

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received JUL 1 - 1983  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic N/A  
and/or common Downtown Waterbury Historic District

2. Location

*Roughly bounded by Main, Waterbury and Elm*

street & number See Continuation Sheet N/A not for publication  
city, town Waterbury N/A vicinity of  
state Connecticut code 09 county New Haven code 009

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input checked="" type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership  
street & number  
city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

5. Location of Legal Description

courthouse, registry of deeds, etc. Waterbury Town Clerk  
street & number 235 Grand Street - City Hall  
city, town Waterbury state CT

6. Representation in Existing Surveys

State Register of Historic  
title Places has this property been determined eligible?  yes  no  
date 1983  federal  state  county  local  
depository for survey records Connecticut Historical Commission  
city, town Hartford state CT

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

Waterbury is a small industrial city of about 110,000 people located along the Naugatuck River in western Connecticut. Hartford lies 28 miles to the northeast, New Haven is 19 miles to the southeast, and Danbury is 30 miles to the southwest.

The Downtown Waterbury Historic District includes 130 buildings in the principal commercial and municipal government areas of the city. Downtown Waterbury, as it stands today, is mostly the product of building done in the late nineteenth and early twentieth centuries. The commercial and municipal core of the city grew up on the meadow lands of the east bank of the Naugatuck River that had accommodated the original small settlement of the eighteenth century. As the city grew, additional areas for homes and industries were developed on the slopes of the surrounding hills, eventually ringing the city center with houses, factories and small shops. These satellite settlements were once connected with downtown by trolley lines; today they are served by buses.

North, South, East, and West Main Streets, which converge at Exchange Place, form the major downtown arteries, together with Bank St., which runs south from Exchange Place, and Grand St., which parallels West Main St. one block to the south. The other streets in the District are either connectors between these major thoroughfares, or are streets whose major length and importance lie outside the district's boundaries.

There are two tracts of open public space in the District. First, the Green, a remnant of the original town common, is located at the foot of West Main Street. The second is Library Park, located between the railroad station and the Bronson Library on the south side of Grand St. The boundary of the District (Figure 1 - Map of District) is determined by distinct physical barriers. To the north of West Main Street lies a residential area of single-family homes; north of East Main St. is an area of mostly vacant urban renewal lots. The district's eastern boundary is formed by a large open square at the junction of East Main, North Elm and South Elm Streets, and by recent construction (parking garage) on the east side of South Elm Street. From South Elm the boundary runs southwest, crossing School, Spring, Brook, South Main, and Bank Streets, and is determined by older buildings to the north and vacant land or new construction to the south. The boundary crosses Grand Street in a diagonal line from Bank Street to Cottage Place, skirting new construction to the east and encompassing the U.S. Post Office at the corner of Grand and Cottage. From Cottage Place the boundary continues westward, including on Field Street the Armory as well as the buildings already listed on the National Register District as part of the Cass Gilbert/Waterbury Municipal Center. The boundary runs northwest

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 2

Page 1

For NPS use only
received
date entered

Location (continued):

This District includes properties with the following street addresses. Some addresses are given as inclusive numbers (e.g. 68-78 Center St.); in these cases the numbers refer to one building with a number of store-fronts or entrances. Buildings without numbers are identified by their common name, such as "Immaculate Conception Church."

Map/Block/Lot	Street Number
<u>BANK STREET</u>	
294/271/98	63
294/271/97	65-71
294/271/96	73-81
294/271/95	83-93
294/271/94	95-103
294/271/93	105-109
294/271/92	111-113-115
294/271/91	117-121
294/271/90	123-129
274/11/85	38
274/11/86	42-56
294/11/12	60
294/11/13	62-64
294/11/14	68 and Rear 70
294/270/15	84-88
294/270/16	92-94
294/270/17	96-108
294/270/31	114-138
<u>BROOK STREET</u>	
274/13/51	3
294/12/1012	34
<u>CENTER STREET</u>	
294/270/23	59-63
294/270/22	Vacant lot
294/270/21	Vacant lot
294/270/20	Vacant lot
294/270/19	Vacant lot
294/270/18	Vacant lot
294/11/8, 9, 10, 83	28-60
294/11/7	68-78

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only
received
date entered

Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 2

Page 2

Location (continued):

CENTRAL AVENUE

274/4/3	14
274/4/31	18
274/4/2	24
254/4/102	30

CHURCH STREET

274/8/68	21
274/8/69	33
274/8/70	41
274/8/76	51
274/9/71	16
274/9/72	30
274/9/73	Parking lot
274/9/74	56

EAST MAIN STREET

274/14/49	1-31
274/14/49	33
274/14/49	43
275/15/612 (part)	157-167
295/68/35	171-175
295/68/36	177-179
295/68/37	181-187
295/69/38	197-201
274/12/53	20
274/12/52	52-60
274/13/51	70-78
274/13/50	86-110
294/13/139	112-118
295/13/3	122-130
295/76/4	Vacant lot
295/76/5	162
295/75/11	188
295/75/12	Vacant lot
295/75/121	220-224

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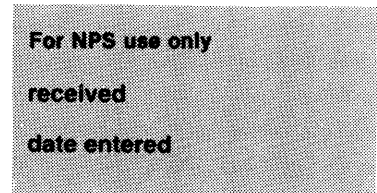
**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Waterbury National Historic District  
Continuation sheet Waterbury, CT

Item number 2

Page 3



Location (continued):

FIELD STREET

294/273/35	19
294/273/36	Parking lot
294/273/37	35
294/273/38	45
294/272/2	Armory

EXCHANGE PLACE

274/6/54, 55, 56	Vacant redevelopment parcel
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GRAND STREET

294/273/34	U.S. Post Office
294/273/351	197
294/272/3	235 (City Hall)
293/272/3	Library Park
294/270/30	132-136
294/270/29	140-142
294/270/28	146-150
294/270/27	154-156
294/270/264	158-162
294/270/263	166-170
294/270/262	174-176
294/270/261	180-182
294/270/26	186
294/10/75	236
294/9/4	300
294/9/47	348

THE GREEN

274/1/ -	The Green
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HARRISON AVENUE

274/11/82	Comfort Station
274/11/82-85	Redevelopment Parcel

KENDRICK

274/10/77, 78	15-17 (continued)
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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Waterbury National Historic District

Continuation sheet Waterbury, CT

Item number 2

Page 4

For NPS use only  
received  
date entered

Location (continued):

LEAVENWORTH STREET

274/11/81	21
274/11/80	29
274/11/79	35
294/270/24	47-49-53
294/270/25	Parking lot
274/8/62, 631	18
294/10/6	50

MEADOW STREET

273/17/46 414-436

NORTH MAIN STREET

274/2/25	95-99
274/2/23.24	Parking lot
274/14/48	26-28
274/14/47	30-32
274/14/46	36
274/14/45	60

PARK PLACE

274/4/7 21

PROSPECT STREET

274/3/13 21

SCHOOL STREET

295/75/10 19

SOUTH ELM STREET

295/75/9 Croft School

SOUTH MAIN STREET

294/12/99	43
294/12/1011	57-63
294/12/101	76-73
294/12/102	77-85

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 2

Page 5

For NPS use only  
received  
date entered

Location (continued):

SPRING STREET

295/13/31	12-14-16
295/13/2	22-24
295/13/21	30-32
295/13/1	34-36-38

STATE STREET

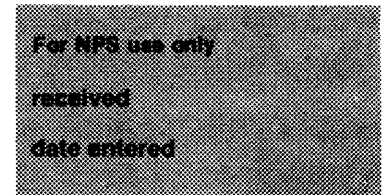
273/9/54	15
273/9/53	21-23
273/9/711	25-27
273/9/52, 51, 50	31-41
273/9/49	43
273/9/48	45

WEST MAIN STREET

274/7/57, 58, 59, 60	Redevelopment Parcel
274/7/61	41-65
274/8/63	81
274/8/65	101-111
274/8/66	119
274/8/67	133
274/9/55	229
274/2/20, 21, 22	2
274/2/19	16-30
274/3/12	Immaculate Conception Church
274/3/10	122-130
274/4/5	144
274/4/6	160
274/4/4	164-168

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT Item number 6

Page 1

Representation in Existing Surveys:

- 1) Waterbury Architectural Survey  
1978 - Local

Records deposited with Connecticut Historical Commission  
Hartford, CT

- 2) Central Business District Project Historic Survey  
1978 - Local

Records deposited with Waterbury Renewal and Economic Development Agency  
Waterbury, CT

- 3) Waterbury, Connecticut: Central Business District  
1980 Local (Waterbury Action to Conserve Our Heritage)

Records available at Mattatuck Museum  
Waterbury, CT

The following properties within the proposed district are already listed on the National Register of Historic Places;

- Cass Gilbert/Waterbury Municipal Complex, Grand and Field Streets
- George Granniss House, 33 Church Street
- Enoch Hubbard House, 41 Church Street
- John Kendrick House, 119 West Main Street



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

**National Register of Historic Places  
Inventory—Nomination Form**

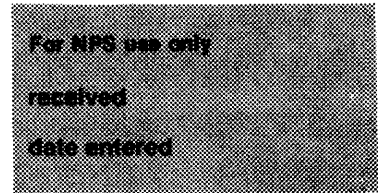
Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 1



Description (continued):

from the Armory, to include Library Park, and crosses Grand St., to encompass the former American Brass Co. headquarters at the corner of Meadow and Grand Streets. From the northeast corner of the American Brass Co. lot, the boundary proceeds north, up State Street, to rejoin West Main Streets; the west side of State Street, occupied by vacant lots, is not included in the District.

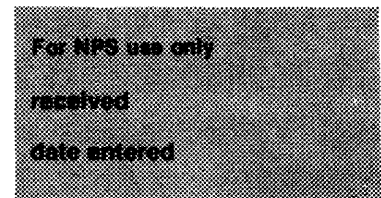
The Downtown Waterbury Historic District includes several buildings already on the National Register. The John Kendrick House (119 West Main) and the George Grannis and Enoch Hubbard Houses (numbers 33 and 41 Church Street, respectively) have been listed as individual sites. They are included in this nomination not only because they lie near the center of the district, but also because they lend depth to the historical awareness of the area in their representation of the nineteenth-century residential community that was largely displaced by the growth of downtown. Five buildings on Grand and Field Streets (City Hall, The Chase Building, Waterbury National Bank, Lincoln House, and the Henry S. Chase Memorial Dispensary) are listed on the National Register as the Cass Gilbert/Waterbury Municipal Complex. All designed by Cass Gilbert, these buildings follow the 2nd Renaissance Revival and the Colonial Revival styles, and are included in the present nomination because they are both functionally and visually related to the governmental structures which comprise a substantial portion of the Downtown Waterbury Historic District. The Downtown Waterbury Historic District contains two areas, each defined by the kinds of buildings found within it. Leavenworth Street forms the boundary between these different areas. To the east of Leavenworth St. lies an area of primarily commercial use, distinguished by the continuity of the streetscapes, with buildings either touching or very closely spaced. West of Leavenworth Street is an area of institutional buildings, distinguished from the commercial area by the wide spaces between buildings and large setbacks from the street. Leavenworth Street is only an approximate border between these areas of different use and character: several commercial buildings are found west of Leavenworth and one major institutional building, the Post Office, is to the east.

