

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

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received **JUL 31 1985**

date entered **AUG 29 1985**

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

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

1. Name

historic NA

and/or common Prospect Avenue Historic District

2. Location

street & number See "List of Properties" (Continuation
Sheet #1, Item #7 below)

NA not for publication

city, town Hartford and West
Hartford

NA vicinity of

state Connecticut

code 09

county Hartford

code 003

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"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<u>NA</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<u>NA</u> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership

street & number NA

city, town NA

NA vicinity of

state NA

5. Location of Legal Description

courthouse, registry of deeds, etc. See Continuation Sheet

street & number NA

city, town NA

state NA

6. Representation in Existing Surveys

title See Continuation Sheet has this property been determined eligible? yes no

date NA NA federal NA state NA county NA local

depository for survey records NA

city, town NA

state NA

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input 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 type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Overview

The Prospect Avenue Historic District encompasses approximately 300 acres in Hartford and West Hartford, Connecticut on Prospect Avenue, which is the town border, between Fern Street and Albany Avenue, and on nearby streets on both towns. Most of the district lies in Hartford, and it includes the bulk of the property between this section of Prospect Avenue and the Park River. There are approximately 289 major buildings in the district, of which 240 contribute to its historic and architectural significance.

With the exception of the house at 1234 Prospect Avenue built in 1828, the district's contributing buildings date from about 1880 to 1930. Their architectural styles include most of those in use during that period, particularly the Georgian Revival and Tudor Revival. Virtually all of the contributing structures were built as single-family dwellings, and most remain in that use. Twelve now house a variety of institutions, such as the Hartford College for Women and the headquarters of the Episcopal Diocese of Connecticut. The 48 non-contributing buildings all date from after World War II and are single-family homes (Photograph #25). Most of the district buildings have brick or wood exteriors, and stucco and half-timbering is also common because of the large number of Tudor Revival buildings (see attached "Statistical Profile" Continuation Sheet).

The district streets are laid out in a grid pattern, with long, rectangular blocks oriented north-south. The blocks on Prospect Avenue and on the other streets north of Asylum Avenue are longer and wider than those found elsewhere, and their lots are also larger, in some cases containing several acres. This difference in lot size is reflected in the scale of the homes and their setbacks. While most houses in the district are large and are well set back from the street, those in the northern part of the district and on Prospect Avenue are generally grander in scale and proportion, and even farther set back from the street, than the others. Within each block, a similarity of scale, proportion and setback prevails (Photograph #1). Large, mature trees and landscaped foliage in well-maintained yards frame the district buildings. Groups of houses all in the same architectural style are common. Prospect Avenue and Scarborough Street, on the other hand, are noteworthy for their variety of styles and juxtaposition of contrasting structural massing, design and detail.

Boundary Justification

The district's cohesion of age, general scale and overall appearance largely determines its boundaries. Natural and man-made barriers also contribute to this identification. On the north, Albany Avenue is a wide, well-traveled thoroughfare. To the east, the Park River clearly marks the boundary. To the south and west, the homes generally date from other time periods and are situated on smaller lots. Elizabeth Park on the west also is a natural border. Within the district, large, single- (see Continuation Sheet #1)

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Continuation sheet Location of Description Item number 5

Page 1

For Hartford properties: Hartford Land Records
Town Clerk's Office
Municipal building
550 Main Street
Hartford, Connecticut

For West Hartford properties: West Hartford Land Records
Town Clerk's Office
Town Hall
28 South Main Street
West Hartford, Connecticut

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- A. Hartford Architecture, vol.3 (1980)
(Records on deposit at the Stowe-Day
Foundation Library, 77 Forest Street,
Hartford, Connecticut 06105)

- B. The State Register of Historic Places (1985)
c/o Connecticut Historical Commission
59 South Prospect Street
Hartford, Connecticut 06106

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List of Properties Located Within the Prospect Avenue Historic District
(By street and street numbers)

Hartford

Albany Avenue:	#1727-1789, inclusive(south side only)
Asylum Avenue:	#1230-1470, inclusive
Elizabeth Street:	#30-60, inclusive(north side only), and 157-191, inclusive(south side only)
Fern Street:	#140-150, inclusive(north side) only
Girard Avenue:	#205-247, inclusive
Kenyon Street:	#219-262, inclusive
North Beacon Street:	#142-240, inclusive
Prospect Avenue:	#760-1234, inclusive(east side only)
Scarborough Street:	#25-200, inclusive
Terry Road:	#17-261, inclusive(the entire street)
Westerly Terrace:	#65-141, inclusive(the entire street)
Whitney Street:	#238-276, inclusive(east side only)
Woodside Circle:	#1-45, inclusive(the entire street)

West Hartford

Prospect Avenue:	#821-1205, inclusive(west side only)
Sycamore Lane:	#1(the entire street)
Sycamore Road:	#8-80(the entire street)

Source: the Metropolitan District Commission

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Statistical Profile of the District

Major Contributing Structures	240
Vacant Lots	1
Non-contributing structures	<u>48</u>
Total	289

Use (current) of Contributing Structures	
--Residential	226
(single family: 225)	
(multiple family: 1)	
--Educational	12
--Religious	<u>2</u>
	240

Ages of Contributing Structures(dates of construction)	
pre-1890	5
1890-1900	8
1901-1910	37
1911-1920	82
1921-1930	99
post-1930	7

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family homes are the rule. The campus of the Hartford College for Women contains eight modern buildings, but their scale is compatible with the district and they are scattered among much older campus buildings that originally were single-family homes.

Architectural Styles

The styles in the district range, chronologically, from the Federal to the Prairie Style, as discussed in more detail below. Most of the buildings date from 1910 to 1930 and exhibit features of the Georgian Revival or Rudor Revival styles. Unlike earlier homes in this part of Hartford known as the West End (see documentation for the West End South and West End North Historic Districts), each residence generally displays features of only one architectural style. 39 architects are represented in the district, and almost all buildings are the work of either a nationally or locally prominent architect. The most popular of these local designers were the firm of Harry Hilliard Smith and Roy Bassette (38 commissions), A. Raymond Ellis (21), Russell F. Barker (21), William T. Marchant (16) and Edward T. Hapgood (12).

The earliest surviving building, at 1234 Prospect Avenue, is a five-bay, Federal style house built in 1828 (Photograph #2). It is the only structure of this style in the district, and its proportions and details, especially its front and side entrances framed by semielliptical fanlights and sidelights, are classic to this style. This house originally faced Albany Avenue, and its owners in 1918 turned it to face Prospect Avenue and added the entrance canopies and trellises.

The next oldest house, at 837 Prospect Avenue, is a c.1845 Greek Revival farmhouse that was substantially altered with a c.1875 large, asymmetrical front addition (Photograph #3). The original portion of the house is now almost invisible from the street. The house is an eclectic mixture of the Italian Villa (its tower) and Queen Anne styles (its massing, wall textures and porch details) that, in its setting, conveys a rural ambience.

Close to this house are two, similar, c.1880 Queen Anne residences at 821 and 825 Prospect Avenue (Photograph #4). These large and imposing dwellings are typically Queen Anne in their highly asymmetrical plans, mixture of several surface textures and ornamental details. Together with the transitional Queen Anne/Colonial Revival and Queen Anne/Neo-Classical Revival houses at 853 and 859 Prospect Avenue (1897 and c.1880, respectively), these are the only Queen Anne style buildings in the district.

