

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received **MAY 16 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 Clay Hill Historic District

2. Location

Roughly bounded by Main, North, and ...

street & number See Inventory N/A not for publication

city, town Hartford N/A vicinity of N/A congressional district First

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"/> 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 type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<u>N/A</u>	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input 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 N/A vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Hartford Land Records, City Clerk's Office

street & number Municipal Building, 550 Main Street

city, town Hartford state CT

6. Representation in Existing Surveys

title Hartford Architecture Conservancy's Survey of Hartford Architecture has this property been determined eligible? yes no

date 1977-79 federal state county local

depository for survey records Stowe-Day Library

city, town Hartford state CT

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input checked="" 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
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

Describe the present and original (if known) physical appearance

Over View

The Clay Hill¹ Historic District occupies approximately 60 acres northwest of Hartford's downtown. Its two principal arteries are Main Street, running to the north, and Albany Avenue, running to the west, from their intersection at Tunnel Park. Tunnel Park is so named because a railroad runs underneath it; the railroad divides the Clay Hill District from downtown.

There are approximately 250 major structures in the district, exclusive of out-buildings. All but 29 of them, which were built in the 20th century, are considered to contribute to the architectural and historical significance of the district. Of the 29, about half are mid-20th-century commercial structures and the balance are 19th-century frame houses. Of the 221 contributing structures, 58, generally the oldest, are frame and the balance are brick. Almost all of them are residential in character. There always has been little in the way of commerce and industry in the district. A 19th-century lumberyard still active at its location on the railroad west of Albany Avenue and two nearby factory buildings on Albany Avenue that have now been inactive for many years, comprise the contributing industrial buildings. Three modest churches and two parks round out the district.

The contributing buildings were constructed from about the time of the Civil War to World War I, and provide examples of the popular styles of that era, with emphasis on Italianate, Queen Anne and Neo-Classical Revival. Their range of height and mass is limited; almost all are 2½ to 3 stories tall, built for occupancy by two to six working-class and middle-class families. Some of the earliest houses built for one family, and several larger apartment houses, constructed after the turn of the century for multiple occupancy, are exceptions to the rule.

The district's period of growth and economic health came to an end at about the time of the Great Depression. Since then decline has proceeded, until 1982. Decline was evidenced by lack of maintenance and abandonment of houses, leading to fires and demolition. There are now approximately 109 vacant lots in the district, most of which probably had buildings standing on them at one time. Despite this important loss, the district continues to be cohesive architecturally and to maintain its sense of time and place.

19th-Century Buildings

The earliest remaining buildings in the Clay Hill District are Greek Revival style, 1-family homes built in the 1850s with their gable roofs facing the street, characteristically forming pediments. Two frame examples, built in 1853 and 1854, stood until recent months at 47 and 51 Fairmount Street. (Photograph 1.) The brick house at 15 Liberty Street, built about 1850, is in the same style, the pediment being defined by a cornice formed by bricks laid on the diagonal. Bargeboards and a frame porch were added at a later date. (Photograph 2.) Another brick example is located at 62 Chestnut Street.

In the 1860s, the gable roof with pediment of these houses gave way to a low hipped roof with overhang, and the style became more Italianate than Greek Revival, helped along in this change by the use of brownstone blocks

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/ 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 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 checked="" type="checkbox"/> other (specify) local history
	<input type="checkbox"/> invention			

Specific dates See Inventory **Builder/Architect** See Inventory

Statement of Significance (in one paragraph)

Criteria C and A

The buildings of the Clay Hill District, constructed between the Civil War and World War I, display in microcosm the architectural styles of that era that were popular throughout the country. In the district their significance is enhanced by the cohesive 19th-century streetscapes (Photographs 26 and 27), the uniformity of size and scale of the buildings, and the contemporary craftsmanship that they exhibit. (Criterion C.)

The sequential change in the ethnic character of the residents of the district is illustrative of social history in Hartford. Original Yankee farmers were followed by Irish, German, Jewish, black and Hispanic peoples as immigrants found their place in the community and sought upward mobility, often in trying circumstances that now show some signs of improvement. (Criterion A.)

Origin and Development of Clay Hill, Criterion A

The development of the district can be traced through examination of the city atlases. The 1869 atlas shows, in addition to Albany Avenue and Main Street, that Chestnut and Edwards streets were built up. There were also houses on Belden Street. It, too, was old, having been part of a turnpike that was deeded to the city in 1854 by the Talcott Mountain Turnpike Co.² Thomas Belden had been a large landowner north of Albany Avenue. Distribution of his estate starting in 1842 was instrumental in opening up the land. Most other streets had been laid out by 1867, although there were few buildings on them in that year. Exceptions, streets laid out after 1867, included Bedford, (1906), Brook (1875), Florence (1881) and Mather (1871).

The 1880 atlas shows Liberty Street built up and the jail in place at Seyms and Center streets, but nothing on Garden Street. In the 1896 atlas Bedford Street appears, and Brook Street is filled except for the three Georgian Revival frame houses on the east side. Finally, in 1909, there is scarcely a vacant lot left, with the most recent construction being on Garden and Bedford streets. In the color coding of structures, Brook and Williams streets stand out for having the largest concentration of frame construction.

Some of the streets were named for prominent citizens, e.g., Belden for Thomas Belden and Seyms for Robert and John Seyms, but no one man or group seems to have been the chief moving force in development of the district. Rather, the presence of one name on several structures, such as Martin Flynn, an Irishman, on four Bedford Street houses, suggests that a number of individual builders constructed houses a few at a time, as the market developed. George Mahl, a builder who immigrated from Germany, built several houses on Mather Street.

9. Major Bibliographical References

See Continuation sheet

10. Geographical Data

Acreeage of nominated property 60 prox.

Quadrangle name Hartford North

Quadrangle scale 1:24000

UMT References See continuation sheet

A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Zone	Easting		Northing					

B	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Zone	Easting		Northing					

C	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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E	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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F	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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G	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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H	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Verbal boundary description and justification

The district boundary is shown by the dotted line on the map drawn to a scale of 1:2400. For boundary 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
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state	N/A	code	N/A	county	N/A	code	N/A
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11. Form Prepared By

name/title Dale S. Plummer & David F. Ransom, Consultants, edited by John Herzan, National Register Coordinator

organization Connecticut Historical Commission date 1980, 1982

street & number 59 Prospect Street telephone 203 566-3005

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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature *[Signature]*

title Director, Connecticut Historical Commission date April 25, 1983

For HCRS use only	
I hereby certify that this property is included in the National Register	
<i>[Signature]</i>	Entered in the National Register date 6/16/83
Keeper of the National Register	
Attest:	date
Chief of Registration	

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 1

Street numbers correspond with those shown on the map. A vacant lot is not assigned a street number by the City. In some cases where the street numbers of recently demolished buildings are known, those numbers are used for the vacant lots. In other cases, vacant lots can be identified on the map through the sequence of listings.

All properties are considered to contribute to the historic/architectural significance of the district except those marked NC (non-contributing) before the description.

Dates are taken from Hartford Architecture, Volume Three which in turn were taken from city building permits starting with dates c. 1895 (when the City instituted permits) and from study of city atlases. Occasional dates, so identified, are visual estimates.

<u>Street & Number</u>		<u>Description</u> (including architect if known)
<u>Albany Avenue, North Side</u>		Tunnel Park. 1874. Triangular park of one-half acre with grass, seating and some shrubbery. Created when the railroad tunnel was built below this intersection. Still owned by the railroad and leased to the City. Includes tunnel below.
10-14		c. 1910 (visual). 4-story, brick, commercial/residential, Neo-Classical Revival style building.
		Vacant lot.
		Vacant lot.
		Vacant lot.
50	NC	Late 20th century. Masonry-block warehouse.
62		1898. G. W. Buckland, architect. 3-story brick Italianate/Neo-Classical Revival apartment house with recessed/projecting brick lintels and string courses. The fascia of the wooden cornice has raised swags.
		Vacant lot.
84	NC	Late 20th century (visual). Commercial building.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic Disrrict
Continuation sheet Inventory

Item number 2

Page 2

Street and Number	Description (including architect if known)
<u>Albany Avenue, North Side</u> (continued)	
	Vacant lot.
	Vacant lot.
	Vacant lot.
140-144	NC Mid-20th century (visual). 1-story, masonry commercial building.
150	NC Mid-20th century. 1-story, masonry, commercial building.
	Vacant lot.
160-172	c. 1880. 3-story, brick, Italianate, commercial/residential building. Metal cornice. See also 59 Belden Street
236-242	c. 1888. 3-story, brick, Italianate, commercial/residential building.
246-256	1926. Berenson & Moses. 3-story, brick Neo-Gothic Revival commercial/residential building. A north wing fronts around the corner, on Center Street.
270-274	c. 1875. 3-story, brick Second Empire house altered for commercial use. Round-arched entrance at the corner.
284-288	1899. 1-story, frame, vernacular store with original parapet obscured by sign.
292-294	Early 20th century (visual). 1-story, frame, Neo-Classical Revival stone. Its roof-line parapet has pyramidal pinnacles at the ends and a half-round pediment with raised wreath in the center.
	Vacant lot.
304-306	NC Mid-20th century. 1-story, brick store.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet Inventory Item number 2 Page 3

Street and Number Description (including architect if known)

Albany Avenue, North Side

(Continued)

310-312	Vacant Lot
	Vacant Lot
	Vacant Lot
350	1911-14. Lewis D. Bayley. Brick and stone, Neo-Gothic church. (Photograph 18.)

