

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

For NCRS use only

received

OCT 25 1982

date entered

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic Mount St. Joseph Academy

and/or common Hamilton Heights

2. Location

street & number 235 Fern Street NA not for publication

city, town West Hartford NA vicinity of congressional district 1st

state Connecticut code 09 county Hartford code 003

3. Classification

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

4. Owner of Property

name The Hartford Fire Insurance Company
Attn: Mr. Richard J. Krenn, Real Estate Department

street & number Hartford Plaza

city, town Hartford NA vicinity of state CT 06115

5. Location of Legal Description

courthouse, registry of deeds, etc. West Hartford Land Records, Town Hall

street & number 28 South Main Street

city, town West Hartford state CT

6. Representation in Existing Surveys

title State Register of Historic Places has this property been determined eligible? yes nodate 1982 federal state county local

depository for survey records Connecticut Historical Commission

city, town Hartford state CT

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

Over View

Mount St. Joseph Academy, a 4- and 5-story structure of brick with stone trim, was built in 1905-1908, as a Catholic girls' school. In plan it is an E shape with a central wing to the rear. The school was designed in the Neo-Georgian version of the Colonial Revival style by John J. Dwyer of Hartford.

The building is sited in the midst of 16 acres of landscaped grounds at the top of a low hill called Hamilton Heights in West Hartford between Fern Street and Farmington Avenue, four blocks west of the Hartford city line. The site is surrounded by an area of upper-middle-class homes. At present the building is undergoing rehabilitation for adaptive re-use in accordance with the Secretary's Standards for Historic Preservation Projects.

Exterior

Mount St. Joseph Academy faces east. The stem of the E runs north and south for 262 feet with the wings at the ends 110 feet long, while the central wing extends 103 feet to the rear. (See Photographs 1 and 2 and the Sketch Map.) The half-round entrance portico in front of a pedimented pavilion has a colossal order of six Ionic columns under a balustrade. A copper lantern rises from the roof behind the pediment to a height of 120 feet. (Photograph 3.) A gymnasium built in 1964 adjoins to the southwest. (Photograph 4.)

The entrance portico is approached by brownstone steps of nine risers divided by brownstone piers of chiseled ashlar in front of the central four columns. The floor of the portico is covered with red quarry tile. The stone columns have carved Ionic capitals with necking incised in an anthemion pattern and with enriched abaci. In the frieze above the capitals incised lettering reads BONATATEM ET DISCIPLINAM ET SCIENTIAM DOCE ME DOMINE.¹ Above the frieze there are dentil course, cornice molding and balustrade, all formed of copper.

The front entry, made of glazed, light-buff-colored brick, projects from the wall. It has a double door under a leaded transom of two rows of small, vertical lights. Above the transom there is a basket-arched, recessed panel that contains a carved shield with crown carrying the letters MERCY over a cherub's head, encircled by a wreath, with ribbons and foliage to right and left.² A wrought-iron balcony is supported above the entry by paired, elongated iron brackets. (Photograph 5.) Left and right of the entry there is a 4-over-4 window in a surround of the light-buff-colored brick under a half-round glazed transom. The heads of the windows are enclosed by stone moldings that have keystones and spring from a string course. In the second story a tripartite window opens onto the balcony. Its central element is 9-over-9 while its flanking sections of the same

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height are one light wide. The splayed lintel with a raised key block is limestone. To left and right are similar window compositions with 9-over-9 sash. The sills are part of a string course.

The entry and its surrounding windows and balcony are part of the front wall of the central pavilion, that is built of red brick laid up in common bond, the principal building material of the structure. The corners of the pavilion, and corners of other parts of the structure, have quoins of the buff brick. Above the portico, but under the pediment, are third-floor windows that repeat those on the second floor. The pavilion's pediment has a molded cornice and raking cornices with modillion blocks, of copper. The recessed tympanum has a central half-round window with raised, channeled keystone and a molded sill that rests on small impost blocks.

The main front wall, left and right of the pavilion, has seven windows like those of the pavilion, at first and second floors, with the difference that at the second floor the transoms are limestone with indented circles, rather than glass. At the third floor the windows are smaller, 6-over-6, with splayed lintels and raised keystones of limestone. This wall has six horizontal lines of limestone, running at the top of the water table, at the levels of the first-floor window sills and arch imposts, at the levels of the second- and third-floor window sills and as an architrave under the cornice.