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The Georgian Revival. The most popular style in the district is the Georgian Revival, with 87 examples. These houses are rectangular in plan and have symmetrical facades. Virtually all are five bays in width, and the grander examples have subordinate, 2-story wings at either one or both ends of the main facade. Their roofs are hipped, pitched or gambrel, and while most are sheathed in clapboards or shingles (showing the enduring influence of the Shingle Style), a sizeable number are brick or stucco. Most have double hung sash windows glazed with small lights and cornices decorated with classical dentils or modillions, or both. Their front entrances illustrate the great variety of elaboration possible within this style; tabernacle frames with triangular pediments are common, as are Adamesque, semielliptical fanlights and sidelights. Entrance porches, usually one-bay wide, are a widespread feature, and are rectilinear or semicircular. Most later Georgian Revival homes, however, have no porches whatsoever.

25 Scarborough Street (1923, Clifton C. West, Photograph #5) and 25 Sycamore Road (1917, Cortlandt F. Luce, Photograph #6) are two particularly fine examples of this style. The front entrance at the former is one of the most elaborate in the district, while the latter is distinctive for its front, central cross gable and finely detailed front entrance composition. 176 North Beacon Street (1907, A. Raymond Ellis, Photograph #1) and 186 North Beacon Street (1910, A. Raymond Ellis, Photograph #1) have the same general proportions, but they contrast with the first two examples in their wood shingle (#176) and stucco (#186) exterior wall sheathings and in their steeply-pitched roofs. #176 shows a Craftsman influence in its exposed, exterior rafters and in its wide front porch with exposed, decorative rafter ends. #186 has an especially steep roof that accentuates its tall, end chimneys. The Connecticut Governor's Mansion at 990 Prospect Avenue (1908, Andrews, Jacques and Rantoul, and 1916, Smith and Bassette; Photograph #7) shares these characteristics, and displays a highly creative interpretation of Georgian Revival details.

The pitch-roofed Georgian Revival houses in the district are well represented by three examples: the fine clapboard-sheathed house at 47 Scarborough Street (1915, Smith and Bassette, Photograph #8), highlighted by its revival interpretation of a Georgian entrance; the grand mansion at 1075 Prospect Avenue (1907, Charles Adams Platt, Photograph #9), with its paired end chimneys and connecting roof balustrade found on only one other house of this style in the district; and the residence at 1055 Prospect Avenue (1905, Photograph #10), which combines a forceful, classically-inspired front entrance with exposed rafters and ornamental bargeboards that are Craftsman.

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The Neo-Classical Revival and Colonial Revival. A number of homes illustrate the revival of classical and colonial features, while not qualifying as Georgian Revival. The most singular of these is 130 Scarborough Street (1930, A. Everett Austin, Jr. and Leigh H. French, Jr., Photograph #24). Its formal facade, with a row of robust pilasters, and two-dimensional effect result from the owner's (Austin) direct use of drawings by Andrea Palladio in its creation. In contrast, 760 Prospect Avenue (c.1900, Photograph #11), while also imposing, freely mixes a Greek Revival-derived plan and a Neo-Classical Revival portico. A greater variation in detailing (ranging from extensive to minimal) and plan is the mark of the Colonial Revival houses, of which there are 42. 1093 Prospect Avenue (1929, Grosvenor Atterbury, Photograph #12), for example, freely departs from traditional plans, and yet is graced with a fine Georgian Revival front entrance and Adamesque designs in its balcony grillwork.

The Tudor Revival. The 55 examples of this style illustrate a typically wide variety of plans, details and wall sheathings. Most are faced with a combination of brick and stucco and half timbering, in some cases with brownstone trim or randomly laid brownstone blocks in brick walls. Two houses are faced entirely in brownstone (1010 Prospect Avenue, a Smith and Bassette design of 1919, and 1189 Prospect Avenue, a William T. Marchant commission of 1924). Irregular rooflines with multiple, often cross, gables are common. 820 Prospect Avenue is an early example (1901-02). Its broad, paired, front cross gables were copied in several later houses (including an otherwise Georgian Revival at 1040 Prospect Avenue), such as 39 Woodside Circle (1927, Russell F. Barker, Photograph #14), which is much larger and more subdued than the earlier building. This house has bands of casement windows, while others of this style more often have pairs or groups of double hung sash windows. 1205 Prospect Avenue (1926, Photograph #15) is one of only a few examples that combine half timbering with herringbone pattern brickwork, but the design of its front porch, positioned under the flared slope of the front roof, is found elsewhere.

Compared to the asymmetry of these houses, 1270 Asylum Avenue (1909, Photograph #16) appears almost Colonial Revival in plan, but its stucco facing and windows are distinctively Tudor Revival. An English Tudor cottage inspiration is the basis for the plan and details of 20 Sycamore Road (1916, A. Raymond Ellis, Photograph #17), with its picturesque, false thatched roof. The headquarters of the Episcopal Diocese of Connecticut at 1335 Asylum Avenue (1913, Erick K. Rossiter, Photograph #18), one of only two Jacobethan Revival buildings in the district, is also unusual because of its Georgian Revival front entrance.

French Norman Chateau. A few of the later houses in the district are French Norman Chateau in style. Their features include steep hipped roofs, usually covered in slate; brick exterior walls, highlighted by cornices in decorative brick patterns; polygonal or round towers; and Tudor-style casement windows. 1 Woodside Circle (1926-27, T. Merrill

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Prentice, Photograph #19) and 105 Scarborough Street (1930, Milton E. Hayman, Photograph #20) are representative examples of this style.

Other Styles. A few individual examples of other styles may also be found in the district. 810 Prospect Avenue (1907, Isaac A. Allen, Jr., Photograph #21) is an unusual house, like few others in Hartford. Its massing is a cross between a Swiss Chalet and a Craftsman house; its rich, decorative wood detailing and stickwork reflect both Craftsman and perhaps medieval inspiration; and its long lines and contrasting light and dark colors suggest an oriental influence. 157 Elizabeth Street (1911, Photograph #22) is the only arguably Prairie Style building in the district, with its raised geometric design brickwork and strong sense of horizontality. 270 Whitney Street (1913, A. Raymond Ellis, Photograph #23) similarly is unique in its Spanish Colonial Revival style.

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Introductory Note to Inventory of District Buildings:

Street numbers in this inventory correspond to those shown on the attached map (scale 1:2400). Contributing ("C") and non-contributing ("NC") structures are indicated in the inventory by the use of a "C" or "NC," as appropriate, before the description of each structure.

Dates for the structures in Hartford are from Hartford Architecture, volume 3; the dates used in that comprehensive survey are the ones found in Hartford building permits, which the city began to issue in about 1890, or are estimates based on city atlases of the time. The dates used for West Hartford buildings are either those dates estimated by the Town of West Hartford, information in town building permits, or better estimates of dates that are derived from land records and city atlases or directories.

The inventory contains 23 numbered pages and begins with continuation sheet #8 to this item #7.