The extensive commercial area has Exchange Place (Photograph 1) as its hub. This corner is in the center of a group of streets which have large store or office buildings constructed closely together or connected to form streetscapes of great variety and originality. These streets include the north side of Grand Street between Leavenworth and Bank Streets (Photograph 2), East Main Street (Photographs 3 and 4), Bank Street (Photograph 5), the east side of South Main Street (Photograph 6), and several other shorter streets or portions of streets.

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 7

Page 2

Description (continued):

Many architectural styles from the Greek Revival to the most recent are represented. The Miller and Peck buildings on South Main Street (Photograph 6), for instance, are interesting examples of Greek Revival commercial structures. Examples of the Richardsonian Romanesque include the American Building on Grand St. (Photograph 2) and St. Patrick's Hall (Photographs 4 and 7). Queen Anne architecture is represented in the Hanlon Block (Photograph 3). The Reid and Hughes department store on Bank Street (Photograph 8), is Waterbury's finest commercial building in the Second Renaissance Revival style, although it is rivaled in scale and ornamentation by the exuberant and ostentatious Palace Theater (Photograph 9) on East Main Street. There are buildings in the more restrained Georgian Revival style, including the Rice Building and the Bierce Block on Grand Street (Photograph 2). There are scattered examples of relatively more modest, Modernistic buildings and storefronts, and at least one striking commercial structure built in this style, the Brown Building on the corner of East and South Main Streets, which has a rich, Art-Deco character, both exterior and interior (Photographs 1 and 10).

The second distinctive area within the District contains Waterbury's most important governmental buildings, banks and churches, as well as a number of apartment houses and corporate headquarters. Unlike the buildings of the commercial area, which form contiguous components of crowded streetscapes, the buildings in this portion of the District are sited individually with open space to their fronts, sides and rears. They are located on several streets, the most important of which is Grand Street, between Meadow and Leavenworth Streets (and to Bank Street on the south side). The structures along Grand Street, which include corporate offices and government buildings, are widely spaced and set back from the curbs, making Grand Street appear wider and more spacious than the other city thoroughfares. Other streets in this portion of the District include Field Street, State Street, Church Street, the west side of Leavenworth Street, Kendrick Avenue, the south side of West Main Street between the Lilley Building and State Street, the north side of West Main Street from North Main Street to Central Avenue, and the southern ends of Prospect Street and Central Avenue.

Many of the same architectural styles that are represented in the commercial area are also found in this mixed-use area, although, to reiterate, in the latter area the styles are interpreted in the form of single buildings, not as blocks of connected structures. There are two Gothic Revival Episcopal Churches, both constructed of granite: St. John's Church (Photograph 11) on Church Street and Trinity Church on Prospect Street. The Waterbury Industrial School on Central Avenue and St. John's Rectory (Photograph 12) are examples of Richardsonian Romanesque. The Second Renaissance Revival is extremely well-represented in such structures as the  
(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Inventory—Nomination Form

Downtown Waterbury

Continuation sheet Waterbury, CT

Item number

7

Page

3

For NPS use only

received

date entered

## Description (continued):

Elton Hotel (Photograph 13) on West Main Street, the American Brass Co. headquarters (Photograph 14) on Meadow Street and the New Haven County Courthouse (Photograph 15) on Kendrick Avenue. The Post Office (Photographs 16 and 17) is an example of Art-Deco Modernism. There are a number of apartment houses in this area, including the Hitchcock and the Northrop (Photographs 18 and 19) on West Main Street; these twin brick structures, built in the Jacobethan mode of the early twentieth century, share a unique, free-standing elevator tower. Two more apartment houses are found at 15 State Street (Georgian Revival) and 25-27 State Street (Jacobethan; Photograph 20 shows both buildings). Finally, this area of the District features a dozen former residences that now serve other purposes. Taken together, these dwellings form a remnant of the Victorian, residential neighborhoods which were destroyed as the commercial and municipal areas of the city expanded westward in the late nineteenth and twentieth centuries. The most notable of the former residences are 21-23 State Street (Photograph 20); 30 Church Street (Photograph 21); 33 Church Street; 41 Church Street; 56 Church Street (Photograph 22); and 119 West Main Street.

The architectural integrity of the Downtown Waterbury Historic District is remarkably unimpaired. To be sure, the commercial core has suffered significant losses: the Buckingham Block (McKim, Mead and White, c. 1900), which stood at the corner of Grand and Bank Streets; the Barlow (Wilfred E. Griggs, 1909) and the Democrat Building (Joseph T. Smith, 1916), which stood side-by-side on Grand Street until demolished by urban renewal in 1979; and Baubee's Corner, at West Main and Bank Streets, a brick building with end chimneys which represented urban-row architecture inspired by Federal-style building. Other buildings have been unsympathetically modernized, such as the Rietner Building (now the Chamber of Commerce) on North Main Street, the entire facade of which is obscured (Photograph 23). Of lesser impact has been the almost universal practice of installing new storefronts and signage at the ground floors of commercial buildings (Photographs 2-9). Several new buildings, under construction or already built, are poorly related to their older neighbors (Photograph 24). The architectural continuity of downtown Waterbury remains surprisingly intact, however, despite these losses and changes. East Main Street, South Main Street, Bank Street and Grand Street remain pleasingly integrated throughfares of outstanding vigor and diversity; buildings of various materials, in various styles, and from all phases of Waterbury's commercial growth are found.

In conclusion, the Downtown Waterbury Historic District is a fine example of a late nineteenth and early twentieth century urban center. Within walking distance of the city's hub, Exchange Place, are commercial and governmental buildings with thematic and historical cohesion as well as architectural diversity. Following are brief descriptions of all the buildings in the Downtown Waterbury Historic District.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 4

For NPS use only

received

date entered

The following list of structures is compiled from the Waterbury Assessor's records and field checking. Street addresses are taken from the Assessor's cards.

Format:

Map/Block/Lot #  
Location of Property  
Contributing (C.), or  
Non-contributing (NC.)

Inventory of Structure: Common Name, (Historic Name), Date, Architect, Style, Description

BANK STREET

294/271/98  
63 Bank Street  
C.

Apothecaries Hall, 1894, Theodore B. Peck, 2nd Renaissance Revival. A 7-story, flat-iron shaped commercial building; limestone in two lower stories, topped with dentils; yellow brick in upper five stories; sausage-like moldings, panels with swags and dentils appear between 6th and 7th; heavy cornice; modillions with acanthus leaves; marble window surrounds with classical motifs. Alterations: all upper windows replaced. (Photograph 1)

294/271/97  
65-71 Bank Street  
C.

Dorfman's, (Bohl's Block), 1888, Joseph A. Jackson, Romanesque. A 6-story, 5-bay commercial building built of yellow brick; round-arched windows arched across third and fourth floors and sixth floors, separated by piers with capitals; cast-iron cornice with central gable parapet; stringcourse between floors. Molded stone parapets between 2nd and 3rd story windows.

294/271/96  
73-81 Bank Street  
C.

C. 1930, Modernistic. A 3-story, 4-bay, limestone, commercial building; parapet broken by piers and cresting; Chicago windows; futuristic linear ornament on piers. Alterations: New storefronts.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 5

For NPS use only  
received  
date entered

294/271/95  
83-93 Bank Street  
C.

Worth's, (Platt Building), C. 1915, 2nd Renaissance Revival. A 5-story, 7-bay (1st story), painted white, brick commercial building; heavy molded cornice; splayed brick lintels; top story reduced in height; two-story Ionic pilasters divide bays in second and third stories. Store front is modern. Note: the South Main street facade of this building is somewhat plainer.

294/271/94  
95-103 Bank Street  
C.

Goldsmith's, (Mullings Building), 1900, 2nd Renaissance Revival. A 5-story, 7-bay, brick with limestone trim, commercial building; heavy cornice with egg-and-dart molding and dentils, splayed lintels; limestone pilasters paneled with diamond appliques in recesses, between bays on second floor. Alterations: one Art-Deco storefront. Note: the South Main street facade of this building is similar.

294/271/93  
105-109 Bank Street  
C., #1; C., #2

There are two connected buildings on this lot:

#1: Weisman Building, (Meigs Building), 1902, 2nd Renaissance Revival. A 4-story, 2-bay, buff-brick commercial building; prominent arched window caps on fourth floor windows, large keystones with carved acanthus leaves; second floor display windows are shallow, wooden bays and appear original; rebuilt concrete parapet.

#2: 102-108 S. Main Street, c. 1900, Romanesque. A 4-story, 9-bay, grey brick, commercial building; an arcade of arched windows across the fourth story; elaborately corbelled cornice. Alterations: second story covered with glass brick, although some original pieces of the cast-iron storefronts remain. (Photograph 5)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 7

Page 6

For NPS use only

received

date entered

294/271/92  
111-113-115 Bank Street  
C.

Schultzy's, (Johnson Building), 1925, Late Gothic Revival. A 4-story, 2-bay, concrete, commercial structure; facade divided into two bays by pointed arches which have clustered octagonal columns in their corners; sheet-metal spandrels decorated with a foliated design; concrete columns with molded foliated design. Alterations: modern storefront. (Photograph 5)

294/271/91  
117-121 Bank Street  
C.

M.A. Green, 1903, 2nd Renaissance Revival. A 3-story, 3-bay, yellow brick, commercial building; a very fine, original Art-Deco storefront with brass streamlining designs. (Photographs 5 & 25)

294/271/90  
123-129 Bank Street  
C.

Micheal's, (Miller Building), 1904, Georgian Revival. A 3-story, 3-bay, brick with limestone trim commercial building; brick quoins separate bays; heavily molded iron cornice with modillions and dentils; central curve-front bay windows with concrete festoons and spandrels. Alterations: storefront modern. (Photograph 5)

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

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 7

Page 7

274/11/85  
38 Bank Street  
C.

C. 1870, Italianate. A 3-story, 3-bay, brick commercial building; sheet metal across the second story with dentils above; narrow recessed panels between windows and at ends of second and third stories.

274/11/86  
42-56 Bank Street  
#1, C.; #2, C.

There are two buildings on this lot.

#1: 42-50 Bank Street, (Exchange Building), 1930, Modernistic. A 2-story, 4-bay, brick, commercial building; glazed tiles on upper front facade; stylized swag under cornice; David Jewelers, No. 44, has Art Deco storefront with curved jambs.

#2: Vogue Shop, (Ayers Building), 1852, Romanesque. A 3-story, 3-bay, brick, commercial structure; stone lintels and sills; plain except for a saw-toothed course at top. Alterations: storefronts modern.

294/11/12  
60 Bank Street  
NC.

C.V.S., (J.M. Burrell Building), 1852, Italianate. A 3-story, 3-bay, brick, commercial building; facade and details completely obliterated by metal facing.

294/11/13  
62-64 Bank Street  
C.

A. & M. Stores, (Patton Building), 1855, Italianate. A 3-story, 3-bay, brick, commercial building; metal-covered, pediment-shaped, heavy cornice supported by four huge brackets; smaller, bracket-like appliques between large brackets; second floor obscured by huge sign; modern storefront.

294/11/14  
68 and Rear 70 Bank Street  
C.