The walls of the north and south wings that face inward, toward the portico, have three windows on each floor but have four floors (plus the attic as a fifth floor) instead of the three floors (plus attic) of the main section. In these walls the first floor windows are the same as in the main block, round headed with surrounds of the buff brick. The second, third and fourth floors occupy the height taken by the second and third floors in the main block, i.e., the ceilings are lower. In the second and third floors the windows are 6-over-6 with sills and splayed lintels of limestone. In the fourth floor the windows are 6-over-6 but are smaller and their lintels and sills are parts of string courses.

Immediately adjacent to the main block in these walls there is, at grade, a door with half-round transom in a limestone surround with a Greek cross finial. Above it is a tall narrow opening that runs up to a cornice; it is the opening for a light well. This opening and the window on each floor next to the opening are now being bricked up as the space inside, in the adaptive re-use, will be converted to a fire-rated stairway opening onto the original door.

The front elevations of the north and south wings have three-story rectangular bays, set off by quoins. At the first floor there is a tripartite window under basket-handle arch with keystone. At the second floor there is

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an iron balcony with a smaller tripartite window opening onto it. This window has a flat lintel with keystone. A spandrel of the light buff brick occupies the space above it to the sill of the third-floor window. This window is round-headed with a section one light wide as a surround, under a half-round arch with keystone. The bay is capped by a copper cornice with dentil course and a parapet of buff brick.

The hipped roof initially was covered with grey slate that were fastened in place with copper nails. Over the decades the copper nails oxidized and the slates cracked and split; they have now been replaced with composition shingles of the size and color of slate. Long, round-headed dormers, sheathed in copper, are placed in the roof, over alternate windows of the stories below, across the main section and in the roofs of the north and south wings. The octagonal, three-stage cupola is constructed of wood and sheathed in copper. In the first stage round-headed windows under pediments alternate with oculus windows. The second stage is a dome. The third stage has open round-headed arches over recessed panels with a tent roof. The whole is crowned with a cross.

The foundation walls visible above grade are quarry-faced brownstone ashlar. Basement windows have four large lights.

The north elevation of the north wing has windows similar to those of the facade and a 3-story, 3-sided bay. There are five windows to the bay and two beyond it. The bay has a copper cornice and a buff brick parapet like the bay on the front. The wing is being extended to the rear to accommodate a new elevator and stair tower. (Photograph 2). The south elevation of the south wing is similar, with the addition of a side door at grade in the bay.

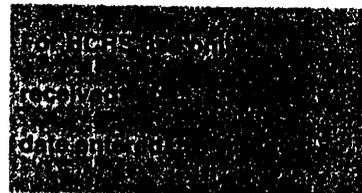
The west (rear) elevations of the north and south wings have fenestration similar to the fronts, without the balconies, and with a suggestion or shadow of a pavilion created by projection of the brick for one wythe, with quoins. (Photograph 6). The roofs have gable ends, rather than being hipped. The new walls and gable ends, after extension for the elevator-stair towers, will resemble the old.

The rear elevation of the main block on either side of the central wing has five windows in the first, second and third stories. At the basement level, which is exposed due to a change in grade, there are 6-over-6 windows with quarry-faced brownstone sills, and at sub-basement level are 4-pane windows. Next to the central wing there is a round-headed doorway at grade with tripartite windows above, at stair-landing heights.

The north and south elevations of the rear wing have four courses of nine windows. In the sub-basement they are four pane. In the basement they are 4-over-4 with their lintels part of an extension of the water table. The

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vertical spacing of the upper two rows of windows indicates high ceilings on the interior, with 4-over-4 sash under splayed lintels and, at the top, tall, arched stained glass windows. At its western end the rear wing widens out into a T shape, with quoins at all four corners of the cross piece. In the top level of the north and south elevations of the cross piece there are three arcaded, round-headed windows in deep reveals of buff brick. Seven-foot-wide, wrought-iron galleries, two on each side, formerly ran along the walls of the rear wing. They were entered at the west from doors in the cross piece of the T and at the east from doors at stair landings in the main block.