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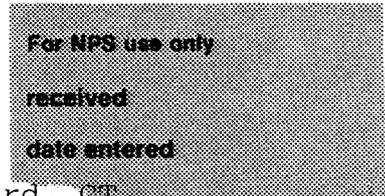
Albany Avenue, South Side

Style, Use, Date, and Architect (if known)

- 1727 NC Colonial Revival residence, 1941
 - 1783 C Colonial Revival residence, 1924, Smith and Bassette (Hartford).
 - 1789 C Colonial Revival residence, 1916, Smith and Bassette (Hartford).
- Asylum Avenue, North Side
- 1230 C Colonial Revival residence, 1922, Philip L. Goodwin (New York).
 - 1240 C Colonial Revival residence, 1922, Philip L. Goodwin (New York).
 - 1246 C Tudor Revival residence, c.1900; 1929 alterations by Milton E. Hayman (Hartford).
 - 1280 C Part of Greater Hartford Campus of the University of Connecticut, consisting of three buildings:
 - 1) Early 20th-century building (formerly a classroom building, and originally a single-family residence) with Colonial Revival, Craftsman and Jacobethan Revival influences, 1903, Benjamin W. Morris (New York).
 - 2) Early 20th-century building (housing the Cooperative Extension Service) showing Colonial Revival and Craftsman influences, c.1910.
 - 3) Tudor Revival building ("Annex", housing offices), c. 1910.
 - 1380 C Neo-Classical Revival office building (headquarters of the World Affairs Center) (formerly a single-family residence), 1916, Edward T. Hapgood (Hartford).

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Asylum Avenue,
North Side (continued)

Style, Use, Date and Architect (if known)

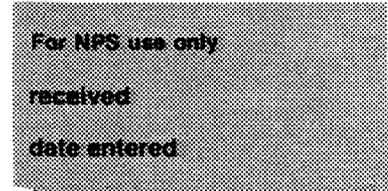
- 1414 C Georgian Revival residence, 1913, Edward T. Hapgood (Hartford).
- 1430 C Georgian Revival residence, 1911, Edward T. Hapgood (Hartford).
- 1452 NC Grace Tabernacle Church, a modern, Colonial Revival-inspired building, 1952
- 1462 C Neo-Classical Revival residence, 1929, Smith and Bassette (Hartford).
- 1470 C Tudor Revival residence, 1909 (Photograph#16).

Asylum Avenue,
South Side

- 1265 C Campus of The Hartford College for Women, consisting of the following buildings at this address:
 - 1) Butterworth Hall, a Georgian Revival/Tudor Revival building, (formerly a single-family residence), 1917, Goodwin, Bullard and Woolsey (New York).
 - NC 2) Edward H. Lorenz Hall, a modern classroom building, 1959
 - NC 3) Samuel B. Wilkes Hall, a modern classroom building, 1960
 - NC 4) Cheney Hall, a modern classroom building, 1959
 - NC 5) Auerbach Science Center, a modern classroom building, 1971
 - NC 6) a quadrangle of four, modern, dormitories, c.1975

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Asylum Avenue,
South Side (continued)

Style, Use, Date and Architect (if known)

7) Hyde Hall, a classroom and studio building (formerly the garage for Butterworth Hall), 1917, Goodwin, Bullard and Woolsey (New York).

- 1283 C Laura A. Johnson House (dormitory for The Hartford College for Women), a Colonial Revival/Tudor Revival building (formerly a single-family residence), 1914, Kenneth M. Murchison (New York).
- 1315 C Babcock House of The Hartford College for Women, a Georgian Revival building (formerly a single-family residence), 1922, Brooks and Glazier (Hartford).
- 1335 C Headquarters of the Episcopal diocese of Connecticut, a Jacobethan Revival/Georgian Revival building (formerly a single-family residence), 1913, Erick K. Rossiter (New York)(Photograph #18).
- 1391 C Tudor Revival residence, 1914, Edward T. Hapgood (Hartford).

Elizabeth Street,
North Side

- 50 C The Counseling Center of The Hartford College for Women, a Tudor Revival building (formerly a single-family residence), 1925, A. Raymond Ellis (Hartford).
- 60 C Part of the Campus of The Hartford College for Women, a Tudor Revival building, 1928, A. Raymond Ellis (Hartford).
- 140 C Tudor Revival residence, 1918, Cortlandt F. Luce (Hartford).

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Elizabeth Street,
South Side

Style, Use, Date and Architect (if known)

- 1 C Headquarters of the Connecticut Historical Society, an early 20th-century building showing Mediterranean Revival and Neo-Classical Revival influences, 1925, William F. Brooks(Hartford); 1951, 1956, Schutz and Goodwin (Hartford)
- 157 C A Craftsman/Prairie Style residence, 1911 (Photograph #22).
- 165 C A Colonial Revival residence, 1919, William T. Marchant (Hartford).
- 181 C A Jacobethan Revival residence, 1909, Edward T. Hapgood (Hartford).
- 191 C A Neo-Classical Revival/Tudor Revival/Queen Anne residence, c.1900.

Fern Street,
North Side

- 140 C A Colonial Revival/Craftsman residence, 1909.
- 146 C A Colonial Revival/Craftsman residence, 1905.
- 150 C A Shingle Style/Colonial Revival residence, 1904, Bayley and Goodrich (Hartford).

Girard Avenue,
East Side

- 222 C A Georgian Revival residence, 1927, Ebbits and Frid (Hartford).
- 236 NC A Colonial Revival residence, 1937.

Girard Avenue,
West Side

- 205 C A Georgian Revival residence with Tudor Revival influences, 1925, William F. Brooks (Hartford).

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Girard Avenue,
West Side (continued)

Style, Use, Date and Architect (if known)

- 211 C A Colonial Revival/Tudor Revival residence, 1930, Ebbits and Frid (Hartford).
- 221 C A Georgian Revival residence, 1914, Smith and Bassette (Hartford).
- 227 C A Georgian Revival residence, 1913, Smith and Bassette (Hartford).
- 235 C A Georgian Revival residence, 1913, Smith and Bassette (Hartford).
- 247 C A Georgian Revival residence, 1913, Smith and Bassette (Hartford).

Kenyon Street,
East Side

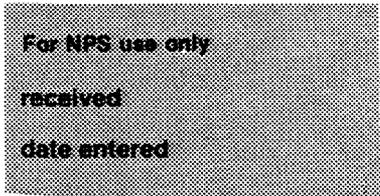
- 220 C A Colonial Revival residence with Craftsman influences, 1915, William T. Marchant (Hartford).
- 226 C A Tudor Revival residence, 1915, William T. Marchant (Hartford).
- 232 C A Georgian Revival residence, 1916, Smith and Bassette (Hartford).
- 240 C A Georgian Revival residence, 1915, Raymond F. Boker (Hartford).
- 250 C A Neo-Classical Revival residence, 1916, Davis and Brooks (Hartford).
- 258 C A Georgian Revival residence, 1914.
- 262 C A Georgian Revival residence, 1913.

Kenyon Street,
West Side

- 219 C A Georgian Revival residence, 1917, Smith and Bassette (Hartford)

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Kenyon Street,
West Side (continued)

Style, Use, Date and Architect (if known)

- 229 C A Georgian Revival residence, 1915, Edward T. Hapgood (Hartford).
- 235 C A Georgian Revival residence, 1916, William T. Marchant (Hartford).
- 245 C A Georgian Revival residence, 1914.
- 255 C A Georgian Revival residence, 1914.
- 261 C A Colonial Revival residence, 1913.
- 275 C A Georgian Revival residence, 1914, Smith and Basette (Hartford).

North Beacon Street,
East Side

- 142 C A Shingle Style residence, 1909.
- 150 C A Georgian Revival residence, 1910.
- 154 C A Georgian Revival residence, 1910.
- 158 C An early 20th-century, American Four Square-inspired residence, 1908.
- 164 C A Georgian Revival residence, 1909.
- 170 C A Georgian Revival residence, 1908, William D. Johnson (Hartford).
- 176 C A Georgian Revival residence with Craftsman influences, 1907, A. Raymond Ellis (Hartford) (Photograph #2).
- 186 C A Georgian Revival residence, 1910, A. Raymond Ellis (Hartford) (Photograph #2).
- 196 C A Tudor Revival residence, 1910, A. Raymond Ellis (Hartford) (Photograph #2).