C. 1900, Romanesque. A 4-story, 6-bay, brick, commercial building; stylized corbelled parapet. Alterations: cast-concrete panels between levels.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 8

294/270/15  
84-88 Bank Street  
C.

Thom McAn Shoes, (Lathrop Building), c. 1860, Italianate. A 3-story, 3-bay, brick commercial building; cornice with brackets; end windows in upper stories are in 2-story panels with squat pilasters between floor levels; new storefronts.

294/270/16  
92-94 Bank Street  
NC.

Napp's, (Rolan's Hardware), 1868, No style. This building is completely covered by a concrete facade pierced by slit windows; the storefront is fake stone. All changes appear irreversible.

294/270/17  
96-108 Bank Street  
C.

(Jones-Morgan Building), 1902, 2nd Renaissance Revival. A 5-story, 5-bay commercial building, constructed of yellow brick with limestone trim; limestone keyblocks in fifth-floor window heads; elaborate cornice between 4th and 5th floors with dentils and heavy brackets with incised herringbone and acanthus motifs; simple parapet with rectangular panels. Joseph A. Jackson, architect.

294/270/31  
114-138 Bank Street  
C.

The Howland Hughes Co., (Reid & Hughes), 1903, Griggs and Hunt, 2nd Renaissance Revival. A very large 5-story, 15-bay, commercial building, constructed of glazed brick with limestone trim; details, which are mainly confined to the fourth floor and above, include: stone quoins between the fourth floor windows; and an elaborate cornice consisting of an ornate corbel table with cartouches and large modillions with incised, fishscale-like decoration. Alterations: canopy on main facade added in 1956. Note: there is a 1931 warehouse addition to the rear. (Photograph 8)



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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 9

294/270/32  
150 Bank Street  
#1.,C.; #2.,C; #3., C.

There are three building on this lot.

- #1: 142 Bank Street, c. 1885, Romanesque. A 4-story, 2-bay, brick, commercial building; corbelled cornice featuring large corner brackets with shamrock carvings; granite lintels. Alterations: new storefronts.  
#2: Palomba Building, (Waterbury National Bank Building), 1845, Italianate. A 3-story building, originally built as a residence; wide eaves, with plain cornice. Alterations: one-story storefronts appended.  
#3: 106-112 Grand Street, 1920, Commercial. A 2-story, 5-bay commercial building constructed of yellow textured brick.

BROOK STREET

274/13/51  
3 Brook Street  
NC.

Parking lot; this lot, with a contributing building, also recorded on 70-78 East Main Street.

294 /12/1012  
34 Brook Street  
NC.

Shamrock Cafe, c. 1870. A 2-story frame building, now asbestos-sided; was once a residence but now has an appended modern storefront and is a tavern.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 7

Page 10

For NPS use only  
received  
date entered

CENTER STREET

294/270/23  
59-63 Center Street  
C.

Mattatuck Bank, (Milford Land & Cottage Co. Building Block), 1902, Romanesque. A 3-story, 3-bay, brick commercial structure; plain, abrupt cornice; triple windows, Chicago-style with roseate appliques on the lintels for the 2nd floor; arched with bold brick keyblocks for the 3rd floor. Alterations: modern brick facing obscures older facade on first floor level.

294/11/lots 8,9,10, 83  
28-60 Center Street  
NC.

New concrete-and-steel building under construction.

294/11/7  
68-78 Center Street  
C.

Corbo Building, (Milford Building), 1900, 2nd Renaissance Revival. A four-story, seven-bay, commercial building constructed of brick with limestone and yellow brick trim; strikingly quoined window surrounds; two-story arched remains of cast-iron storefronts and entrance-way; round-arched fourth story windows with copper surrounds; corbelled cornice. (Photograph 24)

CENTRAL AVENUE

274/4/3  
14 Central Avenue  
C.

(The Bancroft), c. 1920, 2nd Renaissance Revival. A 4-story, 3-bay brick apartment house; rusticated 1st story with stringcourse for its upper border; columned portico; end bays in upper stories project from the wall, have mutules in cornices; main entablature has a frieze with triglyphs, dentils, and a cornice with mutules. Identical to 18 Central Avenue.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 11

274/4/31  
18 Central Avenue  
C.

(The Westview), c. 1910, 2nd Renaissance Revival. A 4-story, 3-bay brick apartment house rusticated 1st story with stringcourse for its upper border; columned portico; end bays in upper stories project from the wall, have mutules in cornices; main entablature has a frieze with triglyphs, dentils, and a cornice with mutules. Identical to 14 Central Avenue.

274/4/2  
24 Central Avenue  
C.

C. 1930. A 3-story, 3-bay brick apartment and commercial building; four large corbels below parapet; 6-over-6 sash in paired windows; doorway recessed in arched doorframe. Alterations: new entry doors.

254/4/102  
30 Central Avenue  
C.

(The Waterbury Industrial School), 1891, Theodore B. Peck, Richardsonian Romanesque. A 2½-story, 6-bay building constructed of brick with brownstone trim, foundation and cornice moldings; huge gable over entry; 1st floor windows have stained glass transoms; 2nd-floor windows are round-arched with tracery in the heads; large brick chimney with textured effects; hipped roof covered with glazed tiles.

CHURCH STREET

274/8/68  
21 Church Street  
C.

Morris Foundation, Kendall House, (St. John's Rectory), 1886, Richardsonian Romanesque. A 2½-story brick building, irregular in plan, with gabled wings; brownstone foundation; paneled brick chimneys; arched portico; corbelled cornice with bands of terra cotta tiles. (Photograph 12)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only
received
date entered

Item number 7

Page 12

274/8/69  
33 Church Street  
C.

- CNB Equity Corporation Office, (George Granniss House), c. 1865, attributed to Henry Austin or R. W. Hill, Italianate. A 2½-story frame residence; belvedere; bay window in front; segmental arched windows; two side porches. Nominated to the National Register of Historic Places.

274/8/70  
41 Church Street  
C.

- Secor, Cassidy and McPartland Office, (Enoch Hibbard House), 1864, attributed to Henry Austin or R. W. Hill, Stick Style. A 2½-story frame residence; board-and-batten in gable ends; large stick-style truss brackets under shallow-pitched roof; porch embellishment includes cut-out foliation in frieze; foliated pattern in bargeboards. Nominated to the National Register of Historic Places.

274/10/76  
51 Church Street  
C.

A parking lot with a small attendant's house. This is a 1½-story brick structure which appears to have been a carriage house; 8/8 sash; gable roof covered with slates; modern garage door on north side.

274/9/71  
16 Church Street  
#1,C.; #2,C.; #3,C.

There are three buildings on this lot.

#1: St. John's Church, 1873, Henry Dudley, Gothic Revival. A large granite structure with yellow sandstone trim; transepts; tower at northeast corner; stone buttresses; 3-bay portico with double entry; clerestory roof; simple tracery in windows. (Photograph 11)

#2: St John's Parish House, 1922, Richard Henry Dana, Jacobethan. A 2½-story, 7-bay, granite building; slate-covered gable roof and gabled wings; grouped, narrow leaded windows with quoin-like trim; prominent chimneys.

#3: St. John's Center, 1890, R. W. Hill, Romanesque. A 2½-story (with a full basement story), 3-bay building built of brick on a rough-cut granite foundation; richly corbelled cornice.

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

**National Register of Historic Places  
Inventory—Nomination Form.**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 13

274/9/72  
30 Church Street  
#1, C.; #2, NC.

There are two buildings on this lot.

#1. Notre Dame Academy, (John Booth Burrall House), 1916, Aymar Embury II, Georgian Revival. A 2-story, 5-bay, brick residence; cornice with triglyphs and mutules; hipped roof, slate-covered and with rounded-roof dormers; first-floor windows set in blind arches; two one-story wings on either side lighted by large arched windows. Alterations: 1919 wing added to rear; aluminum-sided balustrade. (Photograph 21)  
#2. Classroom Building, 1965; 2-story, brick, plain.

274/9/74  
56 Church Street  
C.

Catholic Family Services, Inc., c. 1855, Italianate (Tuscan details). A 2-story, 3-bay, frame structure, formerly a residence; low hipped roof; entry portico supported by fluted Tower of the Winds columns, has a frieze with foliate appliques; windows have prominent lintels on scroll consoles; side porch, now glassed in, has square columns with carved capitals, and a frieze with foliate appliques and egg-and-dart moldings. (Photograph 22)

EAST MAIN STREET

274/14/49  
1-31 East Main Street  
NC.

C. 1980. Modern, brick, commercial/residential building.

274/14/49  
33 East Main St.  
C.

(Platt Co. Building), c. 1890, Romanesque. A 4-story, 3-bay, brick commercial building with granite trim; 2-story round-arched panels contain upper windows; cornice has dentils, egg-and-dart molding and fluting; paneled parapet. Modern concrete storefront also covers 2nd floor.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only

received

date entered

Item number 7

Page 14

274/14/49  
43 East Main St.  
C.

(The Platt Block), c. 1888, Romanesque. A 4-story, 10-bay brick commercial building with limestone trim; engaged pilasters with carved acanthus leaves and egg-and-dart molding in the capitals divide the facade into groups of 3, 4, and 3 windows; elaborately corbeled cornice; parapet with blind arches.

275/15/612  
157-167 East Main Street  
C.

Sampieri Hair Design, Mel's Cafe, (Moriarty Building), 1905, Joseph A. Jackson, 2nd Renaissance Revival. A 4-story, 5-bay commercial building constructed of yellow brick with limestone trim; stepped-plan facade, with projecting bays at the center and ends highlighted by quoins; modillioned cornice with cartouches surrounded by olive-branch motifs in the frieze below, also a prominent egg-and-dart molding and fleur-de-lis incised ornaments; round-arched windows across the fourth story with limestone voussoirs. Alterations: modern aluminum storefront. (Photograph 3)

295/68/35  
171-175 East Main Street  
C.

Subi's Restaurant, 1920, Plain. A 2-story, 2-bay, brick commercial building; modillioned cornice. Alterations: new storefronts. (Photograph 3)

295/68/36  
177-179 East Main Street  
C.

Shortt's Meats (Lilley Block), c. 1900, 2nd Renaissance Revival. A 4-story, 2-bay brick commercial building; segmental-arched windows on 2nd and 3rd floors, round-arched on 4th; brownstone lintels; a series of intersected arches below the cornice. (Photograph 3)

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only

received

date entered

Item number 7

Page 15

295/68/37  
181-187 East Main Street  
C.

Zachary's Pizza, (Hanlon Block), c. 1890, Queen Anne. A 4-story, 2-bay, brick commercial building; slate roof; projecting corner turret. Alterations: modern storefront; second-story windows replaced. (Photograph 3)

295/69/38  
197-201 East Main Street  
C.

Borelli's Package Store, c. 1910, Georgian Revival. A 4-story, 3-bay, brick commercial building; pressed-metal modillioned cornice; splayed lintels over 3rd-story windows; projecting molded caps over 4th-story windows. Alterations: storefront modern. (Photograph 3)

274/12/53  
20 East Main Street  
C.

