

1439

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name _____

other names/site number Naubuc Avenue-Broad Street Historic District

2. Location


street & number See continuation sheet not for publication

city or town East Hartford vicinity

state Connecticut code CT county Hartford code 003 zip code 06118

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)


Signature of certifying official/Title

October 23, 1998
Date

John W. Shannahan, Director, Connecticut Historical Commission

State of Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____

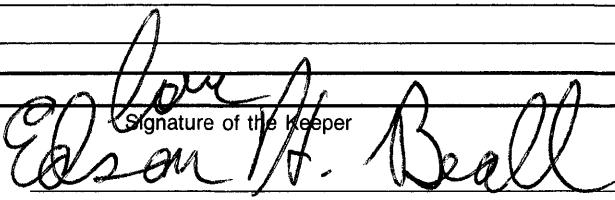
Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain.) _____


Signature of the Keeper

12.4.98
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
87	33	buildings
		sites
		structures
		objects
87	33	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register N/A

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling/multiple dwelling
AGRICULTURE SUBSISTENCE/outbuilding/storage
INDUSTRY/manufacturing facility

DOMESTIC/single dwelling/multiple dwelling
DOMESTIC/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

COLONIAL/Postmedieval English
MID-19TH CENTURY/Greek Revival/Italian Villa/
Octagon Mode
LATE VICTORIAN/Queen Anne

foundation stone/brick
walls weatherboard
wood shingle
roof asphalt

20TH CENTURY REVIVALS/Colonial Revival/
Tudor Revival

20TH CENTURY AMERICAN MOVEMENTS/Bungalow

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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Naubuc Avenue-Broad Street Historic District. East Hartford, Hartford County, Connecticut

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2. Location

Broad Street: 1, 5, 9, 17, 25, 31, 32, 35, 36, 40, 41, 46, 47, 50, 56, 57, 60, 65,
66, 69, 70, 75, 76, 80, 81, 86, 89, 93.

Naubuc Avenue: 107, 119, 125, 130, 131, 135, 136, 140, 146, 149, 150, 159, 160, 166,
171, 172, 177, 180, 190, Lot 18:202, 193, 204, 207, Lot 18:374, 210, 212,
219, 220, 224, 237, 244, 245, 252, 253, 254, 259, 266, 267, 282.

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Naubuc Avenue-Broad Street Historic District. East Hartford, Hartford County, Connecticut

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The Naubuc Avenue-Broad Street Historic District is located in the southwest corner of the Town of East Hartford. Generally situated between South Main and Porter streets on the east and the Connecticut River to the west, the district lies just over the border with the Town of Glastonbury. To the southwest is Keeney Cove, which joins the Connecticut River in Glastonbury. Broad Street enters the district from the east, Naubuc Avenue from the south, and they intersect at the district's north end.

The district generally encompasses the local Naubuc Avenue Historic District, established in 1985, as well as the recently proposed extension of this district to the east along Broad Street (see attached map). The boundaries of the National Register district differ slightly from those in place or under consideration by excluding modern houses at the perimeter (see Item #10, Boundary Justification, for excluded properties).

The district includes 120 resources (62 houses, one factory, and 57 associated outbuildings), of which 87 (73 percent) are contributing. Eighty-two percent of the principal buildings were constructed between c. 1780 and 1941 and make a contribution to the district. Their distribution over time shows the progression of development. From four houses built up through 1800 (8 percent), 18 (35 percent) more were constructed in the nineteenth century, and 29 (57 percent) added in the twentieth century. All the non-contributing modern residential infill was added to the district after 1950.

Several district houses have been moved (Criteria Consideration B). Two were moved into the district: a 1941 Cape-style house (Inventory #75) in 1947, and a vernacular Four-Square, built in 1927 and moved in 1949 (Inventory #62). The c. 1785 Kilbourne-Clarke House at the north end of the district (Inventory #50) was moved from its original site at 149 Naubuc Avenue to make room for a new house there in 1907 (Inventory #68).

A generally uniform setback is maintained in the district, regardless of period. With the exception of one house of brick, district buildings are all wood-frame construction. Historic foundation materials were rubblestone up through the mid-nineteenth century, then brick until the 1920s, when concrete was introduced. For a brief period during the Civil War era, large granite slabs were used for foundations of four houses.