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North Beacon Street,
East Side (continued)

Style, Use, Date and Architect (if known)

- 200 C Neo-Classical Revival residence, 1911, Smith and Bassette (Hartford).
- 208 C Colonial Revival residence, 1916, Smith and Bassette (Hartford).
- 212 C Neo-Classical Revival residence, 1913.
- 218 C Neo-Classical Revival residence, 1912.
- 222 C Jacobethan Revival residence, c.1900.
- 234 C Colonial Revival residence, 1913.
- 240 NC Modern, Colonial Revival-inspired residence, 1964

North Beacon Street,
West Side

- 153 C Tudor Revival residence with Craftsman influence, 1911, A. Raymond Ellis (Hartford).
- 159 C Colonial Revival residence, 1911, A. Raymond Ellis (Hartford).
- 169 C Georgian Revival residence, 1909, Edward T. Hapgood (Hartford).
- 175 C Georgian Revival residence, 1908, A. Raymond Ellis (Hartford).
- 181 C Tudor Revival/Georgian Revival residence, 1909, Isaac A. Allen, Jr. (Hartford).
- 195 C Georgian Revival residence with Craftsman influence, 1916, Edward M. Stone (Hartford).
- 199 C Early 20th-century, Colonial Revival/Bungalow-inspired residence, 1908, Edward T. Hapgood (Hartford).

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North Beacon Street,
West Side (continued)

Style, Use, Date and Architect (if known)

- | | | |
|-----|---|--------------------------------------------------------------------|
| 211 | C | Georgian Revival residence, 1922
Smith and Bassette (Hartford). |
| 217 | C | Georgian Revival residence, 1921, George
H. Barrows (Hartford). |

Prospect Avenue,
East Side

- | | | |
|---------|---|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 760 | C | An early 20th-century, Neo-Classical
Revival and Greek Revival-inspired
residence (converted to multiple family),
c. 1900 (Photograph #11). |
| 772 | C | A Colonial Revival residence, 1926. |
| 778-780 | C | A Queen Anne residence with Gothic Revival
influences, c.1890, altered on the front
in 1926. |
| 786 | C | A Georgian Revival residence, 1916. |
| 796 | C | A Tudor Revival residence with Craftsman
influences, 1912, A. Raymond Ellis
(Hartford). |
| 806 | C | A Georgian Revival residence, 1911,
Smith and Bassette (Hartford). |

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Prospect Avenue,
East Side (continued)

- 810 C An early 20th-century residence mixing Craftsman and Swiss Chalet influences, 1907, Isaac A. Allen, Jr. (Hartford) (Photograph #21).
- 820 C A Tudor Revival residence with Craftsman influences, 1901-02.
- 830 C A Georgian Revival residence with Craftsman influences, 1904, Edward T. Hapgood(Hartford).
- 836 C An early 20th-century residence showing Queen Anne and Tudor Revival influences, 1898, Hapgood and Hapgood (Hartford).
- 846 C The Faith Assembly of God church, an early 20th-century building showing Neo-Classical Revival and French Colonial influences (formerly a single-family residence), 1911, Delano and Aldrich (New York); and a modern, Gothic Revival-inspired addition.
- 856 C A Tudor Revival residence, 1904, Edward T. Hapgood (Hartford).
- 870 C The Seventh-Day Adventist Church, a Georgian Revival/Mediterranean Revival building (formerly a single-family residence), 1915, Charles O. Whitmore (Hartford).
- 990 C The Governor's Mansion, a Georgian Revival residence, 1908, Andrews, Jacques and Rantoul (Boston); altered in 1916, Smith and Bassette (Hartford)(Photograph #7)
- 998 C A Tudor Revival residence, c.1900.
- 1010 C A Tudor Revival residence, 1919, Smith and Bassette (Hartford).
- 1020 C A Neo-Classical Revival residence, 1917, William T. Marchant (Hartford).

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Prospect Avenue Historic District, Hartford & West Hartford, CT

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Page 17

Prospect Avenue,
East Side (continued)

Style, Use, Date and Architect (if known)

- | | | |
|------|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1034 | C | A Shingle Style/Colonial Revival residence, 1904. |
| 1040 | C | ASK House, a cultural center of the University of Hartford, a Georgian Revival building with Tudor Revival influences (formerly a single-family residence), 1911, LaFarge and Morris (New York), altered in 1923, Fred C. Walz (Hartford). |
| 1060 | C | An early 20th-century, Chateausque-inspired residence, 1912, Charles O. Whitmore (Hartford). |
| 1076 | NC | A Georgian Revival residence, 1939, 1975. |
| 1090 | C | A Georgian Revival residence with Neo-Classical Revival influences, 1910. |
| 1100 | C | A Georgian Revival residence with Craftsman influences, 1915, Smith and Bassette (Hartford). |
| 1110 | | Vacant lot (residence destroyed by fire, c.1980). |
| 1130 | C | A Georgian Revival residence with Craftsman influences, 1911, A. Raymond Ellis (Hartford). |
| 1144 | C | A Georgian Revival residence, 1912, Smith and Bassette (Hartford). |
| 1160 | C | A Tudor Revival residence with Colonial Revival influences, 1919, Smith and Bassette (Hartford), altered in 1929, Philip L. Goodwin (New York). |
| 1170 | NC | A modern, International Style-inspired residence, 1959. |

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Prospect Avenue Historic District, Hartford & West Hartford, CT

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Prospect Avenue,
East Side (continued)

Style, Use, Date and Architect (if known)

- 1182 C A Tudor Revival residence with Colonial Revival influences, 1912.
- 1200 C A Colonial Revival/Mediterranean Revival residence, 1917, Smith and Bassette (Hartford).
- 1210 C A Tudor Revival residence, 1925, Smith and Bassette (Hartford).
- 1224 C A Georgian Revival residence, 1924, Smith and Bassette (Hartford).
- 1234 C A Federal residence, 1828 (originally faced Albany Avenue; turned in 1918 to face Prospect Avenue) (Photograph #2).

Prospect Avenue,
West Side (West
Hartford)

- 821 C A Queen Anne house, c.1880.
- 825 C A Queen Anne house, c.1880 (Photograph #4).
- 831 C A Shingle Style residence, c.1900.
- 837 C An Italian Villa/Queen Anne residence, c.1845 (rear portion) and c.1875 (Photograph #3).
- 843 C A Colonial Revival residence, 1917.
- 847 C A Georgian Revival residence, 1919, Smith and Bassette (Hartford).
- 851 C A Georgian Revival residence, 1916,
- 853 C A Queen Anne/Colonial Revival residence, 1897.

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Prospect Avenue,
West Side (continued)

Style, Use, Date and Architect (if known)

859	C	A Queen Anne/Neo-Classical Revival residence, c.1880.
995	C	A Georgian Revival/Tudor Revival residence, c.1916.
999	C	A Georgian Revival/Tudor Revival residence, 1908.
1015	C	A Georgian Revival residence, 1912, Edward T. Hapgood (Hartford).
1033	C	An early 20th-century, Tudor Revival and Craftsman-inspired residence, 1907, Brocklesby and Smith.
1043	C	A Tudor Revival/Craftsman residence, c.1911.
1049	C	A Georgian Revival residence, c.1907.
1055	C	A Georgian Revival/Craftsman residence, c.1905 (Photograph #10).
1075	C	A Georgian Revival residence, 1907, Charles Adams Platt (Photograph #9).
1093	C	A Colonial Revival residence, 1929, Grosvenor Atterbury (Photograph #12).
1109	C	A Georgian Revival residence, c.1930.
1155	NC	A Georgian Revival residence, 1948.
1161	NC	A Neo-Classical Revival residence, c.1940.
1177	NC	A modern residence, c.1940.