The western (rear) elevation of the central wing has a central exterior chimney flanked by two windows on either side at the lower floors and at the top floor by five round-headed windows continuing the arcade from the sides, forming a porch at the top of the cross piece of the T. The roof of the wing is gabled, with copper cornice and raking cornices. The roof of the cross piece of the T is flat at a level below the cornice of the gable end.

The 1964 brick gymnasium is 80 x 102 feet with an entrance section on the south of 13 x 47 feet. In the adaptive re-use the gymnasium will continue to function as a gymnasium.

The grounds of Mount St. Joseph Academy are informally planted to lawns and trees, many of them evergreens. A macadam drive curves south-westerly up to the building from the corner of Fern Street and Hamilton Avenue, makes a circle in front of the portico and continues on around the south elevation to a parking lot in back of the gymnasium.

The contractor for construction of Mount St. Joseph Academy was William O'Neil.

Interior

The front entrance leads to a foyer in the pavilion flanked by small reception rooms on either side. Beyond the foyer there is a central hall that has free-standing columns. (Photograph 7) with a parlor to the right and offices to the left. The balance of the main block is occupied by classrooms on the first three floors, lighted by the large windows. The library was in the south wing at the front of the first floor (Photograph 8) with living areas for resident students above. The north wing was the living area for the sisters.

The wing to the rear housed the three large rooms where students and sisters gathered together all at one time, the dining room, assembly room and chapel. The dining room was in the basement. Above the basement there are only two

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levels, for the assembly room and the chapel. There are approximately 200 rooms and 240,000 square feet in the building.

The central section of the main block and the wing to the rear have the most elaborate finish and trim. The doors from the foyer to the hall have leaded colored glass. Both of these rooms and the north-south central hall have wooden wainscotting. (Charles Swenson installed the woodwork.) The plaster walls are decorated with a stenciled border. The wooden columns in the hall, grained to resemble marble, have gilded Ionic capitals. The parlor has a fine mantel with a painting over it that is a copy of Murillo's "Immaculate Conception". (Photograph 9.) The door and window surrounds are molded and there is an elaborate cornice. The parlor was designed by Elsie De Wolf before 1920, as an alteration.

The wide principal stairways, flanking the assembly room and chapel, have marble treads, landings, and dados with iron railings, in the principal floors. On other floors slate and wood are substituted for the marble. (Photograph 10.)

The assembly room seated 600. Its heavy beams and consoles (Photograph 11) are a further expression of the Georgian influence that pervades the architecture of both the exterior and interior of the building.

The chapel, in basilica plan with three coffered, semi-domed alcoves at the front, seated 300 on the main floor plus 100 in the rear balcony. There were 21 stalls along each side for the sisters with elaborately carved canopies that were the work of Charles Presser. (Photographs 12 and 13.) Eight stained-glass windows are in the walls on each side above the sisters' stalls.³ Religious statuary in the chapel was by Gabriel Korbel and Alceo Dossena.

The attic floor provided more sleeping quarters (Photograph 14) as well as an art studio with skylight and a gymnasium, before the 1964 gymnasium was built. A spiral, iron stair rises from the attic to the dome and lantern, where a fine view of the city of Hartford to the east and Avon Mountain to the west may be enjoyed.

In the present rehabilitation the exterior of the building is being altered only by the construction of elevator/stair towers, as required by the building and fire codes, at the rear of the north and south wings. The interior finish and trim of the central section are being respected, even though the wooden wainscotting and paneled doors are combustible, through installation of alternative life safety devices, such as extra sprinkler heads and smoke detectors.⁴ Elsewhere wooden finish is being removed, fire-rated doors are being installed and ceilings are being dropped, i.e., the building is being brought up to code, and fitted with new heating, ventilating, and air conditioning systems. Most of the schoolrooms will continue as classrooms.

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The upper stories will continue to be used for residential purposes, albeit with new bedrooms and baths. The beams of the assembly room are being retained although the space is being divided. Religious symbols have been removed from the chapel; it will be used as a meeting room. The backs of the sisters' stalls will be aligned against the wall to form the back of a long seat on each side of the room. The stained-glass windows remain in place and continue to be the property of the Sisters of Mercy.