Albany Avenue, South Side

17	Lumberyard. 4 major building, vernacular. 2 brick warehouses, c. 1865 and 1875. Brick office, c. 1890. Large wooden storage building, perhaps early 20th century (visual). Vacant lot. Vacant lot.
39-41	c. 1865. 3-story, brick, Greek Revival building. Altered, 1896, by Brooks M. Lincoln.
47-51	1899. 4-story, brick, Neo-Classical Revival, commercial/residential building with simple, cast-iron store front.
61-63	c. 1900. 3-story, brick, vernacular, industrial building with stepped parapet.
73	c. 1890 (visual). 3-story, brick, Italianate factory with 1902 and 1912 additions.
107-109	Vacant lot.
111-113	Vacant lot.
119-121	Vacant lot.
131-135	Vacant lot.
137-145	Vacant lot.

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

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

Clay Hill Historic District

For NPS use only
received
date entered

Continuation sheet Inventory Item number 2 Page 4

Albany Avenue, South Side Description (including architect if known)
(continued)

- 161-167 1898. 3-story, brick, Neo-Classical Revival, commercial/residential building.
- 171-177 1898. 3-story, brick, Neo-Classical Revival, commercial/residential building. One of a pair with 161-167.
- 179-215 NC Mid-20th century. Service station.
- 347-349 1894. 3-story, 6-family, brick Italianate, apartment building with double-bow front. Lintels, string courses and chimneys are decorative examples of bricklayers' craftsmanship.

Vacant lot.
- 365-367 1898. 3-story, 6-family, brick, Italianate/Neo-Classical apartment building with double-bow front. Front porches are missing.
- 379-381 Vacant lot.
- 389-391 1898. 2½-story, frame, Queen Anne house.
- 379-399 1897. 2½-story, frame, Queen Anne house.
- 407-409 Vacant lot.
- 427-435 Vacant lot.
- 439-443 Vacant lot.
- 445-457 1905. "The Albany". 3-story, brick, Queen Anne/Italianate/Neo-Classical Revival tenement.
- 463-467 NC Mid-20th century (visual). 1-story, masonry block, commercial building.
- 481-489 c. 1900 (visual). 3-story, brick, Neo-Classical Revival commercial/residential building with double-bow front. Joined by altered store front to 491-497.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District

Continuation sheet

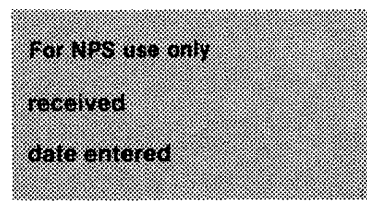
Inventory

Item number

2

Page

5



Albany Avenue, South Side
(continued)

Description (including architect if known)

- 491-497 c. 1920 (visual). 4-story, yellow-brick-front, Neo-Classical Revival apartment house.
- 503-509 c. 1920 (visual). 4-story, yellow-brick-front, Neo-Classical Revival apartment. One of a pair with 491-497.
- 515-517 NC Mid-20th century (visual). 1-story, masonry-block, commercial building.
- 541-545 1904. Isaac A. Allen, Jr. 3½-story, brick, Second Empire, commercial/residential building with bull's eye dormers. 3-story, wooden, side porch. (Photograph 16.)

Bedford Street, East Side

- 14-16 1906. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with double-bow front and brownstone foundations and sills.
- 18-20 1906. 3-story, 6-family, brick, Neo-Classical Rev. apartment building. Similar to 14-16.
- 22-24 Vacant lot.
- 26-28 Vacant lot.
- 32-34 1907. 3-story, 6-family, brick Neo-Classical Rev. apartment building with double-bow front. Similar to 14-16.
- 36-38 1910. 3-story, 3-family, brick, Neo-Classical Rev. house with concrete lintels and sills.
- 40-42 1910. Similar to 36-38.
- 44-48 1910. Similar to 36-38.
- 50-52 Vacant lot.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 6

Bedford Street, East Side
(continued)

Description (including architect if known)

- 54-56 1909. 3-story, 3-family, brick, Neo-Classical Rev. house. Similar to 36-38.
- 58-60 1909. Similar to 36-38.
- 62-64 1907. 3-story, 3-family, brick, Neo-Classical Rev. house with recessed panels, modillions and dentil course in its cornice.

Bedford Street, West Side

- 29 1907. 3-story, 3-family, brick, Neo-Classical Rev. house with central bow front.
- 35 Vacant lot.
- 41-43 1907. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with double-bow front.
- 45-47 c. 1920 (visual). 3-story, 6-family, brick, Neo-Classical Revival apartment building with parapet instead of the usual cornice.
- 51-53 1907. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with recessed, round-arched entry and lintels in yellow brick.
- 55-57 1908. Similar to 51-53.
- 61-63 1908. Similar to 51-53.

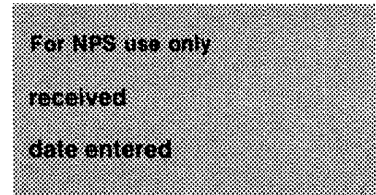
Belden Street, North Side

- 12-14 1894. 2½-story, brick, Queen Anne house with terra-cotta string course.
- 16 Vacant lot.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District



Continuation sheet Inventory Item number 2 Page 7

Belden Street, North Side
(continued)

Description (including architect if known)

- 20 1879 (Hartford Land Records, 175/574).
Architect unknown. Cadwell House. 2½-story,
brick, High Victorian Gothic structure with
heavy gables and brick polychrome. Fine quality.
Owned by only two families since it was built
and little altered. (No photograph as the
house is obscured by vegetation.)
- 22 c. 1875. 3-story, 1-family, brick, Italianate
house with added 3-story wooden porch.
- 30-32 c. 1875. 3-story, 1-family, brick, Italianate
house with incised Neo-Grec lintels. (Photo-
graph 4.)
- 38 c. 1890. 3-story, 1-family, brick Second
Empire house.
- 44 c. 1890. 3-story, 1-family, brick, Second
Empire house.

Belden Street, South Side

- 15 1911. 3-story, yellow-brick-front, Neo-Classical
Revival apartment building. (Photograph 14.)
- 17 1910. Burton A. Sellew. 4-story, 8-family,
yellow-brick-faced, Neo-Classical Rev. apartment
building with two 3-story, oriels and large
cornice. The oriels and cornice are sheet
metal.
- 19 Vacant lot.

Vacant lot.
- 25 NC Mid-20th century. Masonry-block warehouse.
- 29 c. 1890. 3-story, 3-family, brick, Italianate/
Classical Revival house with decorative brick
belt courses.
- 31 Vacant lot.
- 39-41 NC 1982. 2-story, frame house.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet Inventory Item number 2 Page 8

Belden Street, South Side
(continued)

Description (including architect if known)

- 43 Vacant lot.
- 45 1896. 3-story, 3-family, brick, Neo-Classical Rev. house.
- 49-51 1898. The "Sullivan." 3-story, 3-family, brick, Queen Anne/Classical Revival house.
- 57 1914. Fred C. Walz. 4-story, brick, Georgian Revival apartment house with buff brick water table. The windows are framed by buff brick laid as stretchers, soldier courses above and below and horizontally on the sides.
- 59 1901. J. J. McCarthy. 3-story, brick, Georgian Revival apartment house with round-arched windows on the third floor. The section of this building fronting on Belden Street was an addition, in the rear, to 160-172 Albany Avenue.

Brook Street, East Side

- 12 1900. 3-story, 3-family, frame, Queen Anne house.
- 14-16 1900. 3-story, 3-family, frame, Queen Anne house.
- 18 1898. 2½-story, 2-family, frame, Queen Anne house.
- 20-22 1897. 2½-story, 2-family, frame, Neo-Classical Rev. house. Windows have flat cornices with dentil courses.
- 24-26 Vacant lot.
- 28 Vacant lot.
- 30-34 1896. 2½-story, 2-family, frame, Neo-Classical Rev. house with pyramidal roof.
- 36-40 1897. Similar to 30-34.