Brown Building, 1930, J. Frederick Krokyn and Ambrose A. Brown, Modernistic. A large, sumptuous, 3-story building which faces both East Main (15 bays) and South Main (17 bays), constructed of limestone; crested parapet; bronze spandrels with flower-basket motif between 2nd and 3rd -story windows; elaborate Art-Deco carving over main doorway. Some storefront alterations. (Photographs 1 & 10)

274/12/52  
52-60 East Main Street  
#1, NC.; #2, NC.

There are two buildings on this lot.  
#1: One East Drug Store, 1951, Plain. A 1-story, 1-bay brick commercial building.  
#2: Lerner Shops, 1951, Plain. A 1-story (with towering sign above), 3-bay, brick building.

274/13/51  
70-78 East Main Street  
C.

Fishman's, (The Frederick), 1906, Theodore B. Peck, Georgian Revival. A 5-story, 5-bay commercial building constructed of grey brick with limestone trim; built as apartment house with shops below; carved keystones in upper windows, which are segmental-arched; upper bays divided by Ionic pilasters; modillioned cornice; overall, an elegant, restrained building. Alterations: Art-Deco, ceramic tile storefronts. (Photograph 4)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 7

Page 16

For NPS use only  
received  
date entered

274/13/50

86-110 East Main Street

C.

- Palace Hotel, (Palace Theater), 1922, 2nd Renaissance Revival. A majestic, 4-story, 8-bay limestone structure containing a 68-room hotel and a 3,200-seat theatre; in the upper two stories of the main facade, the bays are divided by Corinthian columns; many festoons and other classical motifs in the tympanums, etc.: very elaborate modillioned cornice with an egg-and-dart molding, and a dentil course. Alterations: some storefronts have been altered. Being considered to the National Register of Historic Places. (Photographs 4 & 9)

294/13/139

112-118 East Main Street

C.

(St. Patrick's Hall), 1889, Joseph A. Jackson, Richardson Romanesque. A 3-story, 3-bay building constructed of brick with a brownstone and granite facade; richly textured stonework with quoins, courses of panels, heavy lintels; projecting gables with large brownstone crockets at corners; slate-covered hip roof; once contained a library, gymnasium and meeting hall. Alterations: new storefronts, upper windows blocked. (Photographs 4 & 7)

295/13/3

122-130 East Main Street

C.

(Trott Block), 1889, Romanesque. A 4-story, 4-bay, brick with stone trim, commercial structure; fifth-story corner tower; metal entablature with modillioned cornice over a paneled frieze with circle-shaped appliques; granite stringcourses; cast-iron storefronts (partially hidden). Alterations: new storefront. (Photographs 4)

295/76/5

162 East Main Street

C. (if reversible)

Rocco J. Palladino Center, (The Garden Theatre), 1910, Georgian Revival. A large, 5-story, 8-bay commercial building; modillioned cornice. Alterations: below cornice original facade completely hidden by applied metal panels, and new windows inserted.



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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 17

For NPS use only  
received  
date entered

295/75/11  
188 East Main Street  
C.

Changes Cafe, (Edward McDonald House), 1881, Queen Anne. A 2½-story, 3-bay brick and clapboard residence; slate gable roof; some terra cotta panels below cornice; wooden porches have stick-style decoration; lintels.

295/75/121  
220-224 East Main Street  
C.

(Smith's Hotel), c. 1880, Second Empire. A 3-story, 3-bay brick building with a mansard roof covered with fishscale slates; segmental-arched windows with yellow-brick lintels.

FIELD STREET

294/273/35  
19 Field Street  
NC.

Waterbury National Bank Annex, (Power Station), c. 1900, Plain. A two-story brick structure which originally had one story and a monitor roof. Recent and substantial alterations include a 24-hour banking machine obscuring the street-facing elevation.

294/273/37  
35 Field Street  
C.

- (Lincoln House), 1916, Cass Gilbert, Georgian Revival. A 3-story, 5-bay, brick building; denticular cornice, second-story windows set in round-arched panels; central entrance with pedimented doorframe. This building is a part of the Waterbury Municipal Center Complex, listed on the National Register of Historic Places.

294/273/38  
45 Field Street  
C.

- (Henry S. Chase Memorial Dispensary), 1923, Cass Gilbert, Georgian Revival. A 2-story, 5-bay brick building; second-story windows set in round-arched panels; cornice with Greek fret; balustrade. This building is a part of the Waterbury Municipal Center Complex listed on the National Register of Historic Places.

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

**National Register of Historic Places  
Inventory—Nomination Form.**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only
received
date entered

Item number 7 Page 18

294/272/2  
Field Street  
C.

Waterbury Armory, 1922, Payne, Griswold & Keefe, Romanesque. A large, 3-story, 7-bay brick building with concrete trim; entry pavillion has monumental round-arched door opening; windows grouped in threes within panels with corbelled heads; corbelled cornice. (Photo. 26)

GRAND STREET

294/273/34  
Grand Street  
C.

U.S. Post Office, 1931, George O. Totten (James A. Wetmore, superintendent), Art Deco, 2-story, 15-bay; constructed of white marble; stylized pilasters separate bays; bas-relief panels under windows depict the history of transportation (scenes of boats, wagons, and a 1930s vision of the cosmos); stylized sunburst over entrance; incised frieze; carved eagles on parapet. Alterations: sympathetic addition to the rear of the building constructed in 1969; also a modern multi-bay garage at the rear of the lot. (Photographs 16 & 17)

294/273/351  
- 197 Grand Street  
C.

Citytrust Bank, (Waterbury National Bank), 1921, Cass Gilbert, 2nd Renaissance Revival. A 4-story, limestone, bank building with 5 bays on Grand Street and 7 bays on the Field Street facade; rustication in the first story; round-arched windows in the first story; Corinthian pilasters between the bays on the second and third floors; finely made iron grille over door. This building is a part of the Waterbury Municipal Center Complex listed on the National Register of Historic Places.

294/272/3  
- 235 Grand Street  
C.

Waterbury City Hall, (Waterbury Municipal Building), 1914, Cass Gilbert, Georgian Revival. A 3-story, 17-bay building constructed of brick with marble trim; rusticated first floor; round-arched windows; balustrade; cupola; upper bays separated by Corinthian pilasters. This building is a part of the Waterbury Municipal Center Complex listed on the National Register of Historic Places.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 19

293/272/3

Grand Street

NC.; C: statue & gazebo in Library Park

Bronson Library, 1963, Joseph Stein and Associates, Miesian. A 1-story glass and steel structure; similar, 2-story east wing, by same architects, added in 1969. Also on this large lot are a brick gazebo with a tile roof overlooking Meadow Street; and a bronze statue of Benjamin Franklin, seated, by Paul Wayland Bartlett, 1918. (Photograph 27)

294/270/30

132-136 Grand Street

C.

North American Bank, (Holmes Building), 1903, Georgian Revival. A 3-story, 3-bay commercial building constructed of brick with limestone trim; window openings feature splayed lintels with keystones and contains pairs of 12/1 sash; fluted, Composite pilasters separating bays in upper stories; heavy cornice mutules; copper balustrade; much of the original street-level storefronts remain.

294/270/29

140-142 Grand Street

C.

Turf Restaurant, (Merchant's Trust, Bierce Block), 1905, Renaissance or Georgian Revival. A 4-story, 1-bay, brick, commercial building; elaborate yellow brick quoins; projecting bay on 2nd and 3rd stories features dentillated cornice and a cartouche between stories; 4th-story windows have splayed lintels with keyblocks; main cornice features dentils and large, paired corner brackets. Alterations: modern storefronts.(Photo. 2)

294/270/28

146-150 Grand Street

C.

Biener's Sportshop, Hourglass Cleaners, (Rice Building), 1904, Georgian Revival. This is a somewhat eclectic, 5-story, 4-bay, tan-brick commercial building; splayed lintels; end bays project; brick quoins; elaborately corbelled cornice. Remnants of the original storefront include pilasters and the plain, wooden entablature. (Photograph 2)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only
received
date entered

Item number 7

Page 20

294/270/27  
154-156 Grand Street  
C.

Fine Crafts Jewelers, (Republican Building), 1906, Joseph A. Jackson, Jacobethan. A 5-story, 2-bay commercial building constructed of brick with limestone trim; burnt headers; curved parapet; 2nd-story windows have elaborate brick and stone surrounds with prominent keystones; part of the original storefront remains, including two cartouches with numbers 156 and 154. (Photograph 2)

294/270/264  
158-162 Grand Street  
C.

Ronald E. Daley, Inc., (McCoy's Block, Judd Block), 1903, Joseph A. Jackson, 2nd Renaissance Revival. A 4-story, 3-bay, brick commercial building; rusticated second story; third and fourth floor window surrounds are grey brick with splayed lintels; elaborate, corbelled cornice. Remains of 1920s storefronts include cast iron pilasters and stained-glass in upper panes of windows. (Photograph 2)

294/270/263  
166-170 Grand Street  
C.

Ribiero Opticians/Beneficial Finance, (Morris Plan Bank), 1920, Georgian Revival. A 3-story, 3-bay commercial building constructed of brick with limestone trim; round-arched windows in second story have festoons and shell-carving in the spandrels; fluted Tower of the Winds pilasters between upper bays; classically derived cornice with flutes and mutules; balustrade. (Photograph 2)

294/270/262  
174-176 Grand Street C.  
Ninety Five South Coiffures, (Waterbury American Building), 1894, Theodore Peck, Richardsonian Romanesque. A 4½-story, 2-bay, granite commercial block built of granite in random ashlar; round-arched window openings, which on the 3rd and 4th stories are treated as single 2-story units; gabled parapet with pinnacle; tile roof. Alterations: modern storefront. (Photograph 2)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only  
received  
date entered

Item number 7

Page 21

294/270/261  
180-182 Grand Street  
C.

The Grand Building, (The Grand Apartments), 1910, Beaux-Arts Classicism. This building consists of two identical structures, both 4-story, 2-bay buildings which have been joined together; brick with limestone trim; large, paired rectangular windows (segmental-arch on 4th floor); cornice features carved consoles, mutules and egg-and-dart molding; narrow, shallow-peaked parapet. Above modern store windows remains the original 1st-story cornice, featuring modillions with acanthus-motif carvings. (Photograph 2)

294/270/26  
186 Grand Street  
C.

Jimmy's Charcoal Grill and other stores, (Cowell-Guifoile Building), 1908, Joseph T. Smith, 2nd Renaissance Revival. A large, handsome 4-story commercial building constructed of brick with limestone trim; windows have limestone quoins; projecting bays with pilasters and classically derived cornices; main cornice features mutules, dentils and paired brackets with guttae. Alterations: storefronts are mostly modern. (Photograph 2)

294/10/75  
236 Grand Street  
C.

Municipal Offices, (Chase Building), 1917, Cass Gilbert, 2nd Renaissance Revival. A 4-story, 21-bay office building constructed of limestone; plan has central block with symmetrical wings; central portion features portico on Tower of the Winds columns; rusticated 1st story; 2nd-story windows feature carved sunflower motifs beneath molded hoods on consoles; 4th-story is set back from facade. This building is part of the Waterbury Municipal Complex listed on the National Register of Historic Places.

294/9/4  
300 Grand Street  
NC.

Waterbury Courthouse, 1974, Joseph Stein, Modern. A large 3-story, flat-roofed, modular concrete structure.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 22

For NPS use only

received

date entered

273/9/47  
348 Grand Street  
C.

