

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received JUL 23 1987

date entered AUG 20 1987

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

1. Name

historic N/A

and or common Hillside Historic District

2. Location

street & number See Continuation Sheet N/A not for publication

city, town Waterbury N/A vicinity of

state Connecticut code 09 county New Haven code 009

3. Classification

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

4. Owner of Property

name Multiple Ownership

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

5. Location of Legal Description

courthouse, registry of deeds, etc. Waterbury City Hall

street & number 253 Grand Street

city, town Waterbury state Connecticut

6. Representation in Existing Surveys

title State Register of Historic Places has this property been determined eligible? \_\_\_\_\_ yes  no

date 1987 \_\_\_\_\_ federal  state \_\_\_\_\_ county  local

depository for survey records Connecticut Historical Commission, 59 South Prospect Street

city, town Hartford state Connecticut

# 7. Description

<input checked="" type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site	Leavenworth House (35 Park Place)	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved		date
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed				<del>moved 1910</del>

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

Located just north of the Green in downtown Waterbury, the Hillside Historic District is a 116-acre residential area rising on a steep slope above the central business district. Bounded to the south by the downtown historic district along West Main Street, to the west by Willow Avenue and Cliff and Frederick Streets, and to the east by Cooke Street, it includes as its northern boundary the north side of Buckingham Street and Woodlawn Terrace (see Map 1). These bounds encompass all of Gaffney and Park Place, Prospect Street, First Street, Second Street, Central Avenue, Holmes Avenue, Linden Street, Mitchell Street, Kellogg Street, Glen Ridge, Cliff Street, Frederick Street, Trowbridge Street, and most of Hillside Avenue and Grove and Pine Streets. The location and direction of the streets have evolved over 100 years into an interrupted orthogonal grid pattern. The area's residential buildings contribute to the district's significance as excellent examples of the Greek Revival, Italianate, Gothic Revival, Queen Anne, Colonial Revival, Tudor Revival, Arts and Crafts, and Beaux-Arts-inspired Classical Revival styles. The overwhelming majority of structures were built in the Queen Anne style. For the most part the non-contributing structures are office and apartment buildings of very recent construction. There is a small park on the northern side of Grove Avenue at its western end and few vacant lots. Two buildings in the district are already individually listed on the National Register: Wilby High School and the Benedict Miller House. The Hillside district contains 398 contributing buildings ( 322 residences, 312 of which are considered contributing because their date, style, materials, and/or massing contribute to the architectural cohesiveness of the district; 1 contributing windmill; 7 contributing barns; and 105 detached garages, 78 of which are considered contributing "period" structures).

Since the character of the district evolved over the 80 years from 1840 to 1920, there is a certain diversity of forms, but each individual streetscape is relatively uniform and predominantly Queen Anne in style. As one would expect, the grander houses are located on the upper streets, or what represented the uppermost streets during their era. Consequently, the residences on Hillside Avenue, upper Pine Street, Prospect Street, and Woodlawn Terrace, the homes of captains of industry, are much larger in scale and set back further from the street than those on Central Avenue and Holmes, First, and Second Streets, the homes of foremen and skilled craftsmen. In terms of style, the majority of streets (Cooke Street, Central Avenue, Holmes Avenue, Welton Place, Park Place, Cliff Street, Mitchell Avenue, Linden Street, First and Second Streets, Gaffney Place, Glen Ridge, and Hillside Avenue) are predominantly Queen Anne in style, with some Colonial Revival and Beaux-Arts structures (photographs 1-9). Woodlawn Terrace, Buckingham Street, Kellogg Street, and Pine Street have predominantly Arts and Crafts, Tudor Revival, and Colonial Revival structures (photographs 10-16). Prospect Street is the most heterogeneous street, with every style from Greek Revival to Colonial Revival represented (photographs 17-19). Grove Avenue is only slightly less diverse (photographs 20 and 21), while Willow Avenue and West Main Street are flanked by Queen Anne and Colonial Revival houses and Beaux-Arts apartment buildings (photographs 22-25).

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Buckingham Street

12-14, 15, 19-21, 20-22, 28, 36, 47, 52, 74, 86, 93, 103, 106, 110-112,  
111, 114-116, 128, 144, 145, 154, 155, 161, 165, 168, 169, 173, 176,  
180, 179-181, 183-185, 184, 187-189, 191-193, 194, 195, 196, 200, 204,  
208

Central Avenue

25, 29-31, 37, 38-40, 43, 44, 47, 48, 51-53, 54, 58, 58.5, 59, 63, 70,  
74, 77-79, 80, 85, 100, 104-106, 108, 112, 116, 117-119, 120, 121, 124-6,  
127, 128, 132, 133, 136, 137, 138-140, 141-143

Cliff Street

9, 18, 21, 29

Cooke Street

3, 5, 7, 9, 21-23, 27, 29, 33, 35, 37, 41, 47-49, 53, 59, 117, 123, 131-  
133, 135, 141, 149

First Avenue

1, 7, 12, 13, 17, 20, 21, 27, 30, 34-36

Frederick Street

9, 12, 16, 17, 21, 27, 31, 35, 45

Gaffney Place

52-54, 53-55, 56, 58, 59, 60, 61

Glenridge

4, 6, 7, 8, 9-11

Grove Street

84, 85, 96, 102, 125-129, 132, 138, 144, 151, 155, 159-165-167, 166, 175,  
183-185, 208, 217-219, 245-247, 253, 260, 259, 261, 263, 5, 7, 271, 275, 282, 283

Hillside Avenue

15-17, 21, 25, 32, 37, 43, 49, 53, 54, 67, 70, 71, 75, 79-81, 86, 87-89, 95, 99,  
96, 121, 123-5-7, 130, 133-135, 145, 151-153, 157, 161, 165, 173, 178, 186, 189,  
190, 191, 194-196

Holmes Avenue

19-21, 27, 31, 41, 47, 48, 51, 52, 57, 58, 61, 64, 66, 67, 74

Kellogg Street

32, 34, 38, 42, 46, 50, 56, 58

Linden Street

28, 40, 44, 54, 50, 66, 70, 74, 80, 88

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Mitchell Place

15-17, 19, 27, 28, 33, 34, 35, 38-40, 42-44, 48-50

North Main Street

121-123, 163-165, 171

Park Place

35, 36, 40, 44, 48-50

Pine Street

14, 18, 23, 31, 45, 52, 53, 59, 65-67, 69, 70, 78, 80, 90, 133, 146, 175-177, 185

Prospect Street

63, 80, 83, 92, 101, 102, 112, 129, 135, 139, 144, 147, 150, 153, 160, 161, 168, 174, 180, 192, 202, 210

Ridgewood Street

2, 3-5

Second Avenue

3, 8, 9, 10, 11, 14, 17, 18, 20-22, 23, 24-26, 28, 29, 31, 34-36-38, 37, 41

Trowbridge Street

26, 28

Welton Place

21, 28

West Main Street

270, 276-284, 292, 314

Willow Street

32, 34-36, 44, 66, 68-70, 80

Woodlawn Terrace

77, 92, 98, 137, 145, 163

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The oldest houses surviving in the area were built in the Greek Revival style and are located on or near the two earliest streets: West Main Street and Cooke Street (photograph 26). Most of these are vernacular interpretations of the style and several were remodeled in the early 20th century (202 and 210 Prospect Street) and 3, 5, and 7 Cooke Street are excellent examples of the vernacular interpretation of this style. 174 and 180 Prospect Street, with their pronounced cornices and trabeated entries with transoms and sidelights accompanied by heavy cornices over the windows, are more refined examples of the Greek Revival style (photograph 27). The most elaborate example of the style is the Leavenworth house, moved approximately 150 feet north from its original West Main Street site when its underlying land was given to the YMCA and the house was given to the Girls' Club of Waterbury (c1900) (photograph 28). The flat-roofed three-bay house with side entry has been altered by the replacement of siding and some window sash, but has retained its elegant Corinthian-columned porch and heavy cornice.