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National Park Service**

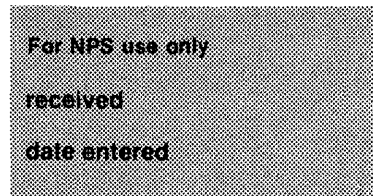
**National Register of Historic Places
Inventory—Nomination Form**

Clay Hill Historic District

Continuation sheet Inventory

Item number 2

Page 9



<u>Brook Street, East Side</u>		<u>Description</u> (including architect if known)
42-46		1897. Similar to 30-34.
48-50		1897. 2½-story, 2-family, frame, Queen Anne house.
52-54		1897. 2½-story, 2-family, frame, Queen Anne house.
<u>Brook Street, West Side</u>		
5-7		c. 1900 (visual). 3-story, 3-family, frame vernacular tenement.
15-17		Vacant lot.
19-21		Vacant lot.
23-25	NC	c. 1982 (visual). 1-story, 1-family, frame contemporary cottage.
27-29		1893. 2½-story, 2-family, frame, Queen Anne house.
31-33		1896. 2½-story, 2-family, frame, Queen Anne house.
35-37		1896. 2½-story, 2-family, frame, Queen Anne/Italianate/Classical Revival house.
39-41		c. 1890. 2½-story, 2-family, frame, Queen Anne house.
43-45		c. 1890. 2½-story, 2-family, frame, Queen Anne house. Similar to 39-41.
47-49		c. 1890. 3½-story, 3-family, frame, Queen Anne house.
51-53		c. 1890. 2½-story, 2-family, frame, Queen Anne house.
55-57		Vacant lot.

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

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

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 10

Center Street, East Side

Description (including architect if known)

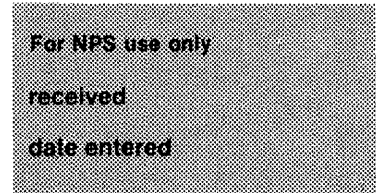
- 1-123 1908. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with double-bow front and two arched doorways with keystones.
- 14-16 Vacant lot.
- 18-20 Vacant lot.
- 24-26 1926. George Zunner. 3-story, yellow-brick-faced, Georgian Revival apartment house.
- 30-32 c. 1865. 2½-story, brick, Italianate, double house.
- 34-38 c. 1865. 2½-story, brick, Italianate, double, house with bracketed hood at the front entrance and cast-iron curvilinear lintels on the street elevation.
- 44-46 c. 1865. 2½-story, brick, Italianate, double house.

Center Street, West Side

- 9 Vacant lot.
- 13-15 NC 1982. 2-story, gable-roofed, frame house.
- 17-19 c. 1865. 2½-story, 4- or 6-family, brick, Italianate, residential block.
- Vacant lot.
- 27 NC 1982. 2-story, gable-roofed, frame house.
- 33 c. 1865. 2½-story, 1-family, brick, Greek Revival/Italianate house.
- 37-39 c. 1890. 3½-story, 6-family, brick, Romanesque Revival apartment building. A Romanesque arch frames central front porches with lattice railings set between bows. Diaper brick-work in the arch's spandrels echos corbel courses under the parapet. Possibly architect designed. (Photograph 9A.)

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

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



Clay Hill Historic District

Continuation sheet

Inventory

Item number

2

Page 1

Center Street, West Side
(continued)

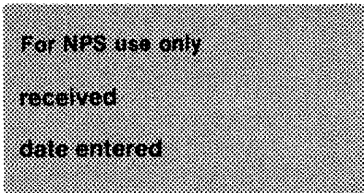
- 37-39 Rear vacant lot.
- 41 c. 1890. 2½-story, 1-family brick Queen Anne house.
- 45 NC 1982. 2-story, frame, gable-roofed house.
- 47-49 1893. 3-story, 1-family, frame, vernacular house with bow front and Queen Anne porch.
- 53-55 Vacant lot.
- 57-63 1914. Fred C. Walz. 3-story, yellow-brick-front, Georgian Revival apartment house. Colossal pilasters are highlighted in buff brick. One of the two or three largest buildings in the district.
- 65-67 1911. 3-story, brick, Neo-Classical Rev. apartment building.
- 69-71 1914. 3-story, 6-family, brick, Neo-Classical Rev. apartment building.

Chestnut Street, East Side

- 54 1896. 3-story, 3-family, brick, Neo-Classical Rev. house.
- 56-58 Vacant lot.
- 62 c. 1850. 2½-story, 1-family, brick, Greek Revival house.
- 66-68 Vacant lot.
- 70 Vacant lot.
- 84 c. 1925 (visual). 2-story, 4-family, buff-brick-front, Neo-Classical Rev. apartment building with red brick window surrounds.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Clay Hill Historic District

Continuation sheet

Inventory

Item number 2

Page 12

Chestnut Street, East Side
(continued)

Description (including architect if known)

- 88-90 c. 1865. 2½-story, brick, Italianate, double house with arcaded wooden front porch. (Photograph 3.)
- 92-96 Vacant lot.

Chestnut Street, West Side

- 37 c. 1875. 3-story, 3-family, brick house. Wooden porch has Gothic Revival arches. (Photograph 5.)
- Vacant lot.
- 41 Vacant lot.
- 45 Vacant lot.
- Vacant lot.
- Vacant lot.
- Vacant lot.
- Vacant lot.
- Vacant lot.
- 85-87 c. 1890. 2½-story, 1-family, brick, Queen Anne house.
- 89-91 Vacant lot.
- 93-95 Vacant lot.

East Street, East Side

- 10-12 Vacant lot.
- Vacant lot.

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

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

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received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 13

East Street, East Side
(continued)

Description (including architect if known)

- 18-20 Rear c. 1875 (visual). 2½-story, frame, Queen Anne double house on brick foundations and with clapboard siding.
- 22-24 Vacant lot.
- 50 c. 1890. 2½-story, 2-family, frame, Queen Anne house with Eastlake porch. Aluminum siding.
- 56 NC 1982. 2-story, frame, gable-roofed house.
- 62-68 Vacant lot.
- 84-86 1916. Berenson & Moses. 3-story, 6-family, brick, Neo-Classical Revival apartment building. Concrete lintels with keyblocks.
- 90 1896. 3-story, 3-family, brick, Italianate/Classical Revival house with segmental lintels over paired windows and roof brackets.

East Street, West Side

- 19 1909. Zunner & Sellev. 4-story, 4-family, brick, Neo-Classical Revival apartment building; two floors of the street elevation are rusticated.
- 21-23 Vacant lot.
- 27. Vacant lot.
- 31 1890. 3-story, 3-family, brick, Queen Anne/Italianate house.
- 39-41 Vacant lot.
- 45 Vacant lot.

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District

Continuation sheet

Inventory

Item number

2

Page

14

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received

date entered

East Street, West SideDescription (including architect if known.)

- 51 c. 1865. 2½-story, 1-family, brick, Greek Revival/Italianate house. Eaves returns suggest a pediment. There are central, paired, round-headed, attic windows.
- 59 c. 1890. 3-story, 3-family, brick, vernacular house with Eastlake porch. String courses and lintels are formed of brick laid on the diagonal.
- Edwards Street, East Side
- 64 c. 1865. 2½-story, 1-family, brick, Italianate house.
- 70 Vacant lot.
- 74 c. 1865. 2½-story, 1-family, brick, Italianate house with shingled porch.
- 76 Vacant lot.
- 78 c. 1865. 2½-story, 1-family, brick, Italianate house with Eastlake porch.
- 80 c. 1865. 2½-story, 1-family, brick, Italianate house. Later front door surround has classical detail.
- 84 c. 1865. 2½-story, 1-family, brick, Italianate house with curvilinear attic lintels. A Neo-Classical portico has been added.
- 86 c. 1865. 2½-story, 1-family brick, Italianate house, initially similar to 84. A bay has cornice with dentil course.
- 92 Vacant lot.
- 94-96 c. 1865. 2½-story, 1-family, brick, Italianate house. The porch has been removed and the entrance altered.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District

For NPS use only
received
date entered

Continuation sheet Inventory Item number 2 Page 15

Street and Number

Description (including architect if known)

Edwards Street, East Side
(continued)

- 98-100 1872. 3-story, 3-family, brick, Italianate house with incised brownstone lintels.
- 104-106 1925. David A. Guerriero. 3-story, yellow-brick-faced, Neo-Classical Revival apartmt. house with concrete trim. The entrance has an iron-and-glass marquise suspended on chains.
- 110 Vacant lot. On this site stood the 1865 brick Italianate residence of C. C. Kimball, prominent business man. The lot on which 104-106 was built in 1925 was part of the Kimball property.

Fairmount Street, North Side

- 10 Vacant lot.
- 14-16 Vacant lot.
- 18 c. 1865. 2½-story, 1-family, brick, Italianate house.

Vacant lot.

Vacant lot.
- 58-60 c. 1865. 3-story, 6-family, brick, vernacular apartment building.

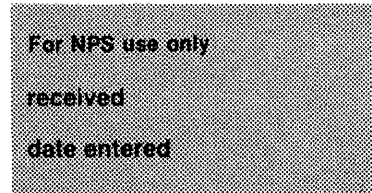
Fairmount Street, South Side

- 15 c. 1890. 3-story, 6-family, frame, vernacular apartment building. L-shaped, with gable roofs.
- 47 Vacant lot. Formerly the site of a c. 1854, 2½-story, frame, Greek Revival house. (Photograph 1.)
- 51 Vacant lot. Formerly the site of a c. 1853, 2½-story, frame, Greek Revival house.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District



Continuation sheet Inventory Item number 2 Page 16

Street and Number Description (including architect if known)

Fairmount Street, South Side
(continued)

- 55 Vacant lot.
- 57-59 1912. 3-story, 3-family, brick, Neo-Classical Rev. building. Part of the ground floor is occupied by a corner store.