Telephone Building, 1930, Douglas Orr, Georgian Revival (with Modernistic details). A 3-story, 7-bay office building constructed of brick with limestone trim; rusticated first story; round-arched windows in first story; cornice and entrance have Art-Deco foliated decoration. Alterations: a brick rear addition built in 1954. (Photo 28)

Note: at the intersection of Grand and Meadow Streets there is a large bronze statue on a granite base. The subject is Rev. Michael Joseph McGivney, a resident of Waterbury and the founder of the Knights of Columbus. Statue, which shows Father McGivney preaching, is signed J.A. Colletti, 1956.

THE GREEN

274/1/ -  
The Green (Photograph 11)  
C.

The Waterbury Green contains four statues:

- #1: Welton Fountain, 1888, Karl Gerhardt; a large bronze fountain for horses surmounted by a five-foot statue of the donor's (Caroline Welton's) favorite steed, "Knight."
- #2: The Waterbury Clock, 1915, Paul Lux; a granite shaft containing a Seth Thomas clock.
- #3: Veterans Monument, 1958, Modernistic; constructed of granite, a memorial to all of Waterbury's soldiers.
- #4: The Soldiers Monument; 1884, George Bissell; 48' tall, granite base with a bronze "winged victory" at the top and other figures in the niches.

HARRISON AVENUE

274/11/82  
Harrison Avenue  
C.

Comfort Station, (H.H. Peck Carriage House), 1898, 2nd Renaissance Revival (Baroque). A 2½-story brick building with a hipped roof and cupola; an arcade of four round-arched windows in the second floor; ogee-curved parapet. Alterations; windows and doors boarded up.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 23

For NPS use only

received

date entered

KENDRICK AVENUE

274/10/77,78  
15-17 Kendrick Avenue  
C.

New Haven County Courthouse, 1911, 2nd Renaissance Revival. A 3-story, 5-bay building constructed of grey brick on a granite base with limestone trim; rusticated first story; 4 monumental, fluted Ionic columns in upper floors of entry pavillion; windows in upper floors are in two-story-tall surrounds with raised panels between stories and recessed panels, with acanthus carvings in the borders; molded cornice with mutules; stepped parapet with state seal. (Photograph 15)

LEAVENWORTH STREET

274/11/81  
21 Leavenworth Street  
C.

Drescher's Cafe, 1903, Romanesque. Brick, 1-story, 6-bay; limestone banding around windows; ornately corbeled cornice. Recently moved to this site to make way for new high-rise housing construction at its old location on Harrison Street; the move apparently employed care to preserve the character of this handsome building. (Photograph 29)

274/11/80  
29 Leavenworth Street  
#1, C.; #2, C.

#1: Tuscan Villa, c. 1865. Frame 2-story former residence, flat roof, square plan, clapboarded, 3-bay facade with central pedimented doorway; plain projecting cornice; simple window caps; bay windows on first story old but not original. (Photograph 29)

#2: Brick 3-story warehouse, c. 1880, attached to rear of #1. Star-shaped beam tie-plates; segmental-arched windows are now reduced in height.

274/11/79  
35 Leavenworth Street  
C.

Yelding Building, (Patrick Cassidy Building), 1923, William E. Hunt, Commercial with Renaissance Revival details. Steel with cut limestone facade, 3-stories, 4-bays; wide 3-part windows in flat-arched openings; cornice has stylized iron brackets; stepped parapet. Alterations: modern offices in ground floor; sheet-metal siding obscures bottom of facade.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 24

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received

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294/270/24  
47-49-53 Leavenworth Street  
#1, C.; #2, C.

#1: Mattatuck Bank, (Milford Land & Cottage Company), 1903, Commercial. Corner building; 3-stories; brick; very wide windows; geometric brickwork beneath dentillated and modillioned cornice; bricked-up 1st-floor facade.

#2: Modernistic, c. 1935, 2-stories, 3-bays; limestone facade; wide windows separated by fluted pilasters with stylized floral ornament.

274/8/62, 631  
18 Leavenworth Street  
C.

Colonial Bank & Trust, (Citizen's National Bank), 1922, Henry Bacon, 2nd Renaissance Revival. Limestone with granite base; 2-stories, 5-bay; 2-story arched entrance with iron grill, lion's head carving in keyblocks and along the cornice, where mutules and egg-and-dart moldings also appear; stepped parapet with sidescrolls. Interior modernized except for marble foyer. Part of the bank at 81 West Main Street.

294/10/6  
50 Leavenworth Street  
C.

Carmody & Torrance (First Federal Savings), c. 1930, Neo-Classical. Brick with limestone facade; 3-story, 3-bay. Recessed entry framed by Ionic columns and under a fluted frieze with floral appliques. Brick addition to rear (west) and new concrete addition on north side.

MEADOW STREET

273/17/46  
414-436 Meadow Street  
C.

American Brass Company, 1913, Trowbridge & Livingston, 2nd Renaissance Revival. Brick; 4-story, crescent-shaped plan; terra cotta ornament on window surrounds; cornice; and arched entranceway; brass doors. (Photograph 14)



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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

For NPS use only

received

date entered

Item number 7

Page 25

**NORTH MAIN STREET**

274/2/25

95-99 North Main Street  
C.

Medical Arts Building (GLD Building), 1929, 2nd Renaissance Revival. A 4-story, limestone facade which is concave in plan; 3 arched doorways with granite keystones and iron grills; round-arched 4th-story windows; corbelled cornice with dentils. Interior modern except for one original lobby, which has Neo-Georgian brass detailing.

274/14/493

14-22 North Main Street  
C.

Side elevation of modern building noted above at 1-33 East Main St.

274/14/48

26-28 North Main Street  
C.

Across From The Horse Restaurant, (Reynold's Block), 1854, Italianate. Originally there was another half to the north. Brick, 4-story, 1-bay; brick quoins; paired windows within 1 large round-arched opening. Cornice probably simplified, as only one dentil-course remains. Brick 3-story warehouse attached at rear. (Photograph 23)

274/14/47

30-32 North Main Street  
NC.

Chamber of Commerce (Rietner Building), c. 1908; 3-story; brick; facade completely sided over. (Photograph 23)

274/14/46

36 North Main Street  
C.

Grieves Building (Odd Fellows' Hall), 1893, W.E. Griggs, Venetian Gothic. Yellow brick with brownstone trim; 6-story, 6-bay; ogee and round arches interlaced above the windows; foliated capitals on pilasters. Alterations: modern office fronts on ground floor. (Photographs 13 & 30)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 26

For NPS use only

received

date entered

274/14/45  
60 North Main Street  
C.

Waterbury Savings Bank, 1927, York & Sawyer, 2nd Renaissance Revival. Limestone facade, 1-story, 5-bay; round-arched windows with carved surrounds and protective grilles; central entry with sliding bronze doors; cornice features corbels, egg-and-dart modling, and a course of square panels with carved, foliate relief. Alterations: 3-story (1950) and 4-story (1960) additions. Drive-in teller booths (1970) in parking lot to rear.

PARK PLACE

274/4/7  
21 Park Place  
C.

Standard Taxi Company, c. 1920. 2-story, 5-bay, textured brick in Flemish bond; originally used as warehouse or light-industrial facility. Alteration: windows blocked, garage door in 1st floor.

PROSPECT STREET

274/3/13  
21 Prospect Street  
C.

Trinity Church, 1883, Henry M. Congden, Early English Gothic Revival. Rough surfaced granite. South-side entrance porch; plan includes transepts, apse, dormers and simple octagonal tower; oriented with the apse-end to street. Interior: timber hammerbeam roof framing, two Art-Nouveau stained glass windows. Attached Parish House, 1900, to rear.

SCHOOL STREET

295/75/10  
19 School Street  
C.

Apartment building, Italianate, c. 1885. Brick, 4-story, 3-bay; elaborate bracketed cornice with central pediment, stringcourses at each story; recessed, round-arched entry; paired windows with segmental-arch lintels and brownstone sills.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 27

For NPS use only

received

date entered

SOUTH ELM STREET

295/75/9

South Elm through to  
School Street

#1, C.; #2, C.

#1: Margaret Croft School, 1904, W.E. Griggs, Georgian Revival. Brick, 3-story, 3-bay; brick quoins; Palladian window on 3rd story; frieze of buff brick; low pediment on cornice. (Photograph 31)

#2: Clark School, 1914, Louis A. Walsh, Georgian Revival, 3-story; brick; rusticated 1st story; rounded pediment over entrance.

Attached to Croft School in rear.

SOUTH MAIN STREET

294/12/99

43 South Main Street

#1, C.; #2, C.

#1: Miller & Peck Store (Chipman's Store), Greek Revival, c. 1830. Frame; 3½-story, 4-bay; gable end to the street. Clapboarded.

Two-story fluted Corinthian columns support a portico with a reworked cornice. Alterations: modern storefront, windows filled in, later 3-story brick addition in rear.

#2: Miller & Peck Store, Greek Revival, c. 1830. Frame; 3½-story, 3-bay; gable end to the street; full cornice return. clapboarded; Alterations: modern storefront, new sash. (Photograph 6)

294/12/1011

57-63 South Main Street

C.

Normandie (Bergin Building), 1930, Modernistic. Brick with limestone facade, 3-bay, 2-story, band of wide windows on second floor; battlemented parapet; deep frieze with foliated-carved panels. (Photograph 6)

294/12/101

67-73 South Main Street

NC.

Soup Kitchen (Bergin's Saloon), Greek Revival, c. 1835. Frame building, originally 2½-story and gable-roofed but now leveled to 2-story with a flat roof; aluminum siding completely obscures facade. (Photograph 6)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 27A

For NPS use only

received

date entered

294/12/102  
77-85 South Main Street  
C.

(Rose Building), c. 1950, Modernistic (plain). Brick with limestone facade; 2-story; narrow band of windows on second floor. Most distinctive feature is the sign across the facade spelling "ROSE" in large, Art-Deco letters. (Photograph 6)

SPRING STREET

295/13/31  
12-14-16 Spring Street  
C.

Spring Street Social Club, 1917, Georgian Revival (plain). Brick, 3-story, 2-bay; splayed lintels over 1st-floor openings. Alterations: remodeled storefront in one ground-floor bay and garage door in another.

295/13/2  
22-24 Spring Street  
C.

Waterbury Store Fixture Co., 1900, Romanesque. Brick, 3-story; corbelled cornice and segmental-arched windows. Older (c. 1880) building in rear. Alterations: 1st story being prepared for installation of siding, February 1983.

295/13/21  
30-32 Spring Street  
C.

Waterbury Store Fixture Co., 1900, Romanesque. Brick, 3-story, 4-bay; similar to and a continuation of above.

295/13/1  
34-36-38 Spring Street  
C.

Reliable Factory Supply, c. 1915, 2nd Renaissance Revival (plain). Grey brick, 5-story, 3-bay; corbelled cornice; 2nd through 4th stories have window openings within 3-story, segmental-arched, recessed panels.

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

**National Register of Historic Places  
Inventory—Nomination Form.**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number

7

Page 28

For NPS use only

received

date entered

STATE STREET

273/9/54  
15 State Street  
C.