The more romantic and picturesque styles, such as the Italianate and Gothic Revival, are not well represented numerically. However, the Gothic Revival Rose Hill (photograph 17) at 63 Prospect Street is an excellent example of Henry Austin's mastery of the Gothic Cottage form. The building's stucco exterior is scored to emulate masonry, while the elaborate porch on its southern elevation is festooned with Gothic detailing. All windows are shaded by deep hood moldings of Gothic design, and steeply pitched gabled dormers enliven the roofline. The northern facade is more planar, with a porte cochere and enclosed porch.

The few Italianate houses are scattered throughout the district, the best example being 36 Buckingham Street: it has a characteristic deep, flat cornice, and its planar facade is broken by a bay window, and vestiges of a removed tower. A more typical example is 125-9 Grove Avenue (photograph 20), which has retained its overhanging eaves and entry porches with scrolled balusters, curved brackets, and shafted columns resting on square, chamfered bases.

The single largest category of buildings erected during the era of aggressive eclecticism are those in the Queen Anne mode. The Hillside district contains numerous excellent examples of this style. 45, 54 (photograph 4), and 86 Hillside Avenue, all designed by the Palliser brothers between 1880 and 1883, are quintessential examples of the style with their asymmetrical massing, deep porches, varied polychromatic building materials, and picturesque rooflines. 37 First Avenue (1880) (photograph 29) and 80 Central Avenue (1885) share juxtapositions of material, particularly terracotta banding with wooden half-timbering, that create vibrant textures. The western side of Holmes Avenue presents a very well-preserved Queen Anne streetscape (photograph 30), as does the southerly section of Central Avenue. The western end of Hillside Avenue contains a very impressive collection of well-designed residences whose walls and roofs flow together with a plastic fluidity that is rarely found in any Queen Anne design (photograph 8). The upper reaches of Central Avenue, Park Place, Gaffney Place, and Glen Ridge present excellent examples of more vernacular interpretations of the style.

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The Hillside district has an impressive collection of Colonial Revival and Tudor Revival houses as well. The best Colonial Revival houses can be found on Prospect Street, Woodlawn Terrace, Pine Street, and West Main Street. At 92 Prospect Street, the Martha Driggs house, designed by Murphy and Dana, is an excellent interpretation of the Georgian style (photograph 18). The Schlegel house at 270 West Main Street (1908-10) is a more ostentatious interpretation of the style, with deep, classically decorated porches (photograph 25), while the Hamilton home at 98 Woodlawn Terrace (1916) (photograph 16), with its stylized Georgian entry, is a simpler, more academic interpretation of the style.

The Tudor mode was somewhat less popular in the district, but several excellent examples were built there in the first two decades of this century. 163 Woodlawn Terrace, with its asymmetrical massing, limestone hood moldings, and Tudor arched entry, is an excellent example of the style (photograph 11). 70 Hillside, with its H-shaped plan, Flemish gables, and exuberant detailing, is a good example of a Tudor Revival/ Early Spanish Baroque amalgam (photograph 12). The Helen Chase home at 155 Grove Street, with its simple details designed by Cram, Ferguson and Goodhue, mimics an English country house (photograph 21). Several half-timber houses designed by Wilfred Griggs are found on Pine Street. 70 and 185 Pine Street (photographs 12 and 13) share similar rectilinear timber patterns decorating large squarish, dormered residences, while 175 Pine Street (photograph 15) has more elaborate curvilinear half-timbering atop a ground story of Flemish bond brick which has windows with limestone lintels.

There are also a few Arts and Crafts-style buildings in the district. The three best examples are found on Hillside Avenue, Prospect Street, and Pine Street. 129 Prospect Street is notable for its use of an arched entryway with extensive glass sidelights and slit windows, a projecting second story over a brick ground floor, and a recessed balcony with latticework topped by a textile frieze (photograph 19). 90 Pine Street is much more elaborate in massing, and its detailing is reminiscent of the work of Greene and Greene (photograph 14).

During the first decade of the early 20th century, several apartment buildings were built in the district. All were classically inspired and almost all of their facades follow the same basic parti: a central entry with classically derived decoration; upper stories delineated by distinctive belt courses; pairs of bow windows with decorated spandrels on each story; quoining; and heavy overhanging cornices. Two exceptions are 80 Willow Street (photograph 23) and 144 Grove Street. The former is articulated with colossal pilasters and heavy keystones over flat-arched window openings and the latter is decorated with Adamesque details.

Institutional architecture comprises a small minority of Hillside's buildings. The few found in the district date from the late 19th and early 20th centuries and were designed in traditional Classical Revival styles. The Driggs School on Woodlawn Terrace (photograph 31), built as part of Waterbury's earliest public school expansion in 1889, is a rather typical adaptation of the Georgian style to a long, horizontally massed facade. The Baptist Church on Grove Street, built 1915-17 (photograph 32), replaced an earlier, smaller church destroyed by fire, and dominates its corner. The 1917 Classical Revival Christian Science Church on Holmes Street (photograph 30) presents a formal contrast to the surrounding Queen Anne streetscape.

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The Hillside district now contains a college campus (a branch of the University of Connecticut) which consists of three noncontributing contemporary buildings on the same Hillside Avenue lot as the Benedict Miller House, which serves as the school's administrative offices.

Most of the non-contributing structures in the district were built after 1936 and are either modern low-rise offices or large apartment buildings (photograph 33). For the most part these are designed in variant modes of the International style, with the exception of the Juvenile Court on Linden Street (photograph 34), which is Colonial Revival in style.

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Waterbury, CTSection number 7 Page 4Inventory of Structures

Format:

Contributing (C) or Noncontributing (NC), Address, Date, Style, Common Name (Historic Name), Date, Style, Architect/Builder, Garage, Contributing (C) or Noncontributing (NC).

(C) denotes contributing buildings which are those that retain their essential form and massing. This category is comprised primarily of residential structures and period outbuildings. (NC) denotes those structures which are not considered to contribute to the district because of their late date or lack of architectural integrity. These consist primarily of commercial buildings and post 1950 residences and garages.