1. Teach Me Goodness and Discipline and Knowledge, O Lord. Based on Psalm 118. This was the school's motto.
2. This shield is known as the Cross and Crown. It is the traditional symbol of the Sisters of Mercy.
3. The windows are not signed. The Sisters of Mercy do not have record of what studio made them.
4. In recent decades an effort had been made to meet the fire code in the principal stairways by introducing partitions that bisected the runs and the landing, thereby creating a sort of closed-in stair well. In the present rehabilitation those partitions have been removed, thereby restoring the spaciousness and visual importance of the stairways.

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

Specific dates 1905-08 **Builder/Architect** J. J. Dwyer

Statement of Significance (in one paragraph) Builder William O'Neil

Criteria C and A

Using fine materials on a large scale, John J. Dwyer designed for Mount St. Joseph Academy a building that is an outstanding example of the Neo-Georgian or Colonial Revival style of architecture so popular in the first decade of the 20th century. For seventy years the Sisters of Mercy provided a classical secondary-school education for young women of the Catholic faith at this school.

Architecture

In his design for Mount St. Joseph Academy Dwyer was in step with the times. The 1893 World's Columbian Exposition in Chicago had established classical precedents as the mainstream of American architectural styles for several ensuing decades. Much of Dwyer's work fit this eclectic pattern and made him popular with his clients. In The Mount he pursued his usual proclivities on a larger scale than usual. The portico and pediments, tripartite windows and quoins, and lantern and hipped roof of the exterior, together with the mantel and moldings of the parlor, the beams and consoles of the assembly room and the basilica plan and domed apse of the chapel are in line with accepted practice of the era.

Individuality is present in two or three aspects of the exterior and of the interior. The heavy use of the buff brick for accents is one. The facade first-floor window surrounds that combine buff brick with lime-stone are not necessary to the style while the large light-colored quoins at every corner give a heavy effect that may not be desirable. Use of brick for the quoins instead of stone suggests a careful eye to the budget (\$300,000), which must have been a challenge for the Sisters. The absence of marble in the building, except in connection with the chapel which was supported by a separate philanthropy, supports this observation.¹ On the other hand, the extensive use of copper for the balustrade, eaves cornice and lantern was not without alternatives, and was expensive.

On the interior, non-Georgian features include the dark woodwork of the wainscoting in the halls and the carved canopy over the sisters' stalls in the chapel. This 19th-century feature had not yet given way to the Colonial Revival practice of painting all wood white, although the parlor is up to date in this respect. The leaded, colored glazing used in some of the vestibule and hall doors also was a carry-over of the 19th-century practice.

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property 29

Quadrangle name Hartford, North

Quadrangle scale 1:24,000

UMT References

A

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

B

1	8	6	8	9	3	0	0	4	6	2	6	1	7	0
Zone	Easting			Northing										

C

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

D

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

E

Zone	Easting			Northing										

F

Zone	Easting			Northing										

G

Zone	Easting			Northing										

H

Zone	Easting			Northing										

Verbal boundary description and justification

The nominated property is described in the West Hartford Land Records at vol. 746, p. 225. The boundary includes land that has traditionally gone with the school.

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 David F. Ransom, edited by John Herzan, National Register Coordinator

organization Architectural Historian date January 10, 1982

street & number 33 Sunrise Hill Drive telephone 203 521-2518

city or town West Hartford state CT

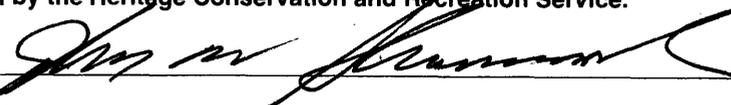
12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

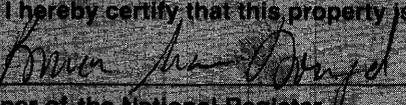
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage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

State Historic Preservation Officer signature



title Director, Connecticut Historical Commission

date October 15, 1982

For HCRS use only	
I hereby certify that this property is included in the National Register	
	DOE/OWNER CERTIFICATION date <u>12-8-82</u>
Keener of the National Register	
Attest: 	Entered in the National Register date <u>12/22/83</u>
Chief of Registration	<i>(owner objection withdrawn)</i>

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In Dwyer's obituary the work that leads the list of commissions credited to him is Mount St. Joseph Academy. It was an impressive exercise in the widely accepted, popular architectural style of its era, consistently and competently carried out by an experienced and talented architect. The stability of the institution brought the building through the first 70 years of its existence with virtually no changes, except for the addition of the gymnasium, while the rehabilitation now in progress insures that the educational function of the building and the integrity of the exterior and the public spaces of the central block on the interior will endure for decades to come.