Apartment house, 1899, Georgian Revival. Brick with limestone trim; 4-story, 3-bay; splayed window lintels; gray-brick quoins; recessed central entry under dentillated cornice on Ionic columns; Ionic pilasters separate bays on 1st and 2nd floors; main cornice has dentils and mutules over a festooned frieze. (Photograph 20)

273/9/53  
21-23 State Street  
C.

Nineteenth-century frame house, 2-story, with large brick addition to rear. Front porch with classically-inspired columns. Completely aluminum-sided. (Photograph 20)

273/9/711  
25-27 State Street  
C.

Apartment building, 1908, Jacobethan. Brick: 2-story, 5-bay in upper story central entrance to a courtyard in the rear; geometric designs in the brickwork; tiled pent roof on brackets; copper and glass entrance canopies. (Photograph 20)

273/9/52, 51, 50  
31-41 State Street  
NC.

C. 1970, 1-story concrete-walled garage addition to academy.

273/9/49  
43 State Street  
C.

Frame residence, 1888. 2½-story; gable roof; aluminum-sided; resembles house at 45 State Street.

273/9/48  
45 State Street  
C.

Frame residence, 1878. 2½-story; gable roof; aluminum-sided; resembles house at 43 State Street.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 29

For NPS use only

received

date entered

WEST MAIN STREET

274/7/61  
41-65 West Main Street  
C.

Steele Building, 1917, W.E. Griggs, Georgian Revival. Brick with concrete trim; 2-story, 17-bay; windows divided into groups of 5, 7 and 5, with the central group of 7 set in round-arched panels; patterned brickwork at ends and between bays near the ends; concrete stringcourse at cornice; stepped parapet. Alterations: modern storefronts.

274/8/63  
81 West Main Street  
NC.

Modern concrete and glass facade has obliterated any trace of the old (1902 and 1910) buildings beneath, formerly the Colonial Trust and the Hampson Building. Building on rear of lot is recorded on Leavenworth Street, above.

274/8/65  
101-111 West Main Street  
C.

Lilley Building, 1911-12, W.E. Griggs, Commercial. Steel-framed, 8-story, 5-bay, with first 2 stories faced with granite, remainder with brick; paneled pilasters divide bays; brick panels with diamond-shaped stone appliques appear below sills; bold cornice features dentils under mutules. Alteration: modern storefront. (Photograph 1:

274/8/66  
119 West Main Street  
C.

Mattatuck Museum (John Kendrick House), 1865, Italianate. Brick with brownstone trim; 2-story; ornate entry portico with paired Corinthian columns; cast iron railings at windows; bracketed cornice; slate-covered hip roof; Cast iron-fence. Addition (1912) to rear.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury

Waterbury, CT

Continuation sheet

Item number 7

Page 30

For NPS use only

received

date entered

274/8/67  
133 West Main Street  
#1, C.; #2, C.

#1: Westerly Apartments, c. 1900, Romanesque. Brick, 3-story, 3-bay, elaborate cornice corbelling. #2, below, appended to front.  
#2: Farrington Building, 1930, Georgian Revival. Brick, 2-story, 3-bay; original storefront; stained glass transoms on first floor facade.

273/9/55  
229 West Main Street  
C.

H.D. Segur, Inc., c. 1925, commercial. Yellow-brick facade, red-brick to rear; 2-story, 6-bay; stepped parapet; recessed modern entry.

274/2/20,21,22  
2 West Main Street  
NC.

American Saving Bank, 1966. Brick, steel and glass building; 2-story.

274/2/19  
16-30 West Main Street  
C.

— The Elton Hotel, 1904, W.E. Griggs, 2nd Renaissance Revival. Yellow brick with limestone trim; 6-story, 7-bay. Rusticated limestone for bottom 2 stories; central entry with large Ionic columns; upper floors have central balconies, multi-story oriel windows to sides; bracketted cornice with mutules and copper cresting. Rooms converted to offices, although much of the lobby remains intact. Being considered to the National Register of Historic Places.

274/3/12  
West Main Street  
C.

Immaculate Conception Church, 1928, Baroque Revival; limestone and marble; basilican plan; central pediment with richly carved tympanum; curved parapet on aisle wings. Entrance has huge brass doors, sheltered by a portico of Corinthian columns. Elaborately-detailed interior dominated by grey-veined marble columns. Rectory, just to the west on the same lot, c. 1940, of yellow brick with limestone quoins and trim; tile roof.

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury  
Waterbury, CT  
Continuation sheet

Item number 7

Page 31

For NPS use only

received

date entered

274/3/10  
122-130 West Main Street  
C.

Waterbury Y.M.C.A., 1924, Georgian Revival. Brick with limestone trim; 4-story, 9-bay; round-arched 1st-story windows with wooden panels below the sills; porticoed entrance with fanlight; modillioned cornice. Large 1-story brick addition, 1971, to the east. (Photograph 11)

274/4/5  
144 West Main Street  
NC.

Vacant, c. 1930, 1-story stuccoed building, modern retail front added 1966.

274/4/6  
160 West Main Street  
C.

Masonic Temple, 1912, W.E. Griggs. Two distinct parts joined at right angles. Main Street building, originally housing social rooms, is 4-story with limestone facade, 2nd Renaissance Revival. It has a Doric entrance portico, rusticated 1st story, Corinthian pilasters reaching to the modillioned cornice. The Park Place auditorium building is a large 3-story brick building with narrow slit windows and patterned brickwork on the facade. (Photograph 11)

274/4/4  
164-184 West Main Street  
C.

The Hitchcock and The Northrop, c. 1910, two apartment buildings separated by a free-standing elevator tower with ramps to each floor of each building. Both are Jacobethan-detailed, red brick with yellow brick and limestone trim; 5-story, 3-bay; with quoins and a crenellated parapet. The doorways have crenellated porticoes with Tudor-arched openings and stained-glass transoms. The first story windows have late-Gothic drip molds. (Photograph 11)



## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates See Item 7

Builder/Architect See Item 7

### Statement of Significance (in one paragraph)

The Downtown Waterbury Historic District has two areas of significance. First, its boundaries encompass a varied collection of 19th- and 20th-century buildings of great architectural importance (Criterion C). A number of buildings are of individual distinction, some by nationally known architects and many by local Waterbury men. Others are significant because they are good representative examples of one of several historical styles, or because they are part of an intact streetscape of old buildings. Second, the district is significant because its streets, buildings and open spaces reflect the historical growth of Waterbury over the past one hundred and fifty years (Criterion A). The commercial, industrial, and social history of the city is illustrated by this group of historic buildings.

### Architectural Significance

Like most commercial districts, Waterbury features the juxtaposition of a great variety of styles. This variety resulted from both the organic growth of the city (i.e., with no overall plan) and the eclectic imaginations of 19th- and early 20th-century builders. Part of the District's importance is that it includes, in close proximity, buildings which typify several styles of architecture. On South Main Street are two frame, Greek Revival structures. Now joined as the Miller and Peck Store (Photograph 6), these have always been commercial buildings; they have the characteristic temple-like facades of the Greek Revival style. The Miller and Peck buildings are rare surviving examples of early commercial architecture, and their significance is elevated by their prominent place in the heart of the central business district.

Victorian styles are also present. Italianate commercial buildings range from the relatively plain Lathrop Building on Bank Street to the more elaborate Reynold's Block on North Main Street (Photograph 23). Smith's Hotel on East Main Street is a Second Empire, brick building, with slate-shingled mansard roof.

There are also several buildings which illustrate styles derived from Gothic architecture. The two Episcopal churches are typical examples of the English Gothic Revival popular in the second half of the 19th century. Trinity Church was designed by Henry M. Congden, an active and well-known

(continued)

## 9. Major Bibliographical References

General: Anderson, Joseph (ed.). The Town and City of Waterbury, Connecticut  
3 vols. New Haven: Price and Lee, 1896.

Maloney, Cornelius F., et al. Waterbury, 1674-1974: A Pictorial History.  
Chester: Pequot Press, 1974. (continued)

## 10. Geographical Data

Acreage of nominated property c. 75

Quadrangle name Waterbury

Quadrangle scale 1:24000

UTM References See Continuation Sheet

A 

Zone	Easting			Northing					

B 

Zone	Easting			Northing					

C 

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D 

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E 

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G 

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H 

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Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

## 11. Form Prepared By

name/title Bruce Clouette & Matthew Roth, Partners, edited by John Herzan, National

organization Historic Resource Consultants date March 9, 1983  
Register Coordinator

street & number 55 Van Dyke Avenue telephone 547-0268

city or town Hartford state CT

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title Director, Connecticut Historical Commission

date June 20, 1983

For NPS use only

I hereby certify that this property is included in the National Register

Bruce Clouette  
Keeper of the National Register

date 8/3/83

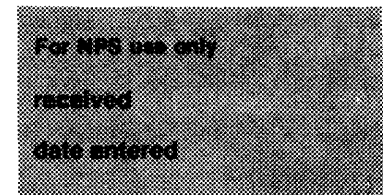
Attest:

date

Chief of Registration

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 8

Page 1

Statement of Significance (continued):

Ecclesiologist, and it is a representative example of his work: the stubby transepts, rough masonry, Early English mode, and the location of the entrance on the south side are features found in many of his churches. The Odd Fellows Hall (W.E. Griggs, 1893; Photographs 13 and 30) is a rare and outstanding building in the Venetian Gothic style. The composition of the facade, with groups of windows linked by interlaced ogee arches, and the medieval details such as the foliated capitals, make the Odd Fellows an exotic addition to the downtown. The most recent Gothic-inspired building is the Johnson Building (1925; 111-115 Bank Street; Photograph 5). The sheet metal spandrels below the window show this to be a modern building, but the Gothic facade, with its pointed-arch openings and the suggestion of clustered columns, testifies to the enduring popularity of this source of detail.

The District has several good examples of Romanesque architecture in the Richardsonian mode. The Industrial School on Central Avenue and St. John's Rectory (Photograph 12), both from the 1890s, combine brick and terra cotta materials and the weighty massing typical of small institutional buildings in this style. Richardsonian commercial buildings are rarer, perhaps because the style was not easily adapted to the facade-oriented, repetitious requirements of commercial architecture. Nevertheless, two buildings, St. Patrick's Hall (Photographs 4 & 7) on East Main Street and the American Building on Grand Street (Photograph 2), all have the round arches, rough masonry, and medieval details characteristic of the genre. St. Patrick's also exhibits the contrastingly colored stone found in many Richardsonian buildings. The Bohl Block on Bank Street is also Romanesque, but a more individualistic execution. It shares the arcaded round-arched windows and terra cotta work frequently found in the style, but its elaborate cornice sets it apart.

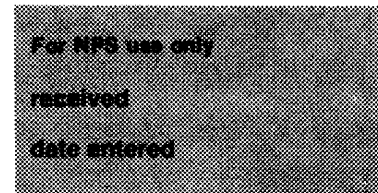
Several buildings in the district have been labelled simply Romanesque. These lack the rough-textured, polychrome masonry of the Richardsonian-inspired blocks. Their chief decorative features are the use of round arches and elaborate brickwork, especially in the corbelled cornices. This type of detailing, derived from Lombard fortresses, was popular for mills and warehouses as well as commercial structures up to about 1910. Buildings with outstanding corbelling and other ornamental brickwork include Drescher's Cafe (Photograph 29) on Leavenworth Street and, appropriately, the Armory (Photograph 26) on Field Street.