Florence Street, North Side

- 30 c. 1890. 3-story, brick, Italianate house remodelled into a synagogue with a new front. Now a church. It has a Georgian Revival doorway. (Photograph 17.)
- 32 c. 1890. 2½-story, 1-family, brick, Queen Anne house. (Photograph 7A.)

Florence Street, South Side

- 5 1904. 4-story, brick, Neo-Classical Rev. apartmt. building.
- 7 c. 1883. 2½-story, 1-family, frame, Queen Anne house. (Photograph 6.)
- 9 1882. 2½-story 1-family, frame, Queen Anne house.
- 11 1183. 2½-story, 1-family, frame, Queen Anne house.
- 13 NC 1982. 2-story, frame, gable-roofed house.
- 15 NC 1982. 2-story, frame, gable-roofed house.
- 17 NC 1982. 2-story, frame, gable-roofed house.
- 19 Vacant lot.
- 21 NC 2-story, frame, gable-roofed house.
- 23 NC 2-story, frame, gable-roofed house.
- 25 NC 2-story, frame, gable-roofed house.

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National Park Service**

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

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 17

Street and Number

Description (including architect if known)

Florence Street, South Side
(continued)

- 27 c. 1890. 3-story, 3-family, brick Italianate/Queen Anne house with bow front. The house has Italianate roof brackets and a Queen Anne wooden porch.
- 29 c. 1890. 3-story, 3-family, brick, Queen Anne house with bow front. Black bricks are used in the first- and second-story lintels.

Garden Street, East Side

- 272 1911. 4-story, 8-family, brick, Neo-Classical Rev. building with yellow brick quoins and tripartite windows.
- 290 1911. Edward M. Stone. 3-story, 6-family, brick, Classical Revival apartment building with double-bow front.
- 292-294 Vacant lot.
- 296-298 1906. 3-story, 3-family, brick, Neo-Classical Rev. house with 1-story, wooden porch.
- 300-302 1907. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with 3-story, polygonal bays. (Photograph 11.)
- 304-306 1906. 3-story, 6-family, brick, Neo-Classical Rev. apartment building. Similar to 300-302.
- 308-310 1905. 3-story, 6-family, brick, Neo-Classical Rev. apartment building. Similar to 300-302.
- 312-314 Vacant lot.
- 316-318 1906. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with shallow, central pavilion. There are brick quoins at the corners of the pavilion and of the building.
- 320-322 Vacant lot.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 18

<u>Street and Number</u>	<u>Description</u> (including architect if known)
<u>Garden Street, West Side</u>	
273-275	1910. 3-story, 3-family, brick, Neo-Classical Rev. house.
277-279	1909. 3-story, 3-family, brick, Neo-Classical Rev. house. Similar to 273-275.
281-283	1908. 3-story, 3-family, brick, Neo-Classical Rev. house. Front porches are now enclosed in imitation clapboard siding.
285-287	1909. 3-story, 3-family, brick, Neo-Classical Rev. house. The brick and brownstone are now painted tangerine color.
291-293	1914. 3-story, 3-family, brick, Neo-Classical Rev. house. It has wooden cornice, entablature and brackets.
295-297	1907. "The Homestead". 3-story, 6-family, brick, Classical Revival apartment building with double-bow front. Its sheet-metal, roof-line cornice has swags in the fascia.
299-301	1910. 3-story, 3-family, brick, Neo-Classical Rev. house.
303-305	1907. 3-story, 3-family, brick, Neo-Classical Rev. house.
307	1903. 3-story, 3-family, brick, Neo-Classical Rev. house with bow front. There are 3-story, wooden porches across the entire width of the front.
309-311	1904. 2½-story, brick, Georgian Revival double house with second-floor Palladian window in wooden gable toward the street. (Photograph 10.)
313-315	1924. George Zunner. 3-story, yellow-brick-faced, Neo-Classical Rev. apartment building with roof-line parapet.

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

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

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet

Inventory

Item number 2

Page 19

Street and Number

Description (including architect if known)

Garden Street, West Side
(continued)

317 1923. Burton A. Sellew. "The Garden."
3-story, buff-brick-faced, Neo-Classical Revival
apartment building. Dark-buff-brick rowlock
courses highlight the parapet.

321-323 Vacant lot.

Green Street, East Side

10-12 1900. 3-story, 6-family, brick, Neo-Classical Rev.
apartment building that is wider than it is
deep. Classical details include dentil
courses, quoins and a round-arched entry.
The tympanum of the entry is divided
by two vertical mullions as in a Dioclesion window.

40-42 Vacant lot.

44-46 Vacant lot.

48-50 Vacant lot.

52 Vacant lot.

62 Vacant lot.

66 Vacant lot.

78 Vacant lot.

84-86 Vacant lot.

Green Street, West Side

47-49 1896. 3-story, 6-family, brick, Neo-Classical Rev.
apartment building with two 3-story, polygonal
bays.

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

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

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 20

<u>Street and Number</u>	<u>Description</u> (including architect if known)
<u>Green Street, West Side</u>	
67	c. 1865. Plain, 3-story, 3-family, brick, Greek Revival/Italianate house with entrance on the south side.
77-79	c. 1900. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with elaborate roof-line entablature that includes a rinceau frieze.
81-85	Vacant lot.
87	Vacant lot.
<u>Liberty Street, North Side</u>	
10-12	1895. 2½-story, frame, Queen Anne double house with Eastlake porch.
18	c. 1865. 2½-story, 1-family, brick, Italianate house.
22-24	c. 1875. 2½-story, 1-family, brick, Italianate house.
26	Vacant lot.
38	Vacant lot.
40	1867. 3-story, 1-family, brick, Second Empire house. The slates of the mansard roof are fish scale shaped. (Photograph 2C.)
42	1893. 2½-story, 1-family, frame, Queen Anne house.
44-46	1894. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with recessed central section.
48	Vacant lot.
50	Vacant lot.
52-54	Vacant lot.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRA use only
received
date entered

Clay Hill Historic District

Continuation sheet

Inventory

Item number

2

Page

21

Street and NumberDescription (including architect if known)Liberty Street, South Side

11-13

c. 1875. 3-story, 6-family, brick, Italianate apartment building with 2-story bay window. The wooden porch has square posts topped by Ionic capitals. (Photograph 2B.)

15

c. 1850. 2½-story, 1-family, brick, Greek Revival house with cornice of brick laid on the diagonal. Added Queen Anne millwork under the raking cornices. (Photograph 2.)

23

c. 1875. 2½-story, 1-family, brick, Italianate house.

29-31

1894. 3-story, 3-family, frame, plain, vernacular house.

33-35

NC

1982. 2-story, frame, gable-roofed house.

Vacant lot.

37

Vacant lot.

53-55

c. 1875. 3-story, 6-family, brick, Italianate apartment building with peaked wooden lintels and a carved wooden entrance hood.

Main Street, West Side

1443-1445

NC

Mid-20th century. 1-story, masonry, commercial building.

1449

c. 1865. Large, 3-story, brick, Italianate house now altered for commercial use.

1469

NC

Mid-20th century. Auto dealer.

1477-79

1927. Berenson & Moses. 3-story, brick, Neo-Class. Rev. commercial/residential building.

1491

c. 1865. 2½-story, brick, Italianate building. Altered and with 1953 addition.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

Clay Hill Historic District

For HCRS use only

received

date entered

Continuation sheet

Inventory

Item number

2

Page

22

Street and NumberDescription (including architect if known)Main Street, West Side
(continued)

1493 Rear	NC	Mid-20th century. Commercial building.
1515		1910. Russell F. Barker. 2-story, brick, Neo-Classical Rev. firehouse.
1545-1555		1898. Bayley and Goodrich. "The Belden." 4-story, brick, Neo-Class. Rv. apartment house of small, 2-room units and narrow halls. Consists of two buildings, one fronting on Main Street, the other fronting on Belden Street joined over a pass-through doorway in the Belden Street elevation. The north section of the Main Street building has been destroyed by fire. (Photograph 13.)
1563-1567		Vacant lot.
1573-1579		c. 1890. 3-story, 3-family, brick, Italianate house with string courses formed by recessed brick.
1585-1589		c. 1890 3-story, 3-family, brick, Italianate house similar to 1573-1579.
1625-1631		Vacant lot.
1635-1649		Vacant lot.
1659-1665		c. 1865. 2-story, 1-family, brick, Greek Revival/Italianate house with later brick additions on either side.
1667-1671		1916. Burton A. Sellew. 4-story, brick, Neo-Class Revival apartment building with stores on the first floor. Faced with cream-colored brick. Elaborate cornice.
1695		c. 1865. 2½-story, 1-family, brick, Greek Revival house with 20th century, brick additions.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District

For NPS use only
received
date entered

Continuation sheet

Inventory

Item number 2

Page

23

Street and Number

Description (including architect if known)

Main Street, West Side
(continued)

1713 1913. "Willens Court." 3-story, 6-family, orange-buff brick, Neo-Classical Rev. apartment building. The entrance is flanked by brick pilasters with entasis and Ionic capitals while the corners of the building are defined by colossal Ionic pilasters. There are fleur-de-lis in the cornice fascia.