John J. Dwyer (1856-1911) was born in Hartford, one of many children of a carpenter and builder. He began his architectural career as a draughtsman for Oliver H. Easton² and later was associated with John C. Mead.³ He then became "superintendent" of the office of J. C. Cady & Co.⁵ in New York before beginning his own practice in Hartford early in the 1890s.⁶ He quickly became the popular architect in Catholic circles. In 1892 he designed a 58 x 64-foot house for Senator Patrick Garvan at 228 Farmington Avenue, a prestigious job that perhaps helped him to secure commissions for the Cathedral Lyceum (Lithuanian-American Citizens Club, 1895), St. Patrick's School⁷ (1896), Elks' Club (1903), House of the Good Shepherd (1903, 1905) and St. Michael's Church (1905). In addition, he designed buildings or did work at St. Augustine's Church (1909), St. Francis Hospital, St. Thomas Seminary and Heublein's Hotel in Hartford and St. Mary's Hospital in Waterbury. He is also credited with St. Patrick's Church, Bridgeport.

The Dwyer Building at the House of the Good Shepherd, as well as St. Patrick's School and the Elks' Club are still standing and relate to Mount St. Joseph Academy. The Good Shepherd and St. Patrick's School commissions were for educational buildings. Both were done in red brick in the Colonial Revival style. St. Patrick's School has a projecting, central, pedimented pavilion, as does Mount St. Joseph Academy. The Elks' Club, in a similar style, made use of pressed brick in a light color, as were later used for trim at The Mount.

William O'Neil (1855-1937), the contractor, was a lifetime resident of Hartford who spent his entire adult career in the building trades, first as a mason and then as a building contractor.

Elsie De Wolf (1865-1950), who designed the parlor interior, first had a successful career as an actress on Broadway, then in 1907 was the first woman to open an interior decorator's studio, in New York City, an innovation. Her work, which included the Henry C. Frick mansion and the Colony Club (for women) helped establish the new term, "interior decorator." She was twice decorated by France for her service with the Red Cross during World War I and in the post-war years became an internationally-known hostess at Versailles.

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History

The Sisters of Mercy were founded in Dublin in 1831, to minister to the poor. The first four sisters arrived in Hartford by stagecoach from Providence in 1852 and promptly opened a school for girls on Allyn Street called St. Catherine's. After several moves, in May, 1874, with 40 resident pupils, the school moved into a new building at 160 Farmington Avenue⁸ with the name Mount St. Joseph Seminary. In 1890, in addition to music and painting, the curriculum included secretarial courses and scientific studies, and extracurricular activities included a 23-piece orchestra.

By the turn of the century growth of the student body to 100 girls demonstrated the need for larger quarters and a building program was launched under the leadership of Mother Mary Fabian Kane, Mother Superior. Land was purchased on Hamilton Heights from Moses Fox of the department store family in 1902,⁹ and plans were secured from J. J. Dwyer. Completed by August, 1903, the plans called for an ambitious structure that would have required a debt larger than the new Mother Superior, Mother Mary Agnes Welch, was willing to undertake. Accordingly, changes were made. The planned granite building material was changed to brick. The north and south wings were shortened. The elevator for the center of the building was omitted, as was the gymnasium. The Sisters did succeed in raising the money with the help of alumnae, the cornerstone was laid in August 1905, construction went forward, and Mount St. Joseph Academy opened for the fall term in September 1908 with 101 resident students.¹⁰

The family of Senator Patrick Garvan¹¹ had a special relationship with Mount St. Joseph Academy. In 1897 when the school still was located on Farmington Avenue and in need of more room, Senator Garvan bought the house next door to his own and gave it as a convent,¹² so sisters living in the school could move to it, thereby freeing up more school room. At the new location, his gift to the school was the chapel,¹³ including the stained glass windows. A further tie was provided by the fact that his daughter, Mother Mary Angeline (Ellen Marie Garvan) who had entered the community of the Sisters of Mercy in 1892, was the first superior of the new Mount.