The District includes one important Queen Anne style commercial building, the brick Hanlon Block (Photograph 3) on East Main Street. This style found more common application for residences, but the gabled dormers and corner turret of the Hanlon Block capture the style's characteristically complex roofline, and the stone details contribute to an also-characteristic textural variation.

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury

Continuation sheet Waterbury, CT

Item number 8

Page 2

Statement of Significance (continued):

The greater part of Waterbury's buildings are not Victorian, however, but early 20th-century. Although there are a few apartment houses and commercial buildings with Tudor Detail (Photographs 18 & 19), the majority of Waterbury's 20th century structures are in the Georgian Revival or Second Renaissance Revival styles. Buildings in the former style include the elaborate Holmes block (now Connecticut National Bank) and several others on Grand Street, an unusually complete streetscape with a number of Georgian Revival buildings. Cass Gilbert's municipal building is the largest and most visible in this style, but throughout the district are commercial blocks and apartment houses with many of the same features and typically Georgian details, such as splayed window lintels, balustrades, and blind, round-arched openings. See, for instance, the Miller Building (Photograph 5).

More than any other, the Second Renaissance Revival is the characteristic style in Waterbury; indeed, the preponderance of this style sets it apart from any other Connecticut downtown. Often interpreted as an academic reaction to Victorian excess, the style appealed to architects such as Gilbert or McKim, Mead & White, who combined subtle ornament, monumentality, historical precedence, and above all, a sense of order and restraint. These qualities are all found in the District's more formal Renaissance Revival buildings, including the American Brass Company offices (Photograph 14), the Chase Building and the Waterbury National Bank on Grand Street. At the same time, the greater number of Waterbury's buildings in this style are neither academic nor restrained. They are colorful, boldly detailed, and imaginative, and represent a clear continuity with Victorian architecture. These share with the more formal buildings the rustication, Classical details, strong cornices and other typical features of the style. But their facades are more ornately embellished with terra cotta, cast-stone, carved limestone, and cast-iron ornament; see, for instance, Apothecaries Hall (Photograph 1). A feature frequently found in Waterbury is the use of yellow brick to form the quoins and window surrounds, a bold and colorful effect that in some cases becomes the center of attention (Photograph 24). The District is filled with banks, commercial blocks, and apartments, built from 1894 to 1929, with most from about 1910, which are elaborate variations of the Renaissance Revival. The Reid & Hughes department store on Bank Street, with its richly detailed cornice (Photograph 8), the 1904 Elton Hotel, the Catholic church (both Photograph 13), and the Waterbury Savings Bank on North Main Street, with its extensive carvings and cast-bronze doors, are only some of the buildings in this style which command attention.

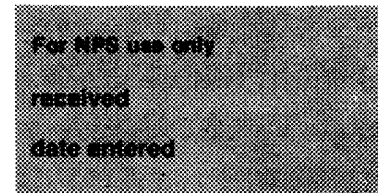
One building, the Palace Theater (Photograph 9), is notable as Waterbury's pre-eminent movie and stage venue since its construction in 1922. The Palace's ostentatious facade, with monumental columns, rich carvings and elaborate cornice, reflect the spectacular showmanship of its original owner, show-business magnate Sylvester A. Poli.

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District  
Waterbury, CT



Continuation Sheet

Item number 8

Page 3

Statement of Significance (continued):

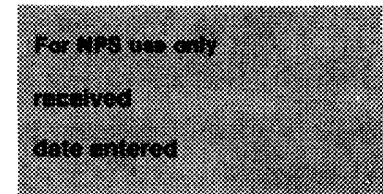
It is meaningful to discuss the city's architecture in stylistic terms, since the stylistic form and ornament are what distinguish most of these buildings and catch the pedestrian's eye. At the same time, commercial architecture from about 1900 on was evolving a look not dependent upon style but rather derived from plain, functional exteriors applied over steel-cage or partly steel-framed construction. Called the Commercial Style when applied to tall Chicago buildings, the same trends influenced much more modest designs in smaller cities such as Waterbury. Their chief characteristic is the wide, often three-part windows made possible by the steel construction. Where there is a stylistic reference, it is entirely secondary to the effect produced by the wide windows and the flatness of the facade. Waterbury has several plain two- and three-story buildings of this type. While hardly exceptional examples of the Commercial Style, they represent the first modern departures from Victorian ideas of historicism, eclecticism and ornamentation.

The last group of buildings which make Waterbury an important architectural resource are the Modernistic or Art Deco structures. Art Deco was a movement in design whose principles embraced stylization, geometric motifs, primitive and mystical sources of inspiration, and efforts to look "futuristic." The best exterior in this style is the 1931 Post Office (Photograph 16) on Grand Street. The eagles on the parapet and the panels over the entrances are highly stylized, as are the bas-relief carvings below the windows, which recount the progress in the technology of communication (Photograph 17). The Telephone Building on the opposite side of Grand Street, opened the same year, is also of interest, as ostensibly it is in the Georgian Revival style, with rustication, blind arches, and red brick. On close inspection, however, one discovers that all the detailing is Art Deco stylization (Photograph 28). On the corner of East and South Main Streets is the important 1930 Brown Building (Photograph 1). The limestone exterior is typical of modernistic commercial architecture, with a crested parapet, panels decorated with stylized foliage, and bronze spandrels between the windows. Inside, the lobby is outstanding: futuristic lamp fixtures, an Art Deco panel over the elevator, and bronze and aluminum everywhere (Photograph 10). The District also has several storefronts of the period, of which the best is M.A. Green (Photograph 25) on Bank Street. The parallel brass stripes embedded in the black glass suggest streamlining, and other elements typical of the period are the undulating curves and pecan-wood backs of the display windows. Other buildings in the District are less exemplary than these, but many of them show some modernistic influence in their limestone facades, stylized carvings, panels or tiles, and crested or crenellated parapets.

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 8

Page 4

Statement of Significance (continued):

The architectural importance of the District, however, goes beyond the individual merits of the many exceptional building. Although great gaps have been made by corporations and banks seeking parking space, and by redevelopment, the city still retains many impressive street-scapes of late 19th-and early 20th-century buildings, as well as some important public spaces and views. Especially notable are Grand Street, Bank Street, and East and South Main Streets, all quite intact on one or both sides. Planned public spaces and views include the Green, Library Park, and the vistas up and down Grand Street between Meadow Street and the municipal buildings. Taken collectively, the architecture of downtown Waterbury is important because it preserves the distinctive scale and spatial characteristics of commercial centers of the period: long rows of connected buildings, set close to the street, three to six stories high, varied in style and detail, but usually with modular facades and strong cornices or parapets.

Much of the distinctiveness of Waterbury's architecture can be attributed to the prolific output of the city's own leading architects. Theodore B. Peck (b. 1856) studied architecture at Cornell before coming to Waterbury, where he worked for a time in the office of R.W. Hill. Among the District's outstanding buildings by Peck are the Apothecaries Hall ( 2nd Renaissance Revival, Photograph 1), the American Building (Richardsonian Romanesque, Photograph 2) and the Frederick apartments (Georgian Revival, Photograph 4). Peck's work, while it makes use of a range of ornament and elaboration, is nevertheless quite controlled and restrained.

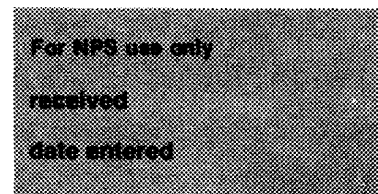
Far more exuberant is the work of Joseph A. Jackson (b. 1861), son of an Irish immigrant builder-architect. In St. Patrick's Hall (Photograph 7), the Romanesque Bohl Block on Bank Street, the Moriarty Building on East Main Street, and the many buildings he designed on Bank and Grand Streets after the fire of 1902, Jackson used bold, large-scale details and strongly contrastingly colored brick and stone. He worked in many styles: Richardsonian, Renaissance Revival, Jacobethan - but all incorporated the rich, colorful detailing which has come to typify Waterbury's downtown.

More than any other architect, Wilfred E. Griggs (1866-1918) left his mark on Waterbury. He studied at Yale and Columbia, and then worked with local architect R.W. Hill, as had Peck and Jackson. Griggs is difficult to characterize. Most of his buildings, such as the Odd Fellows Hall (Photographs 13 & 30), Reid & Hughes department store (Photograph 8), the Elton Hotel (Photograph 13) and the courthouse on Kendrick Avenue (Photograph 15), are richly detailed, monumental, even ostentatious, buildings. Other designs, however, including the 8-story Lilley Building (Photograph 11), the Steele Building, and the Jacobethan Northrop and Hitchcock Apartments (Photographs 18 & 19), all on West Main Street, are relatively restrained. Griggs was unmatched in the quantity of large and important buildings he designed for Waterbury.

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 8

Page 5

Statement of Significance (continued):

Historical Development

Until 1820, Waterbury was a typical inland Connecticut community: the major economic activity was farming, and the town was still essentially rural. Slowly, however, in the early 19th century, a number of small manufacturing concerns were established, attracted by the water power of the Naugatuck River and several smaller streams. Among the early products were carriages, buttons and clocks. Partly from the demand of these early industries, a number of enterprising men decided to establish mills to make brass and roll brass sheet, thereby founding the industry which became the wellspring of Waterbury's prosperity and growth.

The city was incorporated in 1853 with a little over 4000 citizens, and by 1860 the population had more than doubled. Exchange Place, the intersection of Bank Street and North, South, and East Main Streets, was already the commercial center of the town; the Greek Revival buildings there remain as evidence of this area's long-standing commercial importance. Although many of the city's early industries were located near the core, most took up more spacious sites on the outskirts as they expanded.

Throughout the rest of the 19th century, the industrial base prospered, particularly the brass industry. The growth of the mills and factories led to a steady influx of people, both from the Connecticut countryside and from abroad. Commerce kept pace with the population growth, as merchants constructed buildings on the streets radiating from Exchange Place. The new structures were generally larger and taller than the earlier buildings, with shops on the street level, and offices, hotel rooms, halls or tenements above.

A disastrous fire in 1902 destroyed most of the area's 19th-century buildings. Many of these were three or four stories tall and in the High Victorian Italianate style. The pre-fire buildings which remain are doubly important because they establish the historical continuity of the area and they also extend the range of architectural styles in the District.

The fire is not the only explanation for Waterbury's strength in early 20th-century architecture. The population had reached a point at the turn-of-the-century where Waterbury began to feel like a big city. Industry had continued to flourish, so that in 1900 Waterbury produced 48% of the brass for the entire nation, leaving no rivals for its title of "The Brass City." The period around 1900 was one in which corporate, civic and institutional expansion left its mark on the city. A combination of optimism and ambition created some unique structures and spaces. The new Union Station, started in 1906 and opened in 1909, was an expression of the wealth of the railroads and also a statement of Waterbury's

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 8

Page 6

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Statement of Significance (continued):

importance as a growing city. The Station, which is listed in the National Register as an individual site, stands across Meadow Street from the American Brass Co. offices, just west of this District's boundary. It formed the central and initial part of an early redevelopment plan fostered by the city's political and industrial leaders, notably Henry S. Chase. Under this ambitious plan nearby tenements and warehouses were purchased and demolished, Meadow Street was realigned, Grand Street was widened and a park - now known as Library Park - was created at their junction. Within a few years the American Brass headquarters was built, and along Grand Street went up the Cass Gilbert-designed municipal complex as well as the offices of Chase Brass Co. and Waterbury National Bank. The conscious attempt was to create impressive vistas on Grand Street both approaching and leaving the center of the city. A new courthouse, like the municipal center, reflected the growth of government, while several new banks, all large and finely-detailed buildings, showed that this was a period of financial prosperity. Grand Street reflects the early 20th-century urban planning movement.