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Prospect Avenue,
West Side (continued)

Style, Use, Date and Architect(if known)

1189 C A Tudor Revival residence, 1924, William T. Marchant (Hartford).

1205 C A Tudor Revival residence, 1926 (Photograph #15).

Scarborough Street,
East Side

26 C A Georgian Revival residence, 1911, Smith and Bassette (Hartford).

34 C A Colonial Revival/Craftsman residence, 1913, Russell F. Barker (Hartford).

46 C A Georgian Revival residence with Prairie Style influences, 1925, Mylchreest and Reynolds (Hartford).

56 NC A Colonial Revival house, 1936.

68 C A Colonial Revival residence, 1927, Smith and Bassette (Hartford).

84 C A Tudor Revival residence, 1913, LaFarge and Morris (New York).

100 C A Georgian Revival residence, 1929.

120 C An early 20th-century residence with Tudor Revival influences, 1925, Francis Goodwin (Hartford).

130 C A Neo-Classical Revival residence, 1930, (A. Everett Austin, Jr. & Leigh H. French, Jr.)(Photograph #24)

150 C A Georgian Revival residence, 1929, Smith and Bassette (Hartford).

170 C An early 20th-century, Norman-inspired residence, 1930, Delano and Aldrich (New York).

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Prospect Avenue Historic District, Hartford & West Hartford, CT

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Page 21

Scarborough Street,
East Side (continued)

200 C A Georgian Revival residence, 1926,
Benjamin W. Morris (New York).

Scarborough Street,
West Side

25 C A Georgian Revival residence, 1923,
Clifton C. West (Hartford) (Photo-
graph #5)

39 C A Colonial Revival residence, 1914,
Smith and Bassette (Hartford).

47 C A Georgian Revival residence, 1915,
Smith and Bassette (Hartford) (Photo-
graph #8).

61 C A Tudor Revival residence with Mediter-
ranean Revival influences, 1925.

71 C A Colonial Revival residence with
Craftsman influences, 1916, Smith and
Bassette (Hartford).

95 NC A Neo-Classical Revival residence, 1957

105 C An early 20th-century residence with
Chateausque, Neo-Classical Revival and
Tudor Revival influences, 1930, Milton
E. Hayman (Hartford) (Photograph #20).

115 C A Georgian Revival residence, 1928,
Russell F. Barker (Hartford).

125 C A Georgian Revival residence, 1924,
Goodwin and Bullard (New York).

137 C A Georgian Revival residence, 1930,
Smith and Bassette (Hartford).

155 C A Tudor Revival residence, 1927, T.
Merrill Prentice (Hartford).

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Page 22

Scarborough Street,
West Side (continued)

Style, Use, Date and Architect (if known)

165 NC A modern, Colonial Revival-inspired residence, 1955.

175 C A Georgian Revival residence, 1924, Goodwin and Bullard (New York).

Sycamore Lane,
South Side (West
Hartford)

1 C A Georgian Revival residence with Craftsman influence, c.1908.

Sycamore Road,
East Side (West Hartford)

8 NC A modern, Colonial Revival-inspired, residence.

16 C A Georgian Revival residence, 1910, Edward T. Hapgood (Hartford).

20 C A Tudor Revival residence, 1916, A. Raymond Ellis (Hartford)(Photograph #17).

26 C A Georgian Revival residence, 1920, William T. Marchant (Hartford).

30 C A Tudor Revival residence, 1927, Smith and Basette (Hartford).

44 C A Georgian Revival residence, c.1907.

46 C A Georgian Revival residence, 1907, Charles Adams Platt (New York).

80 C A Colonial Revival residence, c.1926.

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Continuation sheet Description/Inventory Item number 7

Page 23

Sycamore Road,
West Side

Style, Use, Date and Architect (if known)

- 11 C A Colonial Revival/Mediterranean Revival residence, c.1913.
- 25 C A Georgian Revival residence, 1917, Cortlandt F. Luce (Hartford)(Photograph #6).
- 33 C A Georgian Revival residence, 1919, William T. Marchant.
- 41 C A Neo-Classical Revival residence, 1920, with major alterations in 1940, Smith and Bassette (Hartford).
- 47 NC A Georgian Revival residence, c.1937.
- 49 C A Tudor Revival residence, 1924, Smith and Bassette.
- 59 C A Chateausque residence with Norman influences, 1929, Ebbets and Frid (Hartford).
- 67 C A Tudor Revival residence, 1929, Grosvenor Atterbury.
- 71 NC A Georgian Revival residence, c.1939.
- 73 NC A Georgian Revival residence, c.1939.

Terry Road,
East Side

- 30 C A Colonial Revival residence, 1919.
- 34 C A Colonial Revival residence, 1920.
- 40 C A Tudor Revival residence, 1928, Russell F. Barker.

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Prospect Avenue Historic District, Hartford & West Hartford, CT
Continuation sheet Description/Inventory Item number 7 Page 24

Terry Road,
East Side (continued)

Style, Use, Date and Architect(if known)

54	C	A Tudor Revival residence, 1926, Russell F. Barker.
58	C	A Colonial Revival residence, 1925, Milton E. Hayman.
70	C	A Georgian Revival residence, 1929, Smith and Bassette.
80	C	A Tudor Revival residence, 1927, Russell F. Barker,
88	C	A Tudor Revival residence, 1927, Russell F. Barker.
104	C	A Georgian Revival residence, 1927, Ebbets and Frid.
110	C	A Tudor Revival residence, 1925.
120	NC	A modern, Colonial Revival-inspired residence, 1955.
126	NC	A modern residence, 1957.
132	C	A Tudor Revival residence, 1926, Carl J. Malmfeldt.
140	C	A Tudor Revival residence, 1928.
156	C	A Colonial Revival residence, 1921.
164	C	A Georgian Revival residence, 1922.
174	C	A Georgian Revival residence, A. Raymond Ellis, 1923.
180	NC	A modern residence, 1966.
186	C	A Georgian Revival residence, 1922, A. Raymond Ellis.
196	C	A Colonial Revival residence, 1919.

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Page 25

Terry Road,
East Side (continued)

Style, Use, Date and Architect(if known)

- | | | |
|-----|----|---------------------------------------------------------------------------|
| 202 | C | A Georgian Revival residence, 1928, Russell F. Barker. |
| 210 | C | A Georgian Revival residence, 1917, A. Raymond Ellis. |
| 220 | C | A Colonial Revival residence with Mediterranean Revival influences, 1925. |
| 230 | C | A Georgian Revival residence, 1922, A. Raymond Ellis. |
| 234 | C | A Colonial Revival residence, 1927, Carl J. Malmfeldt. |
| 244 | C | A Tudor Revival residence, 1923, A. Raymond Ellis. |
| 250 | C | A Georgian Revival residence, 1925, Russell F. Barker. |
| 260 | NC | A Colonial Revival residence, 1939. |

Terry Road,
West Side

- | | | |
|-----|----|--------------------------------------------------------|
| 17 | C | A Colonial Revival residence, 1913, 1942. |
| 45 | NC | A Colonial Revival residence, 1941. |
| 75 | C | A Colonial Revival residence, 1929, Russell F. Barker. |
| 85 | C | A Tudor Revival Residence, 1928, Russell F. Barker. |
| 111 | NC | A Georgian Revival residence, 1940. |
| 125 | NC | A modern, Colonial Revival-inspired residence. |
| 135 | NC | A modern residence, 1953. |