1721-1723 Vacant lot.

1731 Vacant lot.

1733-1739 Vacant lot.

Mather Street, South Side

9-11 c. 1900. "The Vauxhall." 4-story, brick, Neo-Classical Rev. apartment house with round-arched entries, segmental lintels and stone belt course between first and second floors.

15 Vacant lot.

19 Vacant lot.

21-23 1896. 2½-story, 2-family, frame, Queen Anne house with central, 2-story bay.

25-27 1896. Similar to 21-23.

29 1897. Similar to 21-23.

31-33 1906. William D. Johnson. Brick-and-brown-stone, Gothic Revival Episcopal Church with decorative brickwork.

41 NC Mid-20th century (visual). 1-story, brown brick parish house for the church.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet

Inventory

Item number

2

Page

24

Street and Number

Description (including architect if known)

Mather Street, South Side

(continued)

Lazedo Park. Open land with horizontal, low wooden perimeter fence. Formerly the site of Hartford City Jail designed by George Keller in 1872. The central structure was a fine example of the High Victorian Gothic style.

81 2-story, plain, frame, vernacular house moved to this site in 1899 and placed on brick first story. A 2½-story, frame, narrow, Neo-Georgian front portico was added. There is a concrete fence at the sidewalk, both front and side, in the form of a balustrade with vase-shaped balusters.

83-85 1895. 3-story, 3-family, frame, vernacular house.

87 c. 1890. 2½-story, 1-family, frame Queen Anne house with Eastlake porch.

Vacant lot.

101-103 c. 1890. 3-story, 6-family, brick, Italianate, apartment building. The chimneys are articulated as pilasters with decorative brickwork. (Photograph 9.)

107 c. 1875. Small, 2-story, 1-family, frame vernacular house.

Mather Street, North Side

84-86 1897. 3-story, 3-family, frame, plain vernacular house with fluted porch posts.

88 c. 1890. 2½-story, 1-family, frame, Queen Anne house with Eastlake porch.

90-92 c. 1850. 2½-story, frame, Greek Revival, double house.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 25

Mather Street, North Side
(continued)

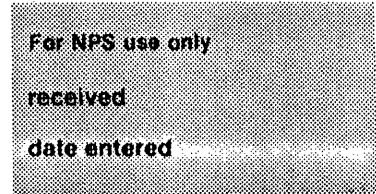
- 96 1912. Burton A. Sellew. 3-story, 3-family brick, Neo-Class. Rev. apartment building with concrete trim. The roof-line cornice has a rinceau pattern in its fascia.
- 102 c. 1900. 2½-story, 2-family, frame, Queen Anne house. Its classical detail includes a dentil course in the attic window lintel.
- 104 c. 1900. 3-story, 3-family, frame, Neo-Classical Rev. structure, now a church.
- 106-108 c. 1890. 3-story, 6-family, frame, vernacular apartment building.
- 110-112 c. 1890. 2-story, 2-family, frame, vernacular house. Front porch has lattice-work valance.
- 114-116 1893. 3-story, 6-family, brick, Neo-Classical Rev. apartment building with double-bow front. The 3-story porches between the bows have lattice-work railings.

Seyms Street, North Side

- 12-14 1898. 2½-story, 2-family, frame, Queen Anne house with tower on northeast corner.
- 22 1916. Joseph E. Marchetti. 4-story, Neo-Class. Rev. apartment house. The street elevation has a concrete first story with yellow brick above.
- 26 1916. Burton A. Sellew. 4-story, Neo-Class. Rev. apartment house. The front elevation of yellow brick is highlighted with buff brick.
- 30-32 c. 1890. 3-story, 3-family, brick, Italianate house with lintels and string courses formed by brick laid on the diagonal. There is a 3-story, wooden side porch that is unique in the district.
- 34 c. 1890. 3-story, 3-family, brick, Italianate house.
- 38 c. 1890. 3-story, 3-family, brick, Italianate apartment house.

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

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



Clay Hill Historic District

Continuation sheet

Inventory

Item number

2

Page

26

Street and Number

Description (including architect if known)

Seyms Street, North Side
(continued)

- 42 Vacant lot.
- 46 1893. 3-story, 3-family, brick, Italianate house.
- 50 1893. 3-story, 3-family, brick, Italianate house with decorative details of brick laid on the diagonal.

Seyms Street, South Side

- 7-11 c. 1890. 3-story, 6-family, brick, vernacular apartment building with three entries. Elaborate brickwork at the roof line and on the chimney faces. This building is joined by a connector at the upper floors to 1671 Main Street.
- 17 NC Mid-20th century. 1-story, brick, former machine shop.
- 19 c. 1875. 2½-story, 1-family, brick, Queen Anne house. (Photograph 7.)
- 19 Rear NC Mid-20th century. 1-story, brick, former machine shop.
- 31 c. 1870 (visual). 2½-story, 1-family, brick, Queen Anne house with gable roof and cross gables. Round-headed attic windows in the gable ends, under barge boards. Windows of east bay are over terra cotta panels that are unique in the district. The 1-story porch received a second tier when the house was converted for 2-family occupancy at the turn of the century.

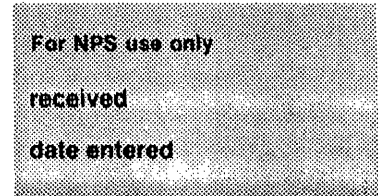
**United States Department of the Interior
National Park Service**

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

Clay Hill Historic District
Continuation sheet Inventory

Item number 2

Page 27



Street and Number

Description (including architect if known)

Seyms Street, South Side
(continued)

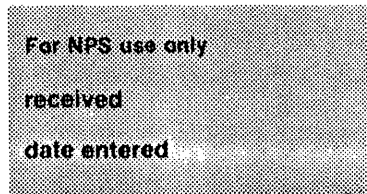
- 31½ Rear 1919. Burton A. Sellev. 3-story, brick, Neo-Class. Revival apartment house. Buff brick are used in rowlock courses for sills, and in the pattern of quoins on either side of central, tripartite windows to create the effect of a pavilion.
- 33 c. 1890. 3-story, 3-family, brick, Eastlake house. The turned posts and sawn brackets of its 2-story front bay as well as the porch establish its style categorization.
- 39 c. 1890. Similar to 33.
- 43 c. 1890. Similar to 33. (Photograph 8.)
- 47 c. 1890. 3-story, 3-family, brick, Italianate house.
- 51 c. 1890. 3-story, 3-family, brick, Italianate house.
- 59 c. 1890. 3-story, 3-family, brick, vernacular house with bow front.
- 63 c. 1890. 3-story, 3-family, brick, vernacular house with bow front. Similar to 59.
- 67-69 NC 1982. 2-story, frame, gable-roofed house.
- 71-73 NC 1982. 2-story, frame, gable-roofed house.

Walnut Street, North Side

- 212-216 c. 1875. 3-story, 6-family, brick, Greek Revival/Italianate, square, boxy house. Original entrances altered and porch if any removed.
- 218-222 c. 1875. Similar to 212-216.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Clay Hill Historic District

Continuation sheet

Inventory

Item number 2

Page 28

Street and Number

Description (including architect if known)

Williams Street, West Side

- | | |
|-------|---|
| 19 | c. 1890. 3-story, 3-family, frame, Neo-Classical RV. house on brownstone foundation, with bow front and Eastlake porch. |
| 21 | c. 1890. Similar to 19. |
| 23 | c. 1870. 3-story, 3-family, brick, Italianate house with brownstone lintels and with fine, 1-story porch across the full width of the front. |
| 27-29 | c. 1875. 3-story, 6-family, brick, Italianate apartment building with cast-iron lintels and new front porch. |
| 37 | 1895. 2½-story, 1-family, brick, Queen Anne house. There is a Gothic-arched window in the first floor and a Palladian window in the attic. (Photograph 15.) |
| 41 | c. 1865 2½-story, 1-family, brick, Greek Revival/Italianate house. |
| 47-49 | c. 1890. 2½-story, 2-family, frame, Queen Anne house. |
| 51 | c. 1890. 3-story, 3-family, brick, Italianate house diaper brick panels and added large, frame, enclosed, 2-story porch. |
| 65 | c. 1890. 3-story, 3-family, frame, Queen Anne house with Eastlake porch. |
| 67 | c. 1890. Similar to 65. (Photograph 19.) |
| 69 | c. 1890. Similar to 65. |
| 71 | c. 1875. 3-story, 3-family, brick, Italianate house with incised brownstone lintels. (Photograph 20.) |