Buckingham Street

- (C) 12-14 Buckingham Street, 1876, Italianate/Queen Anne
- (C) 15 Buckingham Street, c1925, Queen Anne/Colonial Revival, garage (NC)
- (C) 19-21 Buckingham Street, c1865, Vernacular Italianate, garage (C)
- (C) 20-22 Buckingham Street, c1924, Queen Anne
- (C) 28 Buckingham Street, c1878, Queen Anne
- (C) 36 Buckingham Street, c1845, Italianate
- (C) 47 Buckingham Street, c1915, Colonial Revival, garage (C)
- (C) 52 Buckingham Street, c1925, Colonial Revival, garage (C)
- (C) 74 Buckingham Street, c1914, Colonial Revival, garage (C)
- (C) 86 Buckingham Street, c1918, Colonial Revival, garage (C)
- (C) 93 Buckingham Street, c1937, Colonial Revival, garage (NC)
- (C) 103 Buckingham Street, c1917, Colonial Revival
- (C) 106 Buckingham Street, c1896-1900, Queen Anne
- (C) 110-112 Buckingham Street, c1886, Colonial Revival
- (C) 111 Buckingham Street, c1915, Early Georgian Revival, garage (NC)
- (C) 114-116 Buckingham Street, c1905, Colonial Revival, garage (NC)
- (C) 128 Buckingham Street, c1897, Colonial Revival/Four-square, garage (C)
- (C) 144 Buckingham Street, c1902, Georgian Revival, garage (NC)
- (C) 145 Buckingham Street, c1900, Colonial Revival, (Photograph 10), garage (C)
- (C) 154 Buckingham Street, Davis and, Colonial Revival, Davis & Brooks, Architects, garage (C)
- (C) 155 Buckingham Street, c1917, Colonial Revival, garage (C)
- (C) 161 Buckingham Street, c1903, Four-square/Craftsman
- (C) 165 Buckingham Street, c1903, Colonial Revival/Four-square, garage (C)
- (C) 168 Buckingham Street, c1908, Arts & Crafts/ Tudor Revival, garage (C)
- (C) 169 Buckingham Street, c1904, Colonial Revival/Four-square
- (C) 173 Buckingham Street, c1905, Four-square, garage (C)
- (C) 176 Buckingham Street, c1904, Queen Anne
- (C) 180 Buckingham Street, c1905, Colonial Revival, garage (NC)



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Buckingham Street Continued

- (C) 179-181 Buckingham Street, c1905, Four-square
- (C) 183-185 Buckingham Street, c1905-17, Vernacular-two decker
- (C) 184 Buckingham Street, c1905, Colonial Revival
- (C) 187-189 Buckingham Street, c1905, Vernacular two-decker
- (C) 191-193 Buckingham Street, c1900, Four-Square
- (C) 194 Buckingham Street, c1905, Colonial Revival/Four-square
- (C) 195 Buckingham Street, c1900, Colonial Revival, garage (NC)
- (C) 196 Buckingham Street, c1905, Colonial Revival/Four-square
- (C) 200 Buckingham Street, c1905, Queen Anne/Vernacular
- (C) 204 Buckingham Street, c1905, Queen Anne/Vernacular
- (C) 208 Buckingham Street, c1905, Queen Anne/Vernacular

Central Avenue

- (C) 25 Central Avenue, c1890, Queen Anne
- (C) 29-31 Central Avenue, c1890, Queen Anne
- (C) 37 Central Avenue, c1890, Stick Style
- (C) 38-40 Central Avenue, c1890, Queen Anne, barn (C)
- (C) 43 Central Avenue, c1855, Colonial Revival
- (C) 44 Central Avenue, c1890, Queen Anne, garage (C)
- (C) 47 Central Avenue, c1890, Queen Anne, Davis & Brooks, Architects
- (C) 48 Central Avenue, c1890, Queen Anne
- (C) 51-53 Central Avenue, c1855, Queen Anne, garage (NC)
- (C) 54 Central Avenue, c1890, Queen Anne
- (C) 58 Central Avenue, c1890, Queen Anne
- (C) 58.5 Central Avenue, c1900, Queen Anne
- (C) 59 Central Avenue, c1890, Stick Style/Queen Anne
- (C) 63 Central Avenue, c1898, Queen Anne
- (C) 70 Central Avenue, c1890-96, Colonial Revival
- (C) 74 Central Avenue, c1927, Tudor Revival, garage (C)
- (C) 77-79 Central Avenue, c1888, Stick Style/Queen Anne
- (C) 80 Central Avenue, c1890, Queen Anne
- (C) 85 Central Avenue, c1890, Queen Anne
- (C) 100 Central Avenue, c1890, Queen Anne
- (C) 104-106 Central Avenue, c1890, Queen Anne, garage (C)
- (C) 108 Central Avenue, c1888, Queen Anne
- (C) 112 Central Avenue, c1888, Queen Anne, garage (C)
- (C) 116 Central Avenue, c1888, Queen Anne, garage (C)
- (C) 117-119 Central Avenue, c1890, Vernacular
- (C) 120 Central Avenue, c1888, Queen Anne, garage (C)
- (C) 121 Central Avenue, c1878, Italianate/Greek Revival
- (C) 124-6 Central Avenue, c1890, Queen Anne, garage (C)
- (C) 127 Central Avenue, c1890, Queen Anne
- (C) 128 Central Avenue, c1890, Queen Anne
- (C) 132 Central Avenue, c1890, Queen Anne, garage (C)
- (C) 133 Central Avenue, c1890, Queen Anne

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Central Avenue Continued

- (C) 136 Central Avenue, c1890, Queen Anne/Italianate, garage (C)
- (C) 137 Central Avenue, c1890, Colonial Revival
- (C) 138-140 Central Avenue, c1888-90, Queen Anne, garage (C)
- (C) 141-143 Central Avenue, c1896-1900, Beaux-Arts

Cliff Street

- (C) 9 Cliff Street, c1895, Queen Anne
- (C) 18 Cliff Street, c1895, Italianate
- (C) 21 Cliff Street, c1895, Queen Anne / International Style, garage (NC)
- (C) 29 Cliff Street, c1888, Georgian Revival, garage (NC)