Patrick Garvan's daughter and son continued to support the school with gifts. His daughter, Genevieve, (Mrs. Nicholas Brady)¹⁴ donated sculpture for the chapel and arranged for Elsie De Wolf to decorate the parlor.¹⁵ His son, Francis P. Garvan, furnished the biology laboratory in 1928, among other benefactions.

In September 1912 over 200 resident students were enrolled. They came from the Greater Hartford area, other communities in Connecticut, and the north-eastern United States and from Canada. With the development of trolley

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John J. Dwyer designed a building for Mother Superior Mary Agnes that handsomely housed an educational family of Sisters of Mercy and young women and was highly regarded in its time, but its time has passed.¹⁷ Now the educational function will shift in focus to serve the training and conference purposes of the corporate world.

1. The only other use of marble, oddly, was for high wainscoting in the lavatories on each floor of the north and south wings, and for stair treads.
2. Oliver H. Easton is listed in the Hartford city directories from the mid-1840s for half a century, first as a joiner and then from the mid-1860s as an architect.
3. John C. Mead (1840-1889) is remembered in Hartford for his Governor's Foot Guard Armory on High Street (1888), standing, and the Vanderbilt Mansion on West Hill (later known as the Dimock House), demolished. The Vanderbilt Mansion adjoined to the south the site of Mount St. Joseph Academy. Like Easton, Mead probably was more of a building contractor than an architect in today's meaning of the words.
4. The Hartford Courant, October 25, 1911, obituary. A picture was printed with the obituary. Dwyer was a handsome man with dark, curly hair and a look of vitality.
5. J. Cleveland Cady (1837-1919) was a graduate of Trinity College, Hartford, designed the Delta Psi fraternity house there (1877) and donated his architectural library to the college.
6. Hartford city directories first list J. J. Dwyer in 1890, as an associate of Barrett Brothers & Co., architects. 1893 is the first year he is shown as having his own office. John J. McMahon, according to the directories, came to work for Dwyer in 1905, was an associate in 1906, and a partner from 1907. Dwyer drew the plans for Mount St. Joseph Academy before McMahon came to work for him. The only surviving original drawings are blueprints of the plumbing plans; they are dated September 30, 1907, and are marked J. J. Dwyer, architect, J. J. McMahon, associate.
7. St. Patrick's School was run by the Sisters of Mercy.
8. This is the location now just west of St. Joseph's Cathedral. The school was built before the cathedral, by decision of the Bishop.

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Mount St. Joseph Academy

Continuation sheet

Significance

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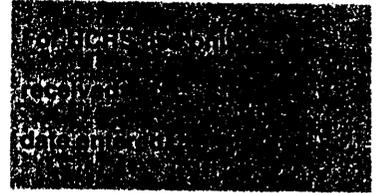
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9. West Hartford Land Records, vol. 16, p. 232, April 19, 1902.
10. A new telescope, received from Paris, was installed in the cupola in October, 1908.
11. Born in Ireland, Patrick Garvan (1836-1912) emigrated to the Hartford area as a child. He started his business career as a building contractor in East Hartford, but branched out into paper manufacturing and marketing, banking and other interests. He was elected to the Connecticut State Senate in 1890.
12. St. Ann's Convent.
13. The chapel was given as a memorial to his wife, Mary Carroll Garvan.
14. Genevieve Garvan married Nicholas Brady of Albany. Her brother, Francis P. Garvan, married Nicholas Brady's sister, Mabel. Francis P. Garvan gave a collection of art objects to Yale University in memory of his wife, Mabel Brady Garvan.
15. The gift was in memory of his 11-year-old daughter, Patricia.
16. Train service was sometimes coupled with the trolley. Students would take the train from, say, Windsor or Meriden to Hartford, then ride the trolley out to The Mount. The breakdown of this public transportation network contributed to The Mount's eventual decline. The transportation problem was aggravated by the dispersal of family living to the suburbs. Public transportation from say, Simsbury, to The Mount, was non-existent. Regional Catholic high schools, with busing, became much easier of access.
17. The Sisters of Mercy feel that enrollment declined because of a combination of considerations related to coeducation, transportation, and cost. Tuition at Mount St. Joseph academy was higher than at regional Catholic high schools. (It is also to be noted that the Sisters of Mercy have Pontifical status. Therefore, Mount St. Joseph Academy was not part of the diocese framework and did not receive diocesan and parish support, as do the regional Catholic high schools.)