The oldest house in the district was built by Captain John Kentfield on Naubuc Avenue even before this road was laid out in 1784 (Inventory #51; Photograph #1). An exceptionally deep Colonial with a gable overhang, it faces south. The 6-over-6 sash windows, as well as the door surround with operable sidelights, were probably added in the early 1800s. Its associated barn dates from about 1900 (Inventory #52). Two similar Colonials face each other at the west end of Broad Street: the Eliphalet Roberts House and a second house built by Kentfield (Inventory #s 47, 49; Photograph #s 2, 3). Both have pedimented end gables, a probable modification of the overhang in the Greek Revival period. The recently restored Roberts House has a simple doorway with a slight flare to its lintel, but the entrance of the Kentfield House has sidelights and may be a Greek Revival alteration. Another late eighteenth-century house at this intersection has retained the Colonial form of its main block, but additions and remodeling have created an early twentieth-century appearance (Inventory #50).

The 1797 Captain Jehiel Risley House farther south on Naubuc Avenue was built of brick with integral end chimneys (Inventory #103; Photograph #4). Its unbalanced five-bay facade has a recessed doorway well to the left of center. Variations in the bond pattern and the type of brick indicate that it evolved from a one-story gambrel-roofed structure. Softer brick on the first-story is laid in a variant of American bond, with header courses at random intervals. The walls above the first-floor windows, which are capped with flared soldier courses, are laid with different brick and a wider spacing between

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the header courses. The original roof pattern is defined by the pattern of dissimilar brick on the end elevations.

Even though there is a wide range of size, gabled facades were the common denominator of the district's nineteenth-century vernacular architecture. There was a decided preference for two-bay facades with the entrance on a side elevation, both for small cottages and full-size farmhouses. Although they were built at different times, the c. 1852 Henry Hills House and the c. 1825 Hiram Fox House have features in common (Inventory #s 60, 90; Photograph #s 5, 6). Both cottages have two-bay facades with exceptionally large tripartite gable windows at the second floor, which in the Fox House is capped by a shallow pediment. Like many houses in the district the Fox House also displays later Victorian detailing, which, in addition to the trim boards at the eaves, includes a doorhood supported by carved brackets on the south side elevation.

A two-bay main block was also the basis for much of the vernacular Greek Revival style. Even with this plan, the c. 1850 Henry Fox House on Naubuc Avenue still has the broad form and roof pitch of the more typical Greek Revival farmhouse (Inventory #88; Photograph #7). More detailed than most examples of this style in the district, it has applied molding on the pilasters and frieze that are said to be original. The same detailing is found on the frieze of the side porch, which is supported by round columns. However, it is probable that the present square-edge material is a replacement. The original molding may have resembled the type found on the larger Captain Leonard Fox House of this style (Inventory #97; Photograph #8). In both houses the expected pediment window is omitted. Although it may be concealed in the latter example by vertical artificial siding, there is no tympanum fenestration in other vernacular expressions of this style in the district. Such is the case in the houses built for Franklin Hollister and John Warren, which have taller two-bay main blocks (Inventory #s 119, 66; Photograph #9). It is possible that the existing side entrance porch on the Hollister House, with its elaborate wood brackets and pendant drops, is original construction.

Although both have been altered to some degree, the three-bay farmhouses built for George Persons on Broad Street and Ralph Risley at the foot of Naubuc Avenue are more conventional Greek Revivals (Inventory #s 22, 115; Photograph #10). The bold features of the Persons House, panelled pilasters at the corners and doorway, a flat roofed portico supported by heavy fluted columns, and a pediment with a rectangular gable window, fully express the Greek Revival style. The delicate arched spandrels with drops that appear on the porch of the wing are clearly a later feature. Alterations to the Risley House include the unusual imbrication of the main pediment. Rounded shingles also are found on the small entry pediment of its typical later Victorian front porch.