Cooke Street

- (C) 3 Cooke Street, c1850, Greek Revival/Vernacular, (Photograph 26)
- (C) 5 Cooke Street, c1850, Greek Revival/Vernacular
- (C) 7 Cooke Street, c1858, Greek Revival/Vernacular, (Photograph 26)
- (C) 9 Cooke Street, c1840-50, Greek Revival/Vernacular, garage (C)
- (C) 21-23 Cooke Street, c1900, Queen Anne
- (C) 27 Cooke Street, c1879, Queen Anne
- (C) 29 Cooke Street, c1910, Beaux-Arts, Wilfred C. Griggs, Architect
- (NC) 33,35,37 Cooke Street, c1890, 20th-c Commercial, (Photograph 9), garage (C),
- (C) 41 Cooke Street, c1910, Beaux-Arts, Wilfred C. Griggs, Architect, (Photograph 9)
- (C) 47-49 Cooke Street, c1833, Greek Revival/Vernacular
- (C) 53 Cooke Street, c1884, Queen Anne
- (C) 59 Cooke Street, c1840, Greek Revival
- (C) 117 Cooke Street, c1888, Eastlake/Queen Anne, garage (C)
- (C) 123 Cooke Street, c1880, Eastlake/Queen Anne
- (C) 131-133 Cooke Street, c1910, Colonial Revival, garage (NC)
- (C) 135 Cooke Street, c1878, Italianate/Colonial Revival
- (C) 141 Cooke Street, c1850, Greek Revival/Vernacular, garage (C)
- (C) 149 Cooke Street, c1910, Beaux-Arts, "The Arthemis"

First Avenue

- (C) 1 First Avenue, c1870, Italianate/Greek Revival, garage (C)
- (C) 7 First Avenue, c1880, Queen Anne/Italianate
- (C) 12 First Avenue, c1880, Italianate
- (C) 13 First Avenue, c1850, Italianate/Queen Anne
- (C) 17 First Avenue, c1850, Italianate
- (C) 20 First Avenue, c1840, Greek Revival, garage (NC)

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First Avenue Continued

- (C) 21 First Avenue, c1855, Vernacular
- (C) 27 First Avenue, c1875, Greek Revival
- (C) 30 First Avenue, c1880, Queen Anne, (Photograph 29), barn (C)
- (C) 34-36 First Avenue, c1875, Queen Anne,

Fredrick Street

- (C) 9 Frederick Street, c1890, Queen Anne, garage (C)
- (C) 12 Frederick Street, c1890, Queen Anne, garage (C)
- (C) 16 Frederick Street, c1890, Queen Anne
- (C) 17 Frederick Street, c1890, Colonial Revival
- (C) 21 Frederick Street, c1890, Queen Anne
- (C) 27 Frederick Street, c1890, Queen Anne, garage (C)
- (C) 31 Frederick Street, c1890, Colonial Revival
- (C) 35 Frederick Street, c1900, Queen Anne, garage (C)
- (C) 45 Frederick Street, c1900, Colonial Revival

Gaffney Place

- (C) 52-54 Gaffney Place, c1892-3, Queen Anne
- (C) 53-55 Gaffney Place, c1898, Queen Anne
- (C) 56 Gaffney Place, c1916-21, Bungalow, garage (NC)
- (C) 58 Gaffney Place, c1894, Queen Anne, garage (NC)
- (C) 59 Gaffney Place, c1890, Queen Anne
- (C) 60 Gaffney Place, c1855, Queen Anne
- (C) 61 Gaffney Place, 1896-1900, Queen Anne

Glenridge

- (C) 4 Glenridge, c1889, Queen Anne
- (C) 6 Glenridge, c1910, Queen Anne, garage (C)
- (C) 7 Glenridge, c1910, Colonial Revival, garage (C)
- (C) 8 Glenridge, c1910, Vernacular
- (C) 9-11 Glenridge, c1915, Queen Anne, garage (NC)

Grove Street

- (C) 84 Grove Street, c1910, Spanish Colonial Revival
- (C) 85 Grove Street, c1900, Romanesque
- (C) 96 Grove Street, c1930, Art Deco

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Grove Street Continued

- (NC) 102 Grove Street, c1970, International Style
- (C) 125-129 Grove Street, c1845, Italianate, (Photograph 20)
- (C) 132 Grove Street, c1890, Vernacular
- (C) 138 Grove Street, c1860, Queen Anne
- (C) 144 Grove Street, c1924, Colonial Revival, "The Waterian"
- (C) 151 Grove Street, c1900, Colonial Revival
- (C) 155 Grove Street, c1915, Tudor Revival, Cram, Ferguson, Goodhue, Architect,  
(Photograph 21)
- (C) 159-165-167 Grove Street, c1905, Queen Anne
- (C) 166 Grove Street, c1885, Vernacular
- (C) 175 Grove Street, c1905, Queen Anne
- (C) 183-185 Grove Street, c1885, Queen Anne
- (C) 208 Grove Street, c1915-17, Renaissance Revival, (Photograph 32)
- (NC) 217-219 Grove Street, c1920, Commercial vernacular
- (C) 245-247 Grove Street, c1885, Queen Anne
- (C) 253 Grove Street, c1888, Queen Anne
- (C) 259 Grove Street, c1890-1894, Queen Anne, garage (C)
- (C) 260 Grove Street, 1919, Tudor Gothic style, "Wilby High School Condominiums"
- (C) 261 Grove Street, 1921-27, Beaux-Arts
- (C) 263,5,7 Grove Street, 1890-92, Queen Anne
- (C) 271 Grove Street, c1890, Queen Anne, garage (C)
- (C) 275 Grove Street, c1890, Queen Anne
- (C) 282 Grove Street, c1890, Queen Anne
- (C) 283 Grove Street, c1900, Queen Anne

Hillside Avenue

- (C) 15-17 Hillside Avenue, c1910, Colonial Revival
- (C) 21 Hillside Avenue, c1885, Vernacular
- (C) 25 Hillside Avenue, c1890, Colonial Revival
- (C) 32 Hillside Avenue, 1879, Queen Anne, Palliser and Palliser, Architects
- (NC) 32A Hillside Avenue, c1960, Contemporary
- (NC) 32B Hillside Avenue, c1960, Contemporary
- (NC) 32C Hillside Avenue, c1960, Contemporary
- (C) 37 Hillside Avenue, c1875, Queen Anne, garage (C)
- (C) 43 Hillside Avenue, c1868, Transitional Gothic Revival/Italianate
- (C) 49 Hillside Avenue, c1875, Queen Anne
- (C) 53 Hillside Avenue, c1875, Queen Anne
- (C) 54 Hillside Avenue, 1879, Queen Anne, Palliser and Palliser, Architects,  
(Photograph 4), garage (C)
- (C) 67 Hillside Avenue, c1890, Queen Anne