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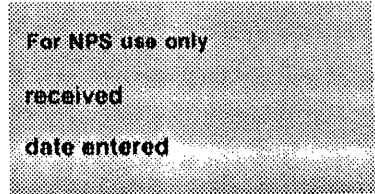
Clay Hill Historic District

Continuation sheet

Inventory

Item number 2

Page 29



Street and Number

Description (including architect if known)

Williams Street, West Side
(continued)

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|-------|--|
| 73 | c. 1875. 3-story, 3-family, brick, Italianate house with incised brownstone lintels. |
| 75-77 | c. 1890. 2½-story, 1-family, frame, Queen Anne house with aluminum siding. |
| 79-81 | c. 1890. Similar to 75-77. |
| 83-85 | c. 1890. 2½-story, 1-family, frame, Queen Anne house. |
| 87-89 | c. 1890. Similar to 83-85. |
| 97-99 | c. 1890. 2½-story, 2-family, frame, Queen Anne/Neo-Classical Revival style house. |

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Clay Hill Historic District, Hartford, CT

Continuation sheet Existing Surveys Item number 6

Page 1

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

Clay Hill Historic District
Continuation sheet

Description

Item number

7

Page

1

as lintels. Often in brick, the attic stories of these houses project one wythe, forming a characteristic string course. The house that stood at 14-16 Fairmount Street (Photograph 2A) was typical of this group, of which about 30 are standing. Some, such as the four on the east side of Center Street between Fairmount and Seyms streets, were double houses, divided by a central bearing wall.

Soon after the Civil War, houses were built in a more fully developed Italianate style with brackets under the eaves, brownstone foundations and sills, polygonal bays, porches with posts, and, sometimes, curvilinear cast-iron lintels. While the general size and form continued from the Greek Revival, these houses are unmistakably Italianate. The house at 11-13 Liberty Street exhibits all of these features. (Photograph 2B.) The arcaded porch at 88-90 Chestnut Street is especially elaborate. It has its own roof overhang with brackets, recessed panels in the spandrels of the arches, multi-sided posts and pilasters, and raised moldings on the flat sides of the posts. (Photograph 3. The front doors are not original.)

Variations in details and mixture of elements from several architectural styles are common. With the advent of mechanical routing equipment, incised patterns, rather than carved or cast details, became more economical, in the spirit of the Neo-Grec style, as at 71 Williams Street. (Photograph 20.) Peaked lintels on impost blocks, suggestive of the Neo-Grec style, are combined with cusped millwork and Gothic arches at 37 Chestnut Street (1875) in a building that, if it still had its probably original, wide, roof overhang, would be generally classed under the Italianate umbrella. The paired windows of this house are also forward looking, and add to the potpourri. Joining the bases of roof brackets with horizontal moldings, as at 30-32 Belden Street (1875), was a popular practice. (Photograph 4.) In this same house, the impost blocks of the incised brownstone hood molds are joined by string courses of brick laid on the diagonal, a practice that was to carry over into many Neo-Class. Rv. buildings at the turn of the century. About 20 buildings of this general type are dispersed through the district.

The Gothic Revival, Second Empire, Romanesque Revival and High Victorian Gothic styles, four styles generally popular in the 19th century, are poorly represented in the district. There is no Gothic Revival building, only Gothic touches as in the porch at 37 Chestnut Street, already mentioned, and in a stairway window at 37 Williams Street (1895). (Photograph 15.) There is a well-preserved example of the Second Empire at 40 Liberty Street (1875). (Photograph 2C.) The mansard roof of imbricated, shaped slates identifies this house as Second Empire, but the roof brackets, front porch and curvilinear labels could just as well be part of an Italianate house. The commercial building at 270-274 Albany Avenue (1875) is unusual for its corner entrance with brownstone arches while 1890, brick, 1-family houses at 38 and 44 Belden Street round out the district' Second Empire examples.

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National Park Service**

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

Clay Hill Historic District

Continuation sheet

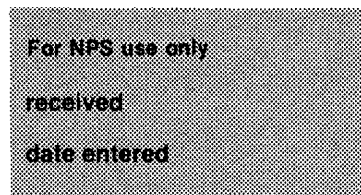
Description

Item number

7

Page

2



The one structure in the district that may be classified as Romanesque Revival stands at 37-39 Center Street (1890). (Photograph 9A). It is dominated by its central round arch over porches between polygonal bays, the three parts together projecting as a pavilion. The segmental arches of recessed brickwork connected by string courses, corbeled parapet and diaper pattern over the central arch, give this building considerable distinction.

An important High Victorian Gothic building, the Seyms Street Jail, existed in the district until its demolition in 1978. Built in 1873 (later extended) to the design of George Keller, Hartford's leading 19th-century architect, the central brick building had a tower with high pyramidal roof and corner turrets, an entrance flanked by polished granite columns with foliate capitals and many other High Victorian features. Its site is now Lazedo Park. An equally good High Victorian Gothic house, with steep slate roof, colored brick courses and many gables, stands at 20 Belden Street.² The architect for this house is unknown.

The Queen Anne style, on the other hand, is represented in the district by 49 examples. Chief among them are the row of three frame houses at 7, 9 and 11 Florence Street, built in 1882-83 for developer George Mahl, as 1-family houses. (Photograph 6.) The house at 11 Florence Street epitomizes the Queen Anne style with its asymmetrical massing, complex roof, imbricated shingles, truncated bay and gable-end frames. In all probability it was not originally painted white. The same design of gable over truncated bay with imbricated shingles is found across the street at 32 Florence Street, this time in a brick house. (Photograph 7A.) It has quarter sunbursts in the brackets under the gable. String courses of brick laid on the diagonal fit in at this Queen Anne house as they do elsewhere in Italianate and Classical Revival style structures. 17 and 19 Seyms Street (17 now demolished) of 1875 are further examples of brick Queen Anne houses. (Photograph 7.) Their gable end and porch millwork in the Stick Style closely resembles that of the frame house at 11 Florence Street, but their gable-roofed wings intersecting at right angles are quite different massing and the tower over the porch, with pyramidal roof, is distinctive. A later, Queen Anne, brick house, 37 Williams Street (1895), incorporates more eclectic features including a small Gothic window and, in the attic, half-round, embellished pediments, one over a tripartite window, acknowledging the Neo-Classical Revival.

The street rhythm of similar houses plays an important part in the district. On Seyms Street, south side, there is a row of eight 1890 brick houses of similar size and shape, each with a bow front or front bay. (Photograph 8.) In this grouping, 31, 39 and 43 Seyms Street have the turned posts and knobs and curved brackets at every opportunity that distinguish the Eastlake style. Another row of 1890 houses of the same shape and mass and in similar design, but constructed of wood, stands on Williams Street. (Photograph 19.)

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

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

Clay Hill Historic District

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received
date entered

Continuation sheet	Description	Item number	7	Page	3
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The years from 1875 to 1900 were the big building years in the district. There are 130 houses from this quarter century still standing, far more than from the preceding or following quarter centuries. By their presence in streetscape after streetscape they form the major cohesive element in the appearance of the district.

20th-Century Buildings

As the turn of the century approached, the classic revival in architectural taste that was sweeping across the country found expression in the Clay Hill District in Neo-Class. Rv. and Georgian Rv. buildings. In addition to this change of style, there came a modest change in scale, as no more single and double houses were built; three-family, six-family and larger apartment houses became the order of the day. The use of brick, perhaps prompted by concern for fire prevention, became almost universal, although a few frame structures were built. Three 3-family, Georgian Revival, frame houses were built on the east side of Brook Street in 1897. Carefully composed with central pediment over central portico, the design provides recessed porches at the ends thereby giving each family a separate entrance. The three entrances relate to one another visually by their dentil courses. (Photograph 21.)

In one building the Georgian Rv. was used in a second facade for an existing Italianate structure. About 1880, a substantial residential building with stores on the first floor had been built at 160-172 Albany Avenue. (Photograph 24.) Then, in 1901, the owner, Mrs. Bridget Sullivan, commissioned J. J. McCarthy to design a new 42 x 40-foot, 3-story section fronting on Belden Street "to connect with the present building"³ The new section, known as 59 Belden Street, exhibits the Neo-Georgian elements of round-arched windows and triglyphs, in brick, under its cornice. (Photograph 25.)

In brick, 6-family structures, the Italianate blended into the Neo-Class. Rev. style as details became simpler and roof overhangs gave way to visually heavy cornices, that often were made of sheet metal. The row on the east side of Garden Street (1905, 1907) reflects the trend with round-arched entrances and imposing cornices, but still has the double bows (or bays) from the 19th century.