The function or style of three other buildings constructed in the *antebellum* period are unique to the district. The c. 1855 factory erected by Dudley Fox on Naubuc Avenue, now a dwelling, has a residential scale and form (Inventory #77; Photograph #11). The only indication of its original industrial purpose is the wide main doorway. The two-story stepped back wing on the left is a later addition. On the same property, in 1853, Fox erected a small vernacular house with an overhanging flat roof, which is essentially a villa in miniature (Inventory #80; Photograph #12). Like others owned by this family, it too has a narrow two-bay facade and one of its two south side entrances inside the Colonial Revival porch is accommodated in an angular projection on the left elevation. To the rear of the house is a well-preserved tobacco barn, the last of many that once stood in the district (Inventory #78). The house next door, built the previous year for the Reverend Benjamin C. Phelps, is an Octagon, a type designed and promoted by Orson Squire Fowler at mid-century (Inventory #71; Photograph #13). Although it generally follows Fowler's design principals, instead of the usual masonry, it utilized plank-wall

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construction. Another departure is the placement of the entrance on the south side, away from the road, instead of the middle of the facade.

More houses were built or remodeled in the district through the turn of the twentieth century, mainly in the Queen Anne style. As interpreted by local builders, the basis for the style is an intersecting gable plan, as found in two houses constructed in the 1890s. The cross-gabled main block of the Risley-Fox House is detailed with imbricated shingles and an open facade porch (Inventory #113; Photograph #14). It is attached to an earlier house, which was moved back on the site and is now the rear ell. A simpler version built for August Noch across the street about 1903 also has retained its original porch, which is highlighted with sawn brackets and a spindle course (Inventory #99; Photograph #15). A more decorative porch was added to the much remodeled John Porter II House on Broad Street (Inventory #12; Photograph #16). Built about 1820, it displays the same pedimented gables from the Greek Revival period found on other early houses in the district. The later porch is elaborated with a continuous band of rosettes in the open-work spandrels between the turned posts, a Gothic Revival motif repeated on the pedimented entry to the porch and the gable roof over the bay window on the east elevation. Horizontal bands of open work form the balustrade. More applied and open-work detailing is found under the roof at the ends of the porch and bay window.

The suburban styles of the early twentieth century, Colonial Revival, Tudor Revival and Bungalow, proliferated in the district. Most of these houses were built in the 1920s on small lots, especially on Broad Street, and many have original garages (Photograph #s 17, 18). Because of the then common perception that automobiles were a fire hazard, these garages are placed to one side at the rear of the lots. Some of the Colonial Revivals took their design cues from the George Hollister House, a gambrel-roofed example on Naubuc Avenue built in 1907 and reputedly designed by an architect (unknown; Inventory #68; Photograph #19). A large gambrel dormer, flanked by smaller shed dormers, dominates the lower slope of the facade roof, which flares out over an open porch. Sometimes called Dutch Colonial Revival, this form was used for another house built by carpenter Emil Schultz in 1912 on Naubuc Avenue, although there the porch has been enclosed (Inventory #64; Photograph #20). A similar gambrel roof form (*sans* porch) is found on houses at 60 and 69 Broad Street, which have full shed dormers on the front slope (Inventory #s 29, 35; Photograph #17). On the Curtin House, which has a docked gable roof, the deep soffit extends along the side elevations under a pent roof (Inventory #20; Photograph #21). Its cove-ceiling entry porch or portico has been enclosed, but that type of entrance was one of the most popular in the district.

Porticos and pedimented doorway surrounds appear on two-story Colonial Revivals, where sometimes the division between floors is accentuated with a facade overhang, a feature of a later house built by Schultz on Broad Street (Inventory #45; Photograph #18). Another two-story type, which has a side-hall plan and pedimented portico, was built for Arthur Jacobs across the street (Inventory #41; Photograph #22).

The two Tudor Revivals in the district, both on Broad Street, have the characteristic steeply gabled facade, which is so typical of this style in a suburban setting (Inventory #s 37, 39). The one built for I. P. Fenner in 1928 has retained its stuccoed facade with a half-timbered main gable and displays brick detailing around its gable-roofed round-arched entrance (Inventory #39; Photograph #18).

A series of similar bungalows were built on Broad Street, especially at the eastern end, and a much earlier house there was remodeled to resemble its neighbors (Inventory #31; Photograph #17). In some of these bungalows, the characteristic porch is sheltered by an integral roof; in others, a break in the roofline, with a shallower pitch over the porch,

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may indicate an addition. All but two porches have been enclosed (Inventory #s 4, 14). However, some that are now glassed in as sun porches may be original construction or near-contemporary additions. In one such example, earlier porch windows are now retrofitted with modern casements, but shallow fanlights in the transoms over the windows and porch entrance appear to date from the 1920s (Inventory #6; Photograph #23).