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- (C) 70 Hillside Avenue, c1901, Baroque Revival, (Photograph 6), garage (C)
- (C) 71 Hillside Avenue, c1890, Queen Anne
- (C) 75 Hillside Avenue, c1885, Queen Anne
- (C) 79-81 Hillside Avenue, c1885, Queen Anne
- (C) 86 Hillside Avenue, c1883, Queen Anne, Palliser and Palliser, Architects, garage (C)
- (C) 87-89 Hillside Avenue, c1905, Colonial Revival, Queen Anne
- (C) 95 Hillside Avenue, c1910, Colonial Revival
- (C) 99 Hillside Avenue, c1900, Queen Anne
- (C) 96 Hillside Avenue, c1910, Queen Anne
- (C) 121 Hillside Avenue, c1915, Arts and Crafts
- (C) 123-5-7 Hillside Avenue, c1875, Eastlake/Queen Anne
- (NC) 130 Hillside Avenue, 1965, Contemporary, "Carleton Towers"
- (C) 133-135 Hillside Avenue, c1890, Queen Anne
- (C) 145 Hillside Avenue, c1876-1879, Colonial Revival
- (C) 151-153 Hillside Avenue, c1887-1890, Queen Anne, garage (C)
- (C) 157 Hillside Avenue, c1885, Colonial Revival, (Photograph 7), garage (C)
- (C) 161 Hillside Avenue, c1885, Queen Anne, (Photograph 8), garage (C)
- (C) 165 Hillside Avenue, c1885, Queen Anne, garage (C)
- (C) 173 Hillside Avenue, c1890, Queen Anne/Colonial Revival
- (C) 178 Hillside Avenue, c1890, Queen Anne
- (C) 186 Hillside Avenue, c1890, Queen Anne, garage (C)
- (C) 189 Hillside Avenue, c1890, Queen Anne/Colonial Revival
- (C) 190 Hillside Avenue, c1890, Queen Anne
- (C) 191 Hillside Avenue, c1900, Queen Anne/Colonial Revival
- (C) 194-196 Hillside Avenue, c1905, Queen Anne

Holmes Avenue

- (C) 19-21 Holmes Avenue, 1891, Queen Anne, garage (NC)
- (C) 27 Holmes Avenue, c1895, Queen Anne, barn (C)
- (C) 31 Holmes Avenue, 1917, Classical Revival, (Photograph 30),
- (C) 41 Holmes Avenue, c1893, Queen Anne, garage (C)
- (C) 47 Holmes Avenue, c1890, Queen Anne
- (C) 48 Holmes Avenue, c1888, Queen Anne, garage (C)
- (C) 51 Holmes Avenue, c1890, Queen Anne, garage (C)
- (C) 52 Holmes Avenue, c1880, Queen Anne, garage (C)
- (C) 57 Holmes Avenue, c1885, Queen Anne
- (C) 58 Holmes Avenue, c1898, Colonial Revival
- (C) 61 Holmes Avenue, c1890, Queen Anne
- (C) 64 Holmes Avenue, c1908, Bungalow
- (C) 66 Holmes Avenue, c1893, Queen Anne
- (C) 67 Holmes Avenue, 1894, Queen Anne, Joseph A. Jackson, Architect
- (C) 74 Holmes Avenue, c1888, Queen Anne

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Waterbury, CT

Section number 7 Page 10

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Kellogg Street

- (C) 32 Kellogg Street, c1899, Colonial Revival
- (C) 34 Kellogg Street, c1896, Queen Anne, garage (NC)
- (C) 38 Kellogg Street, c1914, Colonial Revival/Arts and Crafts, garage (C)
- (C) 42 Kellogg Street, c1898, Queen Anne
- (C) 46 Kellogg Street, c1895, Queen Anne
- (C) 50 Kellogg Street, c1895, Queen Anne
- (C) 56 Kellogg Street, c1899, Queen Anne/Colonial Revival, garage (C)
- (C) 58 Kellogg Street, c1900, Queen Anne

Linden Street

- (C) 28 Linden Street, c1850, Queen Anne/ Arts and Crafts
- (C) 40 Linden Street, c1885, Queen Anne, (Photograph 2)
- (C) 44 Linden Street, c1853, Vernacular, garage (C)
- (C) 54 Linden Street, c1850, Greek Revival
- (NC) 50 Linden Street, c1950, Colonial Revival, (Photograph 34)
- (C) 66 Linden Street, c1840, Greek Revival/Vernacular
- (C) 70 Linden Street, c1890, Queen Anne
- (C) 74 Linden Street, c1890, Queen Anne
- (C) 80 Linden Street, c1865, Queen Anne/Colonial Revival, (Photograph 34) garage (C)
- (C) 88 Linden Street, c1885, Queen Anne

Mitchell Place

- (C) 15-17 Mitchell Place, c1890, Queen Anne
- (C) 19 Mitchell Place, c1890, Queen Anne
- (C) 27 Mitchell Place, c1890, Queen Anne, garage (C)
- (C) 28 Mitchell Place, c1890, Queen Anne, barn (C)
- (C) 33 Mitchell Place, c1890, Queen Anne
- (C) 34 Mitchell Place, c1895, Queen Anne, garage (C)
- (C) 35 Mitchell Place, c1900, Queen Anne
- (C) 38-40 Mitchell Place, c1890, Queen Anne, garage (C)
- (C) 42-44 Mitchell Place, c1896-1900, Queen Anne/Colonial Revival, garage (C)
- (C) 48-50 Mitchell Place, c1908-10, Beaux-Arts

North Main Street

- (C) 121-123 North Main Street, c1930-31, Neo-Classical/Commercial
- (C) 163-165 North Main Street, c1876-79, Queen Anne, garage (NC)
- (C) 171 North Main Street, c1850, Italianate, garage (NC)

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Park Place

- (C) 35 Park Place, 1845, Greek Revival, (Photograph 28)
- (C) 36 Park Place, c1893, Queen Anne
- (C) 40 Park Place, c1890, Queen Anne/Colonial Revival
- (C) 44 Park Place, c1890, Colonial Revival
- (C) 48-50 Park Place, c1888, Queen Anne

Pine Street

- (C) 14 Pine Street, c1876, Colonial Revival
- (C) 18 Pine Street, pre 1876, Vernacular Queen Anne
- (C) 23 Pine Street, c1886, Queen Anne, garage (C)
- (C) 31 Pine Street, c1889, Queen Anne
- (C) 45 Pine Street, c1893, Queen Anne
- (C) 52 Pine Street, c1895, Arts and Crafts, garage (C)
- (C) 53 Pine Street, c1896, Queen Anne, barn/office
- (C) 59 Pine Street, c1878, Queen Anne, barn (C)
- (C) 65-67 Pine Street, c1890, Queen Anne
- (C) 69 Pine Street, c1916, Arts and Crafts
- (C) 70 Pine Street, c1908, Tudor Revival, Wilfred Griggs, Architect, (Photograph 12)
- (C) 78 Pine Street, c1896, Queen Anne/Colonial Revival/Vernacular, garage (C)
- (C) 80 Pine Street, c1895, Queen Anne, (Photograph 14)
- (C) 90 Pine Street, c1892, Arts and Crafts, (Photograph 14)
- (C) 133 Pine Street, c1901, Colonial Revival
- (C) 146 Pine Street, c1905, Arts and Crafts, garage (C)
- (C) 175-177 Pine Street, c1896-1904, Tudor Revival/Queen Anne, Wilfred Griggs, Architect, (Photograph 15) garage (NC)
- (C) 185 Pine Street, c1905, Tudor Revival, (Photograph 13)

