the nomination for the New Britain Downtown Historic District to the National Register of Historic Places.
- CD of Digital Photographs

This National Register nomination was approved by the Connecticut State Historic Preservation Review Board on December 7, 2015. The City of New Britain is not a CLG, but the nomination project was completed with the support of the town planner and the New Britain Historic Preservation Commission. A public information meeting was held in the community on October 19, 2015. Notice of the State Review Board meeting was mailed to every owner of record, posted online through the City and SHPO, and published in the *New Britain Herald*.

During the noticing process, a letter of support was received from the New Britain Downtown District (local business association) and one letter of objection was received from two owners of a contributing property. These letters are enclosed for your records.

If you have any questions, or if this office can be of assistance, please call Jenny Scofield at 860-256-2766.

Sincerely,

Jenny Scofield,
National Register and State Register Coordinator

Enclosures

State Historic Preservation Office

One Constitution Plaza | Hartford, CT 06103 | P: 860.256.2800 | Cultureandtourism.org

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