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Page 26

Terry Road,
West Side (continued)

Style, Use, Date, and Architect(if known)

145	NC	A Colonial Revival residence, 1941.
155	C	A Georgian Revival residence, 1920, Russell F. Barker.
165	C	A Georgian Revival residence, 1926, William T. Marchant.
175	NC	A modern residence, 1953.
183	C	A Tudor Revival residence with Craftsman influences, 1923, A. Raymond Ellis.
191	C	A Georgian Revival residence, 1921, William T. Marchant.
201	NC	A modern, Colonial Revival-inspired, residence, 1958.
207	C	A Colonial Revival residence, 1921, William T. Marchant.
215	NC	A modern residence, 1957.
223	C	A Georgian Revival residence, 1922, Russell F. Barker.
227	C	A Tudor Revival residence, 1927, Russell F. Barker.
239	C	A Georgian Revival residence, 1922, Russell F. Barker.
243	NC	A Colonial Revival residence, 1955.
247	C	A Georgian Revival residence, 1923.
257	C	A Tudor Revival residence, 1930.
261	NC	A Colonial Revival residence with Tudor Revival influences, 1939.

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Westerly Terrace,
East Side

Style, Use, Date and Architect (if known)

76	C	A Tudor Revival residence, 1928, Mylchreest and Reynolds.
80	C	A Neo-Classical Revival residence, 1925, William T. Marchant.
84	NC	A Tudor Revival residence, 1937.
88	C	A Tudor Revival residence, 1927, Ebbets and Frid.
92	NC	A modern residence, 1955.
100	C	A Georgian Revival residence, 1928, Mylchreest and Reynolds.
104	NC	A Colonial Revival-inspired residence, 1952.
110	NC	A Colonial Revival-inspired residence, 1957.
114	C	A Tudor Revival residence, 1926, Russell F. Barker.
118	C	A Colonial Revival residence, 1926, William T. Marchant.
122	C	A Colonial Revival residence, 1926, William T. Marchant.
126	C	A Tudor Revival residence, 1925, William T. Marchant.
130	C	A Tudor Revival residence, 1926, Russell F. Barker.
134	C	A Tudor Revival residence, 1928.
138	C	A Colonial Revival residence, c.1910.

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Continuation sheet Description/Inventory

Item number 7

Page 28

Westerly Terrace,
West Side

Style, Use, Date and Architect(if known)

65	NC	A modern residence, 1955.
71	C	A Mission Style residence, 1927, Ebbets and Frid.
75	NC	A modern residence, 1952.
81	NC	A modern residence, 1952.
87	C	A Colonial Revival residence, 1934.
93	NC	A modern residence, 1954.
97	C	A Tudor Revival residence, 1927, Russell F. Barker.
103	C	A mid-20th-century, Chateausque-inspired, residence, 1934.
107	NC	A modern residence, 1952.
111	NC	A modern residence, 1958.
117	C	A Georgian Revival residence, 1926.
125	C	A Tudor Revival residence, 1928, Milton E. Hayman.
129	C	A Tudor Revival residence, 1929, Russell F. Barker.
133	C	A Georgian Revival residence, 1925, Smith and Bassette.
141	C	A Georgian Revival residence, 1927, Milton E. Hayman.

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Whitney Street,
East Side

Style, Use, Date and Architect(if known)

- 238 C A Colonial Revival residence, 1917, Smith and Bassette.
- 248 C A Colonial Revival residence, 1917.
- 258 C A Colonial Revival residence, 1916, William T. Marchant.
- 264 C A Colonial Revival residence, 1915, A. Raymond Ellis.
- 270 C A Spanish Colonial Revival residence, 1913, A. Raymond Ellis (Photograph #23).
- 276 C A Tudor Revival residence, 1911, A. Raymond Ellis.

Woodside Circle,
East Side

- 2 C A Tudor Revival residence, 1924, Smith and Bassette.
- 6 C A Colonial Revival residence, 1922, Philip L. Goodwin (New York).
- 10 C A Georgian Revival residence, 1924, Philip L. Goodwin (New York).
- 12 C A Georgian Revival residence (formerly the garage for #10), 1924, Philip L. Goodwin (New York).
- 14 C A Georgian Revival/Norman residence, 1924.
- 24 C A Tudor Revival residence, 1928, Smith and Bassette.

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Woodside Circle,
West Side

- | | | |
|----|---|----------------------------------------------------------------------------------------------------------|
| 1 | C | A Chateausque residence with Norman influences, 1926-27, T. Merrill Prentice (Hartford)(Photograph #19). |
| 7 | C | A Georgian Revival/Tudor Revival residence, 1924, Russell F. Barker (Hartford). |
| 11 | C | A Colonial Revival residence, 1924, A. Raymond Ellis(Hartford). |
| 15 | C | A Colonial Revival residence, 1924, Smith and Bassette (Hartford). |
| 19 | C | A Colonial Revival residence, 1924. |
| 25 | C | A Georgian Revival residence, 1926, Smith and Bassette (Hartford). |
| 31 | C | A Colonial Revival residence, 1924, Smith and Bassette (Hartford). |
| 35 | C | A Tudor Revival residence, 1925, Milton E. Hayman. |
| 39 | C | A Tudor Revival residence, 1927, Russell F. Barker (Hartford)(Photograph #14). |
| 45 | C | A Colonial Revival residence, 1926, Russell F. Barker (Hartford). |

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input 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/		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates See Item #7 **Builder/Architect** See Item #7

Statement of Significance (in one paragraph)

Criteria C (Architecture) and A (History)

The Prospect Avenue HIstoric District is architecturally significant because it is a cohesive and virtually intact area of spacious, primarily early 20th-century, homes that are excellent examples of the architectural styles popular in Hartford during that period. The sense of lifestyles and affluence conveyed by this splendid collection of buildings is striking. Most of these residences are architect-designed, and among these architects are several of national significance, such as Charles Adams Platt, and the most important then working in Hartford (Criterion C). The district possesses historic significance because by 1900, it had become a premier residential address in the Hartford area and the home of many of the business, political and social leaders of the city. The district's extensive associations with the prominent Goodwin family are particularly important (Criterion A).

Criterion C - Architecture

The architectural and environmental cohesion in this district is remarkable. With few exceptions, all of the houses built between 1910 and 1930, the period of the district's greatest development and significance, are still standing. As a consequence of its outstanding integrity, the area reflects the values and pretensions of the affluent citizens of Hartford at that time. The juxtaposition of excellent examples of different styles of architecture creates streetscapes of great visual interest. The abundant and well-developed foliage, often laid out in artistic designs to frame these homes, contributes much to this ambience.

The high quality and stylistic breadth of architecture heighten the district's sense of unity. Most of the architectural styles popular in America from the end of the 19th century and into the first quarter of the 20th are represented here. These styles include the Italian Villa (837 Prospect Avenue, Photograph #3), Queen Anne (825 Prospect Avenue, Photograph #4), French Norman Chateau (1 Woodside Circle, Photograph #19), Spanish Colonial Revival (270 Whitney Street, Photograph #23) and Prairie (157 Elizabeth Street, Photograph #22). The last two of these buildings are among the few residential examples of their styles in Hartford.