The tradition of fancy brickwork continued. The building constructed at 19-21 Brook Street in 1910 combined a round-arched entry with recessed-brick, segmental lintels and a heavy, classical cornice. The rinceau panel in the fascia of the cornice was one of several in the district, all pressed in metal. (Photograph 12.) A sophisticated articulation of chimneys as pilasters occurs at 101-103 Mather Street (c. 1890), marked by panels, corbeling and half circles. (Photograph 9.) There is similar treatment at 347-349 Albany Avenue (1894). In both cases, the corner locations give these side elevations good visibility.

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

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

Clay Hill Historic District

Continuation sheet

Description

Item number

7

Page

4

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received

date entered

A principal shift in emphasis that developed in the district with the turn of the century was the construction of larger apartment houses, often designed by architects. J. J. McCarthy's work at 59 Belden Street is a case in point. The most prominent example, however, is "The Belden" (1898) at the corner of Main and Belden streets, designed by the firm of Bayley & Goodrich. The largest building in the district, it is essentially two structures, one fronting on Main Street, the other fronting on Belden Street. It has pediments and broken pediments, rinceau cornice fascia, rusticated first story, cartouches and other details of the Neo-Classical Revival. Half of the Main Street building has been destroyed by fire but is scheduled to be re-built in part. "The Belden" contained, from the first, 2-room living units, intended for adult occupancy. The good-sized building at 62 Albany Avenue (1898, G. W. Buckland) also has 2- and 3-room units. The two buildings are early examples of housing for singles.

In all, 24 20th-century Clay Hill structures, (many of them as small as 6-family apartment houses) are known to have been designed by architects. The architect who designed the most, six, was Burton A. Sellev. His work at 17 Belden Street (1910) incorporated many up-to-date features. Four stories high, it has a street elevation of pressed yellow brick rather than the traditional, 19th-century red brick, uses trim in concrete rather than brownstone and, uniquely with its near twin next door at 19 Belden Street (demolished), has 4-story, metal oriels in a 20th-century expression of the 19th-century bow fronts.

Perhaps the most complete expression of classical detail is found in the large apartment house at 57-63 Center Street, designed in 1914 by Fred C. Walz. There the fashionable yellow brick are highlighted in the facade by dark buff brick in the six colossal pilasters. The entrance porches have columns with capitals, the splayed lintels have key and end blocks in concrete, and the cornice displays triglyphs with guttae, all in the best practice of the times.

Non-residential buildings constructed in the Clay Hill District between the Civil War and World War I are few in number. The oldest non-residential site is the lumber yard, still functioning, at 17 Albany Avenue. The complex includes two brick warehouses, c. 1865 and c. 1875, a brick office building dating from about 1890, and a large, frame, 19th-century storage shed. The proximity of the railroad was an important factor in the location of the lumber yard. Two light manufacturing buildings, now vacant, are at 47-51 and 61-73 Albany Avenue, the latter for many years serving as a good-sized bakery.

There are three ecclesiastical buildings in the district. One, built as a residence about 1890 at 30 Florence Street, was remodelled with the addition of a new front in the 1920s for Congregation Ateres Israel. Its facade combines Georgian Revival elements of shaped pediment and

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

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

Clay Hill Historic District

For NPS use only
received
date entered

Continuation sheet Description Item number 7 Page 5

fanlight transom with Romanesque round-arched windows and a round window whose mullions form the Star of David. (Photograph 17.) The Shiloh Baptist Church (1911-1914), 350 Albany Avenue, was designed by Lewis D. Bayley in the Gothic Rev. style, using brick and stone building materials. (Photograph 18.) St. Monica's Episcopal Church (1906, William D. Johnson) at 31 Mather Street is brick, also in the Gothic Revival style, with brown-stone and brick decorative trim.

The years 1981 and 1982 have brought evidence of a reversal in the long period of physical deterioration that has gripped the district since the Great Depression. Some houses already have been rehabilitated, including those at 46 and 50 Seyms Street and those along the east side of Garden Street. Rehabilitation is now scheduled for 25 more buildings ranging in age and size from Civil War-era Italianate double houses to "The Belden" and later apartment houses. In addition, the first 1- and 2-family houses to be built in the district in the 20th century are under construction. These frame structures, made possible by the Department of Housing and Urban Development Section 235 program, are being built on 12 vacant lots in the district. In recognition of the historic context in which these new houses are being constructed, State and City funds have been made available to provide them with cedar clapboard siding and/or brick-faced street elevations, depending on the building materials of the historic houses adjoining them. (Photograph 23.)

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

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

Clay Hill Historic District

For NPS use only
received
date entered

Continuation sheet	Description	Item number	7	Page	6
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Statistical Profile of the District

Major contributing structures	221
Parks	2
Vacant lots	109
Non-contributing structures	<u>29</u>
	361

Contributing structures by age:

Third quarter, 19th century	16
Fourth quarter, 19th century	130
First quarter, 20th century	75

Contributing Structures by style:

Greek Revival	11
Gothic Revival & Neo-Gothic	4
Italianate	51
High Victorian Gothic	1
Second Empire	5
Romanesque Revival	1
Queen Anne	49
Eastlake	3
Neo-Classical Revival	72
Georgian Revival	9
Vernacular	<u>15</u>
	221

Contributing structures by building
Materials

Frame	58
Brick	<u>163</u>
	221

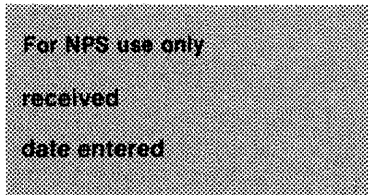
Non-contributing structures:

20th-century masonry commercial	17
1982 frame houses	<u>12</u>
	29

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National Park Service**

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

Clay Hill Historic District



Continuation sheet Description Item number 7 Page 7

1. The origin of the name Clay Hill is not known. The authoritative source for such information, Connecticut Place Names, says simply that it is the "local name for area around Albany Ave. and Main St. intersection." (See Arthur H. Hughes and Morse S. Allen, Connecticut Place Names, Hartford: The Connecticut Historical Society, 1976, p. 236.) The name is not used in city atlases. The elevation of the area is approximately 50 to 70 feet, about the same as downtown.

2. There is no picture of 20 Belden Street because the house is obscured by extensive vegetation.

3. Hartford Building Permit #410, July 1, 1901.

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

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

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet

Significance

Item number 8

Page

1

Architecture, Criterion C

The oldest surviving houses in the Clay Hill District are the Greek Revival structures of the 1850s. With three windows facing the street under a gable-end pediment, they are typical of the genre. It is to be noted that even in these earliest houses some were brick rather than frame, as is more commonly found in Greek Revival examples. Brick had its place as a building material in the district from the first, gaining in usage to the 20th century when it became the exclusive building material -- until the advent of the 1982 frame houses.

Generally, when deterioration sets in there is a tendency for frame structures to suffer a faster rate of deterioration than brick. For this reason the present proportion of 26% of the contributing structures being frame probably understates the importance of frame houses in the earliest years of the district's development. Whatever the original proportion, frame structures, although soon outnumbered by brick, continued to be built throughout the 19th century. Queen Anne style houses have the largest representation in the array of frame structures, but vernacular and classic revival examples also survive.

Whether the building material was frame or brick and whatever the architectural style, Clay Hill structures maintained a uniformity of size and spacing that is striking. Close together and close to the street, the buildings carry the eye along in unbroken rhythm, with the various architectural styles serving to add variations to the same basic volume and mass. Even the larger 20th-century apartment houses are at most one story higher, and, usually, achieve their larger size through greater depth than width, thus maintaining the traditional streetscape. The largest building,

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

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

For NPS use only

received

date entered

Clay Hill Historic District

Continuation sheet

Significance

Item number

8

Page

2

"The Belden," that might otherwise have upset the proportions, is sited on a prominent corner on Main Street and thereby becomes the flagship building of the district, instead of distorting it.

Always conservative in its tastes, it is not surprising that the district did not encourage the more extreme styles. Gothic Revival, High Victorian Gothic and Romanesque Revival are understandably represented in a most limited number of examples. Solid Italianate was far more popular. Similarly, the Queen Anne did not develop into extremes such as the Stick Style in the district.

The vigor of the bricklayers' craft did have a marked impression on Clay Hill buildings of several styles. Bricks laid on the diagonal and bricks laid alternating flush and recessed were used as segmental lintels, string courses and decorative features of chimney pilasters. This craft tradition provided a continuing link through buildings of the Italianate, Queen Anne and Neo-Class. Rv. styles. It is an important, cohesive influence in the district that stems directly from craftsmanship rather than from academic interpretation of architecture.

The unknown builders of the 19th century presumably used pattern books for their plans or, even more likely, built structures like they had built before, without benefit of plans in the usual sense. None of the 19th-century buildings suggests the influence of a professional architect with the exception of those along the north side of Belden Street, particularly 20 Belden Street, but these architects, if any, are unknown.