Prospect Street

- (C) 63 Prospect Street, 1852, Gothic Revival, Rose Hill, Henry Austin, Architect, "Rose Hill", (Photograph 17), garage (C)
- (NC) 80 Prospect Street, International Style
- (NC) 83 Prospect Street, International Style
- (C) 92 Prospect Street, c1917, Georgian Revival
- (C) 101 Prospect Street, c1896, Colonial Revival, garage (C)
- (C) 102 Prospect Street, c1895-1900, Italianate/Colonial Revival, garage (C)
- (C) 112 Prospect Street, c1893, Queen Anne
- (C) 129 Prospect Street, c1904, Arts and Crafts, Davis and Brooks, Architects, (Photograph 19)

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Prospect Street Continued

- (C) 135 Prospect Street, c1890, Queen Anne
- (C) 139 Prospect Street, c1879, Queen Anne, garage (C)
- (C) 144 Prospect Street, c1896-1900, Queen Anne
- (C) 147 Prospect Street, c1868, Queen Anne, garage (C)
- (C) 150 Prospect Street, c1890, Queen Anne
- (C) 153 Prospect Street, c1866, Italianate
- (C) 160 Prospect Street, c1885, Queen Anne
- (C) 161 Prospect Street, c1870, Queen Anne
- (C) 168 Prospect Street, c1885, Queen Anne
- (C) 174 Prospect Street, c1850, Greek Revival, (Photograph 27)
- (C) 180 Prospect Street, c1850, Greek Revival, (Photograph 27)
- (NC) 192 Prospect Street, International Style
- (C) 202 Prospect Street, c1850, Italianate/Second Empire, garage (C)
- (C) 210 Prospect Street, c1850, Italianate, remodeling, Wilfred Griggs, Architect garage (C)

Ridgewood Street

- (C) 2 Ridgewood Street, c1900, Queen Anne
- (C) 3-5 Ridgewood Street, c1900, Colonial Revival/Queen Anne

Second Avenue

- (C) 3 Second Avenue, c1876, Italianate, garage (C)
- (C) 8 Second Avenue, c1870, Queen Anne
- (C) 9 Second Avenue, c1870, Italianate, garage (C)
- (C) 10 Second Avenue, c1870, Greek Revival
- (C) 11 Second Avenue, c1875, Italianate, garage (C)
- (C) 14 Second Avenue, 1876-79, Italianate/Vernacular
- (C) 17 Second Avenue, c1875, Italianate, garage (NC)
- (C) 18 Second Avenue, c1870, Greek Revival/Italianate/Queen Anne, garage (NC)
- (C) 20-22 Second Avenue, c1885, Queen Anne, garage (C)
- (C) 23 Second Avenue, c1885, Queen Anne
- (C) 24-26 Second Avenue, c1896-1900, Queen Anne
- (C) 28 Second Avenue, 1868-79, Italianate
- (C) 29 Second Avenue, c1885, Italianate
- (C) 31 Second Avenue, c1840, Greek Revival, garage (C)
- (C) 34-36-38 Second Avenue, c1868-76, Italianate
- (C) 37 Second Avenue, c1860, Italianate, garage (NC)
- (C) 41 Second Avenue, c1885, Italianate



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Trowbridge Street

- (C) 26 Trowbridge Street, c1900, Tudor Revival
- (C) 28 Trowbridge Street, 1899, Vernacular

Welton Place

- (C) 21 Welton Place, c1868-79, Queen Anne, (Photograph 3)
- (C) 28 Welton Place, c1860, Greek Revival, garage (C)

West Main Street

- (C) 270 West Main Street, c1910, Colonial Revival, (Photograph 25), garage (NC)
- (C) 276-284 West Main Street, c1890, Queen Anne, barn (C)
- (C) 292 West Main Street, c1900, Beaux-Arts, Wilfred E. Griggs, Architect, garage (C)
- (C) 314 West Main Street, c1880, Queen Anne, (Photograph 24), garage (NC)

Willow Street

- (C) 32 Willow Street, c1911, Beaux-Arts, Joseph T. Jackson, Architect
- (NC) 34-36 Willow Street, c1910, Twentieth-century Vernacular
- (C) 44 Willow Street, 1910, Beaux-Arts, "The Carroll", Joseph T. Jackson, Architect
- (C) 66 Willow Street, c1880, Queen Anne, garage (NC)
- (C) 68-70 Willow Street, c1895, Queen Anne
- (C) 80 Willow Street, c1910, Beaux-Arts, "The Carrollton"

Woodlawn Terrace

- (C) 77 Woodlawn Terrace, c1899, Georgian Revival, The Driggs School, (Photograph 3)
- (C) 92 Woodlawn Terrace, c1888, Queen Anne, garage (C)
- (C) 98 Woodlawn Terrace, 1916, Colonial Revival, Wilfred Griggs, Architect, (Photograph 16), windmill (C)
- (C) 137 Woodlawn Terrace, c1918, Tudor Revival, garage (C)
- (C) 145 Woodlawn Terrace, c1912, Arts and Crafts
- (C) 163 Woodlawn Terrace, c1918, Tudor Revival, Taylor and Levi, Architects, (Photograph 11), garage (C)

# 8. Significance

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

Criterion C

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

## Statement of Significance (in one paragraph)

### Statement of Significance

The Hillside Historic District is significant as a well-preserved 19th-century neighborhood containing excellent examples of Greek Revival, Italianate, Gothic Revival, Queen Anne, Arts and Crafts, Tudor Revival, and Colonial Revival residences designed by locally and nationally prominent architects. The development in the area began c1850, but its most dramatic growth occurred in the last quarter of the 19th century, when a large middle-class population built homes that created an architecturally cohesive district dominated by the Queen Anne style. (Criterion C). The development of the area ceased by 1920.

### Historical Background

Although Waterbury was settled in 1677, the Hillside area remained relatively undeveloped land until the early 19th century, coming into its own as the city's premier residential community c1860. The residential development of the Hillside area paralleled the commercial development of the city, and the neighborhood traditionally housed a wide range of Waterbury's prosperous economic and social classes. The landscape of the upper regions of the Hillside district provided the area's most prosperous residents with impressive parcels on which to build imposing homes, while the area's proximity to the industrial area also made it a convenient and desirable location for Waterbury's growing working population to settle.

Throughout its period of growth, from c1860 to World War II, Hillside served as home to Waterbury's powerful industrial and political leaders. Typical early residents of the lower Hillside included Scovill Merrill Buckingham, a founder of Scovill Manufacturing; brass manufacturer Israel Holmes; inventor Hiram Hayden, and Elisha Leavenworth, who was one of the last industrialists to live in a residential estate on Main Street.