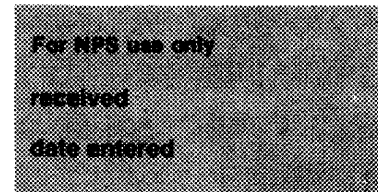
Business growth continued, as merchants catered to the needs of the expanding population. The new buildings on Bank and Grand Streets built after the fire, often larger than their predecessors, assured that this area remained a vital retail center. One building in particular, the Reid & Hughes store, illustrates a significant development, the appearance of the large department store. At the same time, the commercial section of the city expanded to include the area between The Green and Grand Street, with new commercial buildings all but obliterating the former residential character of the neighborhood. A few fine houses, such as those now occupied by Catholic Family Services, the Mattatuck Museum, and Notre Dame Academy, and the elaborate Peck's Carriagehouse, recall the changing character of these streets.

A notable feature of the downtown is the number of buildings put up by voluntary associations. Urban historians have identified fraternal orders as key elements in the social life of cities: among the middle and upper classes, particularly businessmen and politicians, organizations like the Odd Fellows and Masons were an important basis of social activity. The large buildings erected by these groups in 1895 and 1912, respectively, are evidence of the activity and prosperity of Waterbury's fraternal associations. The immigrant workers who produced this prosperity also founded voluntary associations which made a contribution to Waterbury's architecture. St. Patrick's Hall is the most prominent edifice erected in downtown by the working-class associations.

(continued)



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



**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 8

Page 7

Statement of Significance (continued):

The charitable impulses of the day are well-documented in the District's buildings: the Industrial School on Central Avenue, established to teach homemaking skills to poor girls; Lincoln House and the Chase Dispensary on Field Street, set up to provide social services, as well as office space for charitable organizations; the Y.M.C.A. on West Main Street; and the new or enlarged church parish houses, many of which were centers for social outreach work.

Finally, mention should be made of Waterbury's Green (Photographs 11 & 13), the vestige of the town common. The Green began to assume its present form in the period from 1820 to 1850. Following the suggestion of leading merchants and manufacturers, the town drained and graded the area, realigned the roads, and fenced in the resulting rectangle, creating a public park out of a swampy and neglected parcel. Today the Green is one of Waterbury's chief landmarks, a large open space in the middle of the busy downtown. It provides a plaza-like setting for some of the significant buildings, such as Immaculate Conception Church and the Elton Hotel. Its monuments preserve the memories of both their donors and the persons (or beasts, in the case of the Welton Fountain) commemorated thereupon. The Green's monuments also serve an important function in providing points of identification which belong to Waterbury and to no other place. The Green typifies the park movement of the mid 19th century. One other notable piece of street sculpture is the cast-iron Seth Thomas clock in front of M.A. Green's store (Photograph 25).

Summary

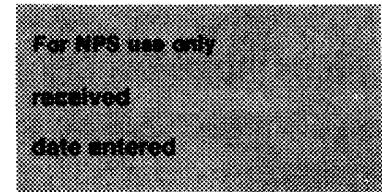
Any discussion of the District's significance must recognize that the source of the city's graceful appearance is the outstanding quality of its commercial buildings. Several styles are represented, including rare Richardsonian and Queen Anne structures, but there is an especially notable representation of Second Renaissance Revival and Georgian Revival buildings. Indeed, Waterbury has the best group of buildings in these two early 20th-century styles of any Connecticut city.<sup>1</sup> The District is also exceptional in including a number of Art Deco or Modernistic buildings, one of which has an outstanding interior.

Many of the buildings in the District are of such architectural stature, St. Patrick's Hall, the Odd Fellows Hall, and the American Brass Company to select but a few, that they would undoubtedly meet the criteria for individual nomination, and as noted, some have already been listed separately. But these outstanding buildings contribute to the District

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**



Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 8

Page 8

Statement of Significance (continued):

in more than an individual sense. They relate to each other visually and stylistically, and they evoke comparisons with each other and with their plainer neighbors. Several architects of national reputation have worked in Waterbury, yet the architecture of the city has even more been formed by the work of local architects. Working in the same styles as the more widely known architects, they developed characteristic designs and individual variants that make the commercial core of Waterbury unique.

Finally, the District is architecturally significant because it preserves whole streetscapes of historic buildings. These streetscapes, increasingly rare throughout the State, retain the characteristic appearance and spatial arrangement which give downtown commercial areas their special quality.

The buildings in the District are also important because they illustrate the development of the city. The growth of the brass industry, the spread of the commercial district, the great fire, the importance of the railroad and municipal government - these are but a few chapters of local history which are closely reflected in the buildings themselves. Indeed, the architecture of the buildings and their historical associations cannot be easily divorced, for many were statements of the present prosperity and future ambitions of the companies, banks, organizations or merchants who built them.

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<sup>1</sup>Waterbury's commercial architecture may be compared by consulting comprehensive surveys of downtown areas in the files of the Connecticut Historical Commission. These include Hartford (Hartford Architecture Conservancy, 1978); Meriden, 1978; New Haven (New Haven Preservation Trust, 1980); and surveys for several smaller cities.

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

**National Register of Historic Places  
Inventory—Nomination Form**

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Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 9

Page 1

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

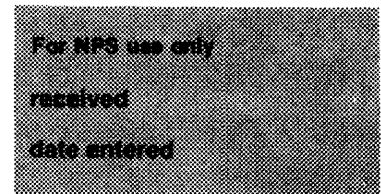
**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 10

Page 1



Geographical Data (continued):

UTM References

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- jj) 18.662970.4602060
- kk) 18.662920.4602080

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District  
Continuation sheet Waterbury, CT

Item number 10

Page 2

For NPS use only

received

date entered

Geographical Data (continued):

Verbal boundary description and justification

Beginning at the northwest corner of property 273/17/46 (map/block/lot #'s) the boundary proceeds southerly, crossing Grand St., and proceeds south-east along the curving line of 293/272/3 to the southwest corner of 293/272/4; north along the west side of 293/272/4 until meeting the south line of 294/272/2 (Armory lot), then east along that south line to Field St.; north along the west side of Field St. until turning east to proceed along the southern line of 294/273/38, then east to the rear of 294/273/38; then north along the rear lines of 294/273/38, 294/273/37, and partway along 294/273/36 before turning east to run along the south line of the Post Office lot (294/273/34 and 45) to Cottage Place; north along the west line of Cottage Place to Grand St.; then east along the north line of Grand St. to Bank St., then north along the west line of Bank St. before turning east at the southern line of 294/271/90; then east along the south line of 294/271/90 to that lot's southeast corner; then north along the east line of 294/271/90 and part of 294/271/91 before turning northeast along the northern line of 294/271/83 and following that line northeast to South Main St.; then north along the west line of Main St. before turning northeast at the north line of 294/12/103 and running to Brook St.; then proceeding east to cross Brook St. and continue along the north line of 294/13/137 to Spring St.; then north along the east line of Spring St. before turning east to follow the southern lines of 295/76/4 and 295/76/5 and cross School St.; then south along the east line of School St. to its junction with Scoville St.; then east along the north line of Scoville St. before turning north to run between properties 295/75/9 and 295/75/15 until the line of 295/75/9 turns east; then following the line of 295/75/9 eastward to South Elm St.; then turns north to run along the west line of South Elm St. until its junction with East Main St.; then west along the south line of East Main St. for 50 feet; then turns north to cross East Main St.; continues north along the east line of 295/69/38; turns west to follow the north line of 295/69/38, cross Brown St., and follow the north lines of 295/68/37, 295/68/36 and 295/68/35 to the line of 275/15/612; then continues east to cross the passway along the east line of 275/15/612 and run westward along the line dividing 275/15/612 from 275/15/611; then following the line between those two properties as the line turns south to meet East Main st.; then crossing East Main St. to run west along its south line; then turns north, crossing East Main St. and proceeding along the west line of Phoenix Ave. until its junction with Savings St.; then turns west to run along the south line of Savings St. to its junction with North Main St;

(continued)

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

**National Register of Historic Places  
Inventory—Nomination Form**

Downtown Waterbury Historic District

Continuation sheet Waterbury, CT

Item number 10

Page 3

For NPS use only

received

date entered

Geographical Data (continued):

then turns north to run along the west line of North Main St. before turning west at the north line of 274/2/25; proceeds west along the north line of 274/2/25 and turns south to follow the west line of 274/2/25 until reaching the north line of 274/2/19; then west along the north line of 274/2/19 to Prospect St.; crosses Prospect St. and turns north to follow the east line of Prospect St. for 35 feet; then turns west to run along the north line of 274/3/13 and continues west in a straight line across 274/3/12 and 274/3/10 to Park Place; continues west across Park Place and the north line of 274/4/7 to the southeast corner of 254/4/102; then runs north along the east line of 254/4/102; turns west to follow the north line of 254/4/102 to Central Ave.; turns south and proceeds along the east line of Central Ave. to West Main St.; crosses West Main St. and runs west along the south line of West Main St. to State St.; turns south and proceeds along the east line of State St., crossing State St. to the northeast corner of property 273/17/46 where that property meets State St.; follows the line of 273/17/46 west and then north and then west, to the northwest corner of 273/17/46, which is the point of beginning.

This boundary defines a district which is visually cohesive and has historical and architectural unity. Because the theme of the district is the development of downtown Waterbury as a commercial, governmental, and institutional center, the district was restricted to those areas which illustrate this development. The residential area of 19th-century houses which lies to the north was excluded, as were adjacent areas of industrial/warehouse use on Field, Meadow, and Brown Street. Because the district has a distinct architectural character, defined in large part by elaborate turn-of-the-century commercial, institutional, and apartment buildings, areas of recent construction were excluded when they were on the edge of the commercial district. The southern border, in particular, was marked by large modern buildings - - e.g., banks and parking garages - - on Grand, Bank, Spring, Scovill, and South Elm Streets. Vacant lots on State Street and a row of small modern structures on the south side of West Main Street provided a visual termination to the district on the west end, as did the large modern Congregational Church on the north side. A large area of middle 20th-century construction and vacant land was excluded on the north side of East Main Street because it added nothing to the character of the district, which is better defined by the rows of late 19th and early 20th-century commercial blocks on the south side and either end of the north side of East Main Street. North and South Elm were chosen as the eastern delimiter: not only are they major arteries, but as wide streets they provide a visual break with the downtown. Although there are other old buildings further east on East Main Street, the concentration is far less than in the district, and they are interspersed with newer buildings such as the large modern police complex at the northeast corner of East Main and North Elm Streets, which provides a strong visual barrier to the east end of the district.