The district is particularly rich in the quantity and quality of its Georgian Revival and Tudor Revival residences. They include excellent representations of the most popular manifestations of each style: compare
(See Continuation Sheet #1)

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property approximately 300

Quadrangle name Hartford North

Quadrangle scale 1:24000

UTM References

A

1	1	8
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6	9	0	3	8	0
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4	6	2	8	5	6	0
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Zone Easting Northing

B

1	8
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6	8	9	6	2	0
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4	6	2	8	4	5	0
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Zone Easting Northing

C

1	1	8
---	---	---

6	8	9	6	0	0
---	---	---	---	---	---

4	6	2	6	6	2	0
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D

1	8
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6	9	0	0	0	0
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4	6	2	6	6	0	0
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E

1	1	8
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6	9	1	0	7	0
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4	6	2	6	8	5	0
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F

1	1	8
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6	9	1	2	1	0
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4	6	2	7	2	8	0
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G

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H

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Verbal boundary description and justification

The district boundary is shown by the heavy line on the attached map drawn to a scale of 1:2400. See also the "Boundary Justification" found in Item #7 of this form.

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

state NA code NA county NA code NA

state NA code NA county NA code NA

11. Form Prepared By

name/title Gregory E. Andrews and David F. Ransom, Consultants

Edited by John Herzan,
National Register
Coordinator

organization Hartford Architecture Conservancy date December 17, 1984

street & number 51 Wethersfield Avenue telephone (203) 525-0279

city or town Hartford state Connecticut

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

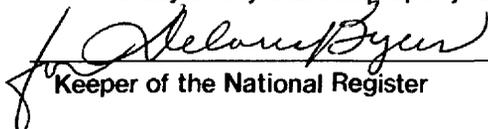


title Director: Connecticut Historical Commission

date July 11, 1985

For NPS use only

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


Keeper of the National Register

Entered in the
National Register

date 8/29/85

Attest:

date

Chief of Registration

**United States Department of the Interior
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the hip-roofed, richly detailed brick Georgian Revival house at 25 Scarborough Street (Photograph #5) with its equally Georgian Revival, though more restrained, wood-framed neighbor at #47 Scarborough Street (Photograph #8). Likewise, the very stylish and typical Tudor Revival residence at 39 Woodside Circle (Photograph #14) is no finer stylistically than the rustic, more picturesque cottage at 20 Sycamore Road (Photograph #17). The great number of homes built in these two styles presents an excellent opportunity to appreciate the wealth of architectural vocabulary that practitioners utilized. The variety of Georgian Revival doorways and front entrance porches, for example, is virtually an encyclopedia of this style.

More architects of outstanding skill probably designed houses in the district than in any other neighborhood in the region. These included local men such as the partnership of H. Hilliard Smith and Roy D. Bassette, A. Raymond Ellis, Russell F. Barker and Edward T. Hapgood, and architects of national renown, such as Charles Adams Platt, Grosvenor Atterbury, the Boston firm of Andrews, Jacques and Rantoul, Benjamin Wistar Morris and Philip Lippincott Goodwin (Morris and Goodwin are discussed at a later point in this essay). All of these architects designed residences in the popular Georgian Revival style. The local practitioners who were the most prolific in the district, such as Smith and Bassette, designed homes in a variety of styles as well. Smith's and Bassette's commissions included the handsome Georgian Revival at 47 Scarborough Street of 1915 (Photograph 38). Smith, a Middletown, Connecticut native, studied at M.I.T. and abroad prior to joining William C. Brocklesby (1841-1910) in his Hartford practice. Smith's own Tudor Revival and Craftsman-inspired home is at 1033 Prospect Avenue (1908). Upon Brocklesby's death, Bassette, who was trained at the University of Pennsylvania, joined Smith. A. Raymond Ellis, (1882-1950), whose credits included the commodious Georgian Revival homes at 176 and 186 North Beacon Street (Photograph #1; 1907 and 1910), came to Hartford in 1908. His 24th commission in this neighborhood alone during his 10-year stay in Hartford demonstrated his popularity. Ellis is thought later to have participated in the Red Cross-financed reconstruction in France and then to have served as the architectural editor of Women's Home Companion.

The architect of the fine Tudor Revival at 39 Woodside Circle (1927, Photograph #14), Russell F. Barker (1873-1961), had a long career in Hartford that began with his tutelage under George Keller FAIA (1842-1936), Hartford's leading 19th-century architect. Edward T. Hapgood (1866-1915), who was at home equally in several styles (cf. his elegant Georgian Revival residence at 1414 Asylum Avenue with the exuberant Western Stick Style/Craftsman Kingswood-Oxford School at 695 Prospect Avenue), also excelled in non-residential commission, such as the Connecticut state building at the 1907 St. Louis World's Fair and the

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Rossia Insurance Company (1916)..

Charles Adams Platt FAIA (1861-1933) achieved national prominence both for his architectural commissions and for his landscape painting. He designed 1075 Prospect Avenue (1915, Photograph #9) just prior to opening his New York City practice. Among his many noteworthy works was the Freer Art Gallery in Washington, D.C. In 1928 he became president of the American Academy in Rome. Grosvenor Atterbury FAIA (-1956), trained in Paris, is known for his many fashionable country houses, such as 1093 Prospect Avenue (1929, Photograph #12). He is equally famous for his pioneering work in the prefabrication of mass housing. Robert Day Andrews FAIA (1857-1928), Herbert Jacques (1857-1916) and Augustus Day Rantoul FAIA (1864-1934) comprised one of Boston's leading firms for almost forty years, commencing in 1885. Their most important commissions were the East and West Wings of the Massachusetts State House (1895-1913). Their firm designed the Connecticut Governor's Mansion at 990 Prospect Avenue (1908, Photograph #7).

Criterion A - History

The roots of the special character of the West End of Hartford, of which Prospect Avenue and its adjoining streets in this district are the northernmost part, go back little more than one hundred years. The area remained open farmland and the site of a few gentlemen's country "seats" until after the Civil War. One of the earliest structures in the area, and now the oldest, is the Federal style house built in 1828 by Elisha Wadsworth at the corner of Albany and Prospect Avenues (Photograph #2). The Wadsworth family operated an inn here on the "Albany Turnpike" until 1862, serving the needs of travelers to and from Albany and Hartford people taking excursions in the country. Joseph Terry and C.A. Alvord farmed sizeable plots of land on the east and west sides of Prospect Avenue at the time of the Civil War.

By 1870, successful and forward-looking businessmen owned tracts near Farmington Avenue for speculation in anticipation of post-Civil War housing expansion. Real estate developer/entrepreneur Burdett Loomis, who bought the Alvord farm and built the large Italian Villa/Queen Anne addition on the front of the Alvord farmhouse for use as his own residence (837 Prospect Avenue, Photograph #3), joined surveyor Joseph Woodruff in 1872 in subdividing a large parcel south of Farmington Avenue. Eugene L. Kenyon, a prosperous downtown coal merchant, platted the property that he and the Cone family owned on the north side of Farmington Avenue at about the same time. Among the streets created were the ones named for Kenyon himself and for the Cones.

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The uncertain economic climate of the 1870s, marked by the national Panics of 1873 and 1877, undermined Loomis' and Kenyon's plans for development, and in the second Panic they lost most, if not all, of their property. Speculation continued during the 1880s, although little construction occurred.

Burdett Loomis and his financial partner, Wareham Griswold, bought all of the land on the west side of Prospect Avenue between Farmington Avenue and Fern Street, and they are responsible for Prospect Avenue's appearance today on that block and beyond. They created lots that are generally wider and deeper than those on the adjoining side streets, and they enhanced the street's legitimacy as an avenue by widening it from two to three rods in width.