The migration of Waterbury's wealthy above Rose Hill, an estate at the foot of the hill, was begun by D. F. Maltby, founder of Maltby and Morton Button Makers, who laid out tree-lined Hillside Avenue across the length of the hill in 1845 and built a house (demolished), located at the corner of Hillside Avenue and Prospect Street. With this construction, the uphill settlement of Hillside was established and the area's demographics slowly changed to include a wider range of residents. Rose Hill (1852), on lower Prospect, was alternately the home of members of the three most prominent manufacturing families in Waterbury, the Scovills, the Weltons, and the Chases. Infill properties were first occupied by lesser executives of the brass industry. Subsequently, lower Hillside's population included employees of the city's many new businesses spawned by the brass industry; bankers and real estate developers were typical residents and included A.F. Abbott, Secretary of the City Savings Bank and Building Association, and real estate entrepreneur C.C. Horn. The upper section of the Hillside district, however, was still dominated by industrialist families, including the Haydens, the Maltbys, and the Weltons, who had located along Prospect Street and Grove Street. The (1879) Queen Anne-style mansion of brass industrialist Charles Benedict, president of Benedict and Burnham, situated

(See Continuation Sheet #1)

# 9. Major Bibliographical References

See Continuation Sheet

# 10. Geographical Data

Acreeage of nominated property 106

Quadrangle name Waterbury

Quadrangle scale 1:24,000

### UTM References

See Continuation Sheet

A 

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Zone Easting Northing

B 

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Zone Easting Northing

C 

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D 

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E 

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H 

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### Verbal boundary description and justification

See Continuation Sheet

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

state	NA	code	county	code
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state	code	county	code
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# 11. Form Prepared By

name/title Steven Bedford, Nora Lucas, edited by John Herzan, National Register Coordinator

organization Historic Neighborhood Preservation Program date March 1987

street & number 78 Webb's Hill Road telephone (203) 332 6671

city or town Stamford, CT state 06902

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature 

title Director, Connecticut Historical Commission date July 17, 1987

### For NPS use only

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

 Keeper of the National Register date 8/20/87

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

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on Hillside Avenue at the top of First Avenue, set the tone for the many imposing residences built thereafter, and established Hillside Avenue's role as a distinct boundary between the mansions and simpler houses of the neighborhood to the south.

Through 1880, Hillside's population gradually increased. The area's c1868 residents, who were primarily pinmakers, bookkeepers, clockmakers, generally employed or supervised by the wealthy who lived above them, were, by 1879, joined by neighbors who provided services, such as physicians, dentists, travel agents, insurance agents, bankers, teachers, and butchers. From about 1880 to 1895, however, the population increase was more dramatic when several property owners, such as S.J. Holmes and Charles Mitchell, subdivided land in response to the tremendous demand for housing created by the blossoming brass industry.

After 1900, development in the Hillside area slowed. Single-family development was primarily restricted to the building of larger homes or estates on upper Hillside, and homes for the middle-class consisted of Beaux Arts apartment buildings situated in the vicinity of Hillside's southern boundaries. Wealthy industrialists such as Chauncy P. Goss and his sons, Edward and John, Scovill Manufacturing executives, continued to build large residences in upper Hillside along Pine Street and Hillside Avenue.

By World War I, Hillside was much as it appears today. Hillside was a thriving community until, according to area residents, it began to decline about 1960 when the middle class began moving out to the suburbs away from the noise and crime of the city. Recently, Hillside has experienced a resurgence, becoming popular again both as housing for Waterbury's downtown employees and as professional offices.

### Architectural Significance

Architecturally, the Hillside area is a well-preserved neighborhood presenting a cohesive image. It contains excellent examples of all levels of interpretation of the various architectural modes from c1850 - 1930. Most buildings constructed were in the Queen Anne mode, creating lively and vibrant streetscapes of modest-sized houses that are subordinate to the vast residences of wealthy industrialists and financiers on the upper third of the Hillside district.

During the 1830s, 40s, and 50s, development in Waterbury was focused on the Green to the south. The few Greek Revival houses that were built in the area were located on the fringes of the district, West Main Street, Cooke Street, and Prospect Street. Those that have survived are good examples of the style. The best example, the Leavenworth House, was moved c1900 as part of the family's bequest of its Main Street land to the local Girls' Club, but it has retained its basic form and Corinthian-columned porch. It is surrounded by Queen Anne and Beaux-Arts-style buildings and stands as a reminder of the original character of the northern side of the now-commercial Waterbury Green.

Italianate, Gothic Revival, and other picturesque mode houses are few in number, but are good examples of their style. There were few houses on the hill during this period and most of those were large estates that were replaced by more intensive development during the post-Civil War era. The surviving houses are either altered, such as the Morton house at 36 Buckingham Street, or excellent

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examples, such as "Rose Hill" at 63 Prospect Street. Built in 1852 for industrialist W. H. Scoville, who lived there for only six months, "Rose Hill" is a quintessential Gothic Cottage with steep-pitched dormers, heavy hood moldings, and compact plan. The house was designed for Scoville by New Haven-based Henry Austin, one of the country's prominent designers of the romantic styles. The best Italianate example, the Morton House (c1845), has overhanging bracketed eaves. It was once adorned with a tower on its western elevation which was removed before the turn of the century.

The single largest category of Victorian buildings in the Hillside district are those built in the Queen Anne mode, reflecting Waterbury's exuberant and ostentatious rise to fame as an important industrial city during the last three decades of the 19th century. The number of buildings in the Hillside area was greatly increased between 1875 and 1900. The Queen Anne facades feature elegant combinations of stone and brickwork (or shingles), half-timbering, walls of casement windows, and Tudor chimney groups. A similar complexity was found in the interior spaces. A plan of irregularly shaped rooms was focused around a massive fireplace and elaborate open staircase. These were often combined in a characteristic living hall. The Hillside survey district includes three houses, 32, 54, and 86 Hillside Avenue, all designed by the Palliser brothers between 1880 and 1883, that are among the best examples of their mode in the state. The Pallisers, English builders who came to Bridgeport in 1873, gained enormous fame through their pattern books devoted to Queen Anne designs. The Benedict Miller House, 32, is already listed on the National Register (1981). Its neighbor to the west was built for Mary Mitchell by her brother, Charles Benedict, while N. J. Welton, a financier and engineer, commissioned his Palliser house in 1883. All of these houses were designed just as the firm began working in the Queen Anne mode; nevertheless, they are fully realized examples of the style and are excellent expressions of the vitality of the Gilded Age in Waterbury. There are other Queen Anne Houses that rival the Pallisers' work on a smaller scale: 30 First Avenue and 80 Central Avenue are equally dynamic in massing, while their monochromatic brick surfaces are enlivened by mousetooth courses and terracotta panels. The western sides of Holmes Avenue and Central Avenue, laid out in the late 1880s, are virtually unscathed Queen Anne streetscapes. The northern end of Central Avenue, built on a speculative basis by developer Frederick B. Rice, is an excellent example of more vernacular interpretation of the style. The western end of Hillside Avenue contains an impressive collection of well-designed residences whose walls and roofs flow with a plasticity that is rarely found in any Queen Anne design.

During the first three decades of the 20th century, Waterbury's prominence as an industrial city continued and the wealthy continued to build large, often architect-designed, houses along the top of the hill. Buildings were designed in several academically correct revival styles. 92 Prospect Street, designed for Martha Driggs by Colonial specialists Murphy and Dana of New York, is an excellent interpretation of the mid-18th-century Georgian mode. At 270 West Main Street, the Schlegel house (1908-1910) is an ostentatious interpretation of the mode. The Hamilton home (1916) at 98 Woodlawn Terrace is an academic interpretation of the style by Wilfred Griggs, a local architect who was trained at Columbia University.