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Bibliography

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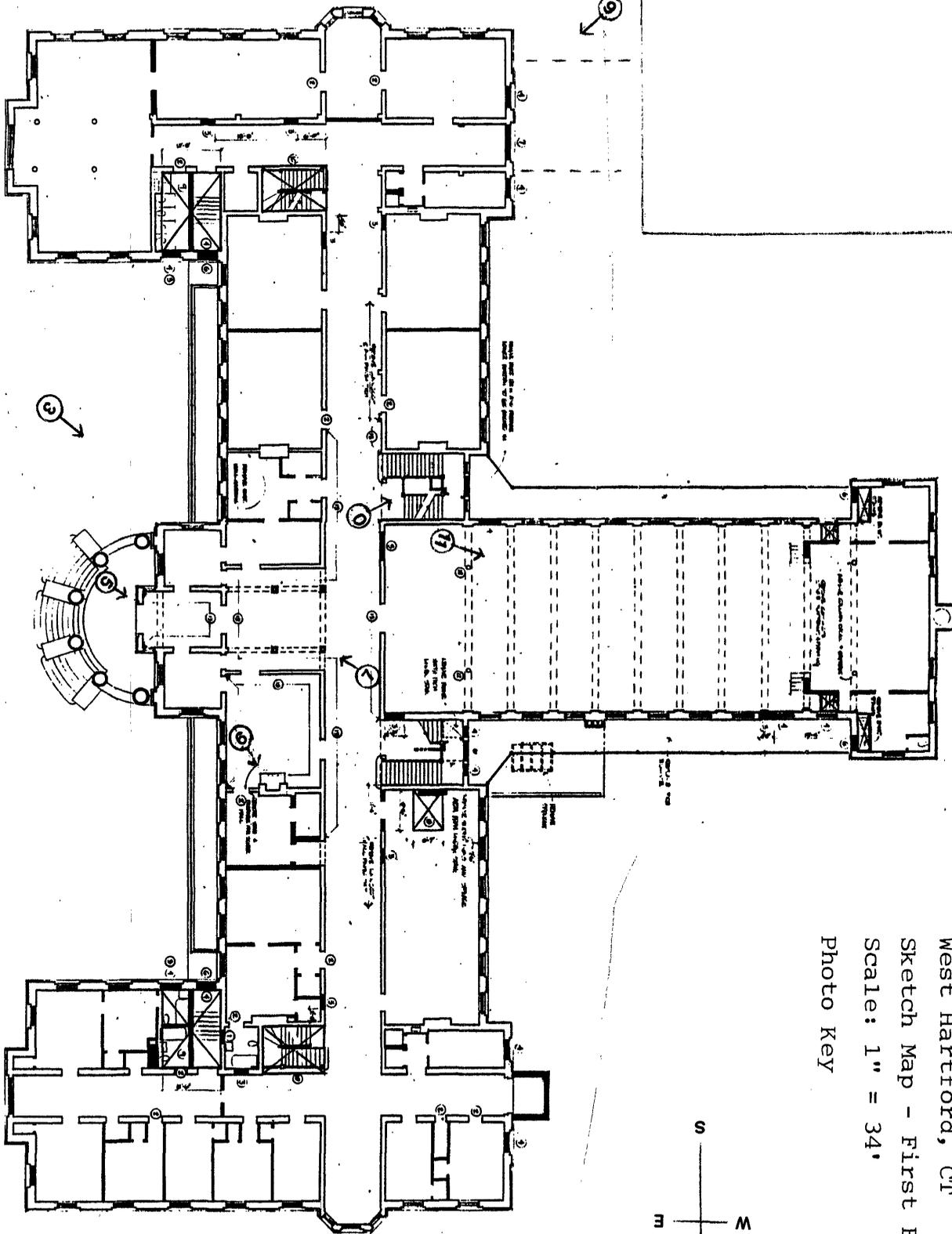
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Mount St. Joseph Academy
 West Hartford, CT

Sketch Map - First Floor

Scale: 1" = 34'

Photo Key