From about 1895 it is possible to determine the names of architects because at that time the City began to require building permits on which the names of architects were recorded. Moreover, prior to that time Hartford architects did not exist in large number and customarily were engaged in designing more prepossessing structures than were being built in Clay Hill. At the turn of the century architects began to be active in designing a wider range of buildings, and from examining the building permits 24 buildings have been identified as being architect designed, as noted in the Inventory. No doubt this is an incomplete list as the building permit file is incomplete and the architect's name is not always recorded on the building permit. Enough is known, however, to realize that, as might be expected, it was the City's second tier of architects who were active in Clay Hill. The leading practitioners, George Keller, William C. Brocklesby, Hapgood & Hapgood and Brooks & Davis are not represented, except for Keller's jail, which was his first commission.

Most of the known architect-designed structures in Clay Hill are apartment houses. The men who designed them were doing similar apartment houses at the time in the South End, Frog Hollow and Little Hollywood areas, Berenson

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

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

For NPS use only
received
date entered

Clay Hill Historic District

Continuation sheet

Significance

Item number

8

Page

3

& Moses and Fred, C. Walz among them. Walz' Georgian Revival apartment house at 57-63 Center Street is perhaps the most text-book correct structure in the district. He was architect as well for the apartment house, also Georgian Revival, at 57 Belden Street.

The most prolific architect in the district, Burton A. Sellew (1878-1932), the son of a Hartford builder, grew up in the trade without known formal training in architecture. His principal works were apartment houses throughout the city, like those he designed for Clay Hill, the majority of them modest 6-family structures, all in the Neo-Classical Revival style.

The lumber yard and two factory buildings near the intersection of Albany Avenue and the railroad comprise an industrial component of the district. They were part of a larger group of commercial/industrial buildings that were located along the railroad outside the district and are now mostly demolished. The later buildings at the lumber yard and the O.K. Bakery at 73 Albany Avenue reflect the Italianate style as do many houses in the district. 61-63 Albany Avenue, dated visually by its stepped parapet, appears to be a turn-of-the-century structure and if so replaces an earlier carriage factory on the site.

The Clay Hill District buildings show the sequential development of architectural styles for the late 19th/early 20th centuries in a most informative manner, executed in buildings of unchanging size, scale, orientation and materials, an unusual circumstance. Always stylistically conservative, the buildings reflect the development of the standard architectural styles as interpreted by this community from the time of the Civil War to World War I.

Social History, Criterion A

The mid-19th-century development of the Clay Hill area from rural to urban conditions was caused by the strong industrial growth of the city of Hartford. As the city's factories rapidly grew more successful, the community at large was forced to keep up. In Clay Hill the changes took the form of converting the farm land of long time residents to city streets for new home owners. The initial building program, along Edwards and Chestnut streets south of Albany Avenue and along Seyms and Belden streets west of Main Street, produced 1-family homes for middle and upper-middle class families. As the end of the century approached, 3- and 6-family buildings became the norm and in the 20th century multi-family apartment houses were built. Thus the emphasis shifted to housing for middle-and working-class families.

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

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

For NPS use only

received

date entered

Clay Hill Historic District

Continuation sheet Significance

Item number 8

Page 4

Irish immigrants comprised a substantial portion of the working class in the fourth quarter of the 19th century. Upon arrival in Hartford, immigrants were likely to live in the East End, a section of downtown close to the river that eventually became a slum and was replaced after World War II by Constitution Plaza. When Irish immigrants were able to do so, they left the East End and moved, often to Clay Hill where such Irish names as Mrs. Bridget Sullivan were common. The 1896 city atlas shows for Clay Hill such names as Tracy, Murphy, McCormick, Mulcahy and McManus. Many men of Irish descent were active in the construction trades and the skills of those who became masons are reflected in the brick buildings of the district.

The Irish in Clay Hill were, in turn, joined, and to a degree displaced, by later immigrants who followed the same path. By the turn of the century German-Americans became an important ethnic group in Clay Hill. Many of them were Jewish; they founded Congregation Ateres Israel.

The names of architects active in the district reflect its ethnic and social make-up. As personal contacts often are helpful to architects in securing commissions, it is not surprising that Mrs. Bridget Sullivan engaged the services of J. J. McCarthy. By the same token, it is possible to speculate that work was channeled to Berenson & Moses by the Jewish component of the community, while Fred C. Walz, who, in addition to being an architect, was business agent for the Carpenters' and Joiners' Union, and who designed the Labor Temple on Park Street (1927), had ties to the working class element of the neighborhood social structure.

While these residential developments occurred, in the industrial corner of the district the lumberyard continued to prosper, adding a planing mill that may have produced some of the millwork found in the district. The nearby carriage shop, operated by the Hart family, was active as late as 1896, but after the turn of the century was eclipsed by its neighbor, the O.K. Bakery.

During the 20th century mobility continued. By the third quarter of the 20th century the residents of Clay Hill were almost exclusively black and Hispanic people. The change that occurred in the make-up of the local population is shown by comparison of the listings of names and occupations of householders from the city directories for 1915 and 1977. In 1915 the names included Finkelstein, Freedman, Gruber, Ahern, Foley, McCorkle and Ginsberg and occupations included gents' furnishings, dry goods, upholsterer, pedler, musician and policeman. In 1977, when many of the names were Hispanic, the few occupations that were listed included secretary and construction worker.³

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National Park Service**

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

For NPS use only
received
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Clay Hill Historic District

Continuation sheet

Significance

Item number

8

Page

5

With the change in occupancy of the buildings came a change in the nature of their ownership. While the larger buildings presumably had always been investment properties, the smaller houses had been owner occupied.

By the third quarter of the 20th century almost all the structures were owned by absentee landlords. With unemployment in the neighborhood at high levels, the economics of the real estate became precarious, maintenance was curtailed, vacancies led to abandonments, and then fire followed by demolition became common. Hence the many empty parcels. In 1981 and 1982 welcome signs of reversal of this long decline have appeared. Several government low-income housing programs are supporting rehabilitation of older structures and construction of new homes in a marked turnaround from the long years of deterioration. These physical improvements are intended to give a sense of hope and self-respect to the residents and thereby encourage improvement in social health and well-being of the Clay Hill community.

1. This house was built by Samuel F. Cadwell, dealer in seeds and other agricultural commodities, in 1879 on land he purchased from the estate of Thomas F. Belden. The Cadwell family sold the house to the present owners in 1967. (See Hartford Land Records, 175/574, 1183/125.) This record of stable ownership is as extraordinary in Clay Hill as is the High Victorian Gothic style of the house's architecture.

2. F. Perry Close, History of Hartford Streets, Hartford: The Connecticut Historical Society, 1969, p. 11.

3. Addresses examined were 15, 17, 19, 10, 12, 16, 20, 28 and 32 Belden Street and 47 and 49 Center Street

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Clay Hill Historic District

Continuation sheet

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Item number

9

Page

1

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National Park Service**

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

Clay Hill Historic District

Continuation sheet Geographical Data

Item number 10

Page 1

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| S | 18/692760/4627320 | | |
| T | 18/692820/4627270 | | |
| U | 18/692840/4627300 | | |
| V | 18/692920/4627280 | | |
| W | 18/692940/4627330 | | |
| X | 18/692770/4627370 | | |
| Y | 18/692750/4627340 | | |
| Z | 18/692620/4627380 | | |
| 1A | 18/692500/4627110 | | |
| 1B | 18/692440/4627140 | | |
| 1C | 18/692420/4627110 | | |
| 1D | 18/692380/4627120 | | |
| 1E | 18/692400/4627200 | | |
| 1F | 18/692360/4627220 | | |
| 1G | 18/692340/4627190 | | |
| 1H | 18/692270/4627220 | | |
| 1I | 18/692280/4627230 | | |
| 1J | 18/692220/4627270 | | |
| 1K | 18/692280/4627530 | | |
| 1L | 18/692560/4627430 | | |
| 1M | 18/692580/4627480 | | |
| 1N | 18/692640/4627460 | | |
| 1O | 18/692680/4627560 | | |
| 1P | 18/692650/4627560 | | |

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

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

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Clay Hill Historic District

Continuation sheet

Geographical Data Item number

10

Page

2

Boundary Justification

The eastern boundary of the district is Main Street because the area east of Main Street has been redeveloped. The southeastern boundary is the railroad, which is the traditional dividing line between downtown and Clay Hill. The southern boundary is essentially the rear lot lines of properties fronting on Walnut Street, where many buildings are 20th-century commercial structures, with the exception of 212-216 and 218-222 Walnut Street, which are remaining buildings comparable to others in the district. The south boundary is indented by the mid-20th-century Quirk School. The western boundary is the rear lot lines of Garden Street properties, to Albany Avenue. West and north of this row of houses the buildings are post-War I, later than those that make up the district.

The northwestern boundary is Albany Avenue and Green Street because of open spaces and newer buildings north of Albany Avenue and west of Green Street. (An exception is the group of structures from 88 to 116 Brook Street that are comparable to those in the district but are separated from it by extensive vacant land.) The northern boundary is the rear lot lines of houses at 84 to 116 Mather Street, which qualify by age and architecture for inclusion in the district, and Mather Street which divides the district from the Old North Cemetery. The boundaries are indented on Florence and Belden streets because of the concentration of vacant lots.