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The Tudor mode was popular among the wealthiest classes because of its association with a manorial past and Anglo-Saxon heritage. The best example of this style is 163 Woodlawn Terrace, designed by Taylor and Levi, while the John Goss house at 70 Hillside is an equally excellent example of the late Tudor Revival/Early English baroque style. 155 Grove Street, designed for Helen Chase by Cram, Ferguson and Goodhue, also echoes a similar English influence. Several more half-timber houses were designed by local architect Wilfred Griggs, including the Marjorie Hayden house at 70 Pine Street. It is in near perfect condition and is an excellent example of the style.

There are few Arts and Crafts style houses in the Hillside district; however, those built are good examples of the style and include 121 Hillside Avenue and 90 Pine Street. The Frisbie house, by Davis and Brooks, at 129 Prospect Street, with its subtle use of various materials, is an excellent example of the style.

From 1900 to 1910, several apartment buildings were built in the area. All are classically inspired, the finest being "The Carroll" at 88 Willow Street. They were described as being among the best in New England.

By the end of World War I, almost every building lot was occupied and very few buildings were erected in the district. However, two apartment buildings were constructed on Grove Street; the larger of the two, the "Watorian," was built in 1923 in a severe adaptation of the Adamesque mode. During the 1950s and 60s, several major houses on Hillside Avenue were lost and were replaced by large highrises.

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Continuation SheetHillside Historic District  
Waterbury, CTSection number 10 Page 1Description

Starting at a point on the northeast corner of the intersection of Buckingham and Cooke Streets, the district boundary travels in a southerly direction along the western edge of Cooke Street to the southeast corner of the intersection of Cooke and North Main Streets. It then travels across the southern edge of the Lots 254/2/531 and 274/2 28 & 29 of North Main Street, turning north and running along the western boundary of Lot 29 to Linden Street. It then travels west along the southern edge of Linden Street to Prospect Street (at Rose Hill), where it then turns south and continues southerly to the southwest corner of Lot 254/3/73 on Prospect Street, at which point it turns west along the southern boundary of 21 Welton Place, Lots 216/545/7 through 254/3/68, and continues westerly along the southern edge of Welton Place until it reaches the eastern boundary of 40 Park Place Block 3 Lot 70. It turns south and runs along the eastern boundary of Block 3 Lot 71, when it turns west on that property line, continuing to Park Place.

It then turns and crosses the street at the midpoint of Block 4 Lot 961 (Leavenworth House), turning south and continuing along the eastern boundary of that lot until and turning west continuing along the southern border of that lot. It then turns north and continues along the western boundary of that lot. It then turns west at the southern border of Block 3 Lot 90 on Central Avenue, extending to the eastern edge of Central Avenue, where it turns south and continues along Central Avenue's eastern border approximately 150 feet. It then continues west cross Central Avenue along the southern border of Block 5 Lot 103 (25 Central Avenue). It then turns north along the western border of that lot, continuing along the rear of Lots 104 through 106. It then turns west along the southern boarder of Block 5 Lot 21 (48 Holmes Avenue), crossing Holmes Avenue in the middle of Block 55 Lot 123 and turning south along that lot and continuing along the western edge of Holmes Avenue past the intersection of Mitchell Avenue. It then turns west at Map 153, Block 23 Lot 57 and continues along the southern boundary of lots 57 through 61 to the northeast corner of the intersection of West Main Street and Willow Street. It then continues north along the eastern boundary of Willow Street to Block 63 Lot 149, turning east and continuing around the northern boundary (rear) of this lot. It continues to the western boundary of Block 63 Lot 152. It then turns north and extends along the rear property lines of Block 234 Map 63 Lots 152, and 105 through 111, turning west and then north around the Lot 111. It then turns west along Hillside Avenue, continuing approximately 100 feet, turning north across the street extending along the western property line of Map 234 Block 540 Lot 57 and turns east along the northern property line of that lot. It then turns north at the western border of Block 540 Lot 55 and Lot 54, crosses Frederick Street, and continues along the western border of Lots 27 and 52 and 59, turning east around that lot and continuing approximately 50 feet, turning north at the western boundary of Block 2 Lot 45. It crosses Ridgewood, turns east, and continues along the southern border of Ridgewood approximately 25 feet. It turns north along the western boundary of Block 692 Lot 62 and then turns west and then north and then east, continuing along the boundary of Lot 63 until its meets Frederick Street. It crosses Frederick Street and turns north and continues along the

See Continuation Sheet #1



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

**National Register of Historic Places  
Continuation Sheet**

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eastern border of Frederick Street and crosses Woodlawn Terrace. It extends across the southern boundary of Woodlawn Terrace approximately 650 feet. It turns north and continues straight across Woodlawn Terrace and along the western boundary of the property line of Block 691 Lot 6. It then turns east along the northern boundary of that lot and continues along the northern boundary of Lot 5. It then turns south along the western boundary of Pine Street to the intersection of Pine Street and Woodlawn Terrace. It then turns east at the northern boundary of Driggs School Map 547 Lot 10 and continues around that property line, turning south at Irving place. It continues approximately 150 feet and then turns east, crossing Irving Place at the northern property line of Map 548 Lot 9. It then continues along the northern boundary line of that lot, and along Map 549 Lots 24, 25, 52, 26 and 125 to Cooke Street. It then turns south, runs along the eastern border of Lot 125, and meets the origin of the description at the intersection of Buckingham and Cooke Streets.

Justification

The boundary of the Hillside Historic District was established as follows: The eastern and western boundaries delineate a difference in building types: the area contains a mixture of single and multi-family homes, while the housing immediately to the east and the west of the district is exclusively multi-family. To the north of the district is a later, 20th-century residential neighborhood. To the south of the district is Waterbury's central business district, commercial in nature and already a National Register Historic District.

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| A. 18 663600 4602885 | B. 18 663600 462400  |
| C. 18 663520 4602320 | D. 18 663100 4602350 |
| E. 18 663070 4602390 | F. 18 663100 4602320 |
| G. 18 662960 4602390 | H. 18 662940 4602600 |
| I. 18 662990 4602380 | J. 18 662960 4603030 |
| K. 18 663240 4603060 | L. 18 663250 4602900 |
| M. 18 663320 4602980 | N. 18 663340 4602900 |

HILLSIDE HISTORIC DISTRICT

Waterbury, CT

UTM References:

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| A. 18 663600 4602885 | B. 18 663600 4602400 |
| C. 18 663520 4602320 | C. 18 663100 4602350 |
| E. 18 663070 4602390 | D. 18 663000 4602320 |
| G. 18 662960 4602380 | H. 18 662904 4602600 |
| I. 18 662990 4602610 | J. 18 662960 4603030 |
| K. 18 663240 4603060 | L. 18 663250 4602980 |
| M. 18 663320 4602980 | N. 18 663340 4602900 |