Development picked up in the southern portion of the district in the early 1890s as Hartford began to experience an economic boom. The city's grand list grew by 7% in 1895 alone, and this prosperity fueled a strong demand for good housing. The West End was the prime location, especially because trolley lines reached the area in 1889. By 1910, few vacant lots remained from West Boulevard north to Elizabeth Street. The grandest homes rose on Prospect Avenue, matching in size, scale and quality the c.1880 Queen Anne homes of the brothers Henry Wood Erving at 821 Prospect Avenue and William A. Erving at 825 (Photograph #4). Henry Wood Erving was a noted antiquarian who created one of the first great collections of American furniture. These brothers also were prominent businessmen whose careers culminated in the presidency of the Hartford County Mutual Insurance Company (William) and the vice-presidency of the Connecticut River Banking Company (Henry). Among the Ervings' new neighbors were Isidore and Selma Wise, who commissioned the 1907 Swiss Chalet and Craftsman-inspired residence at 810 Prospect Avenue (Photograph #21). Wise was a partner in Wise, Smith and Company, which advertised itself as "Hartford's largest and most progressive department store," and at the time of his arrival on Prospect Avenue he was a city alderman.

Most of this district developed after 1910. By that time, the attractiveness of the homes in the West End and their notable owners made the area Hartford's most prestigious address. Two events and geography contributed to giving the property within this district special appeal. Charles Pond, president of the Hartford Trust Company, in 1900 donated his large estate on Prospect Avenue just south of Asylum Avenue to the city of Hartford for the creation of a park (Elizabeth Park). In 1900, the Hartford Golf Club opened its links on the other side of Asylum Avenue just west of Prospect Avenue. These two events, and the ascent of Prospect Avenue near its northern end to Prospect Hill, which afforded commanding views of Hartford's skyline, created an area of tremendous appeal for the city's affluent.

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The Goodwin family, one of Hartford's oldest and most distinguished, owned and developed much of the northern part of the district, and their special role in the history of the district adds much to its importance. In the early years of the century, the immediate effect of their prominence was to add greatly to the prestige of the neighborhood. The Rev. Francis Goodwin and his brother, James Junius, the largest landowners between Prospect Avenue and the Park River, were illustrious Hartford citizens. The Rev. Francis, in particular, was the city's most respected civic leader. Among his countless achievements was the almost single-handed creation of Hartford's nationally admired park system and the donation by his first cousin, J.P. Morgan, of the bulk of the funds for the Morgan Memorial Wing at the Wadsworth Atheneum, of which the Rev. Mr. Goodwin served for thirty years as president (1890-1919). Several of his children and relatives were also prominent, and they created a family enclave of homes on large and choice parcels of family property bordering the Park River. Charles A., William B. and F. Spencer Goodwin, his sons, built homes at 84, 200 and 170 Scarborough Street, respectively. Charles, like his father, was president of the board of trustees of the Wadsworth Atheneum (1925-1954), during which time he secured the donation in 1925 by his cousin, J.P. Morgan, Jr., to the Wadsworth of the Wallace Nutting Collection of 17th-century American furniture, considered the finest of its kind. Charles Goodwin was also the guiding hand behind the creation of Hartford's regional public water system. The Rev. Mr. Goodwin's nephews, Walter Lippincott and James Lippincott, also were important in the community, and they erected residences at 1280 Asylum Avenue (1903) and 10 Woodside Circle (1924), respectively.

Influential Goodwin family members in the next generation built homes in close proximity to their elders, which continued this district tie well into the mid-20th century. Francis Goodwin II, businessman and sometime architect, designed his own residence at 120 Scarborough Street (1925). He is well remembered for his long and capable leadership of the Hartford Symphony Orchestra. His sister and her husband, Helen and A. Everett Austin, Jr., built a home adjacent at 130 Scarborough Street (1930, Photograph #24). Austin himself is understood to have formulated the unique Neo-Classical Revival design, from which New York architect Leigh H. French, Jr., prepared the plans, by examining original drawings of Andrea Palladio. From 1927 to 1945, Austin was director of the Wadsworth Atheneum, a period of remarkable vitality in its history during which it was at the center of the American art world. Austin was an intimate of such luminaries as Salvador Dali, Alexander Calder, Virgil Thomson and Gertrude Stein. His key role in bringing ballet master George Balanchine to America and in helping found the School of American Ballet, the forerunner of the New York City Ballet, is well documented.

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This Goodwin role takes another, equally significant, form: the architects of most of the family homes were themselves family members, the nationally recognized Philip Lippincott Goodwin and Benjamin Wistar Morris, the son-in-law of the Rev. Francis Goodwin. Goodwin, the brother of Walter Lippincott and James Lippincott, practiced in New York and began his career with Delano and Aldrich (1914-1916). His district commissions included the home of his brother James and the Seaverns residence at 1265 Asylum Avenue (1917), now the main building of the Hartford College for Women. Goodwin's most important work was the Museum of Modern Art in New York (with Edward Durell Stone). Morris also practiced in New York, first with Carrere and Hastings, later with C. Grant LaFarge (1910-1915) and then from 1915 to 1944 with his son-in-law, Robert O'Connor. Among Morris' important New York commissions was the Union League Club (1934). His Hartford work was extensive and included many of the most conspicuous designs of the period: The Connecticut State Armory (1909); the Colt Memorial Wing (1905-06, with LaFarge), and the Morgan Memorial (1910) and Avery Memorial (1932-34, both wings with O'Connor) wings of the Wadsworth; the Hartford-Connecticut Trust building (1921, with O'Connor); and the Connecticut Mutual Life building (1925-26). Morris designed homes for his brothers-in-law Charles and William and for Walter Lippincott Goodwin. His service to his profession included the presidency of the New York chapter of the American Institute of Architects (1927-31) and membership on the National Commission of Fine Arts.

Drawn no doubt in part by the Goodwin connection, many of Hartford's most influential and affluent residents erected homes in the district. Dr. George C.F. Williams, president of the Capewell Horse Nail Company (and humorously called "comfortably fixed" by his friends in a play on his middle initials), constructed the large Georgian Revival residence at 990 Prospect Avenue (1908, Photograph #7), and a close neighbor was Alfred C. Fuller at #1020 (1917), founder of the Fuller Brush Company. Everett J. Lake, president of the Hartford Lumber Company and governor of Connecticut (1920-21), lived at 1090 Prospect Avenue (1910). Their neighbor at #1040 was Moses Fox, owner of G. Fox & Company, Hartford's largest department store. Distinguished residents on adjacent streets included Newton C. Brainard, president of the Case, Lockwood and Brainard Company, one of Hartford's oldest printers (44 Sycamore Road, c.1907).

Development of most of the district was complete by 1930. The remaining open land on Terry Road and Westerly Terrace was improved in the 1950s with the construction of a number of homes that are compatible in size, if not in appearance, with the earlier buildings. The neighborhood continues as one of the most affluent in the Hartford area.

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Addendum to Section 7 ("Description/Inventory"):

The first building listed on page 10 of Section 7, Hyde Hall, contributes to the historic and architectural significance of the district. Built as the garage for Butterworth Hall on the campus of Hartford College for Women, Hyde Hall shares the Georgian Revival/Tudor Revival style, building materials, and scale and proportions of Butterworth Hall. Furthermore, it retains to a substantial degree its original features. The omission on page 10 of Section 7 of a "C" (contributing) for Hyde Hall is hereby corrected.