The last historic houses added to the streetscape just prior to World War II were an early precursor of the Ranch style and two vernacular cottages with a Cape form (Inventory #s 48, 75, 79). Even though much of the surrounding farmland became a suburban subdivision shortly after the war, most modern construction in the district took place after 1960, when several versions of the Ranch style were built on remaining vacant lots.

A full inventory of the contributing and non-contributing resources follows. Dates of construction were taken from recent architectural surveys and tax assessor's records, or estimated in the field.

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INVENTORY OF CONTRIBUTING AND NON-CONTRIBUTING RESOURCES

Inv. #	Address	Historic Name/Style/Type/Date	C/NC	Photo #
BROAD STREET				
1.	1	Bungalow, 1918	C	
2.	5	Bungalow, 1925	C	
3.	5	garage, 1925	C	
4.	9	Bungalow, 1916	C	
5.	9	shed, c. 1980	NC	
6.	17	Bungalow, 1923	C	23
7.	17	garage, 1923	C	
8.	25	Colonial Revival, 1937	C	
9.	25	garage, 1937	C	
10.	31	Colonial Revival (gambrel), 1925	C	
11.	31	garage, c. 1950	NC	
12.	32	JOHN PORTER II HOUSE, Colonial/Queen Anne, c. 1800/c. 1900	C	16
13.	32	garage, c. 1970	NC	
14.	35	Bungalow, 1925	C	
15.	35	garage, c. 1980	NC	
16.	36	Colonial Revival, 1938	C	
17.	36	carriage house/garage, c. 1900	C	
18.	40	GRACE GEFFKEN HOUSE, Gambrel Cape, 1923	C	
19.	41	modern house, 1986	NC	
20.	46	WILLIAM CURTIN HOUSE, Colonial Revival, 1928	C	21
21.	46	garage, 1928	C	
22.	47	GEORGE PERSONS HOUSE, Greek Revival, c. 1860	C	10
23.	50	modern house, 1983	NC	
24.	50	shed, c. 1985	NC	
25.	56	LUCIUS UTLEY HOUSE, Colonial Revival, 1929	C	
26.	56	garage, 1929	C	
27.	57	modern Cape, 1986	NC	
28.	57	garage, 1996	NC	
29.	60	JOHN KELLEY HOUSE, Colonial Revival, 1927	C	
30.	60	garage, 1927	C	

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31.	65	GEORGE PERSONS COTTAGE, vernacular, c. 1840	C	17
32.	65	shed, c. 1980	NC	
33.	66	OTTO TYROL HOUSE, Bungalow, 1926	C	
34.	66	garage, 1926	C	
35.	69	ROBERT JONES HOUSE, Colonial Revival, 1928	C	17
36.	69	garage, 1928	C	
37.	70	OTTO R. KAMM HOUSE, Tudor Revival, 1924	C	
38.	70	garage, 1924	C	
39.	75	I. P. FENNER HOUSE, Tudor Revival, 1928	C	18
40.	75	garage, 1928	C	
41.	76	ARTHUR JACOBS HOUSE, 20th-century vernacular, 1927	C	22
42.	76	shed, c. 1970	NC	
43.	80	HAROLD LUTHER HOUSE, 20th-century vernacular, 1937	C	
44.	80	garage, 1937	NC	
45.	81	EMIL & GERTRUDE SCHULTZ HOUSE, Colonial Revival, 1929	C	18
46.	81	garage, 1928	C	
47.	86	ELIPHALET ROBERTS HOUSE, Colonial, c. 1785	C	2
48.	89	Ranch, 1940	NC	
49.	93	JOHN KENTFIELD HOUSE (2ND), Colonial, c. 1785	C	3
NAUBUC AVENUE				
50.	107	KILBOURNE-CLARKE HOUSE, Colonial, 1780/1840/1906	C	
51.	119	CAPTAIN JOHN KENTFIELD HOUSE, Colonial, c. 1780	C	1
52.	119	barn, c. 1900	C	
53.	119	shed, c. 1900	C	
54.	125	Ranch, 1966	NC	
55.	130	Ranch, 1964	NC	
56.	130	shed, 1980	NC	
57.	131	Ranch, 1966	NC	
58.	131	shed, c. 1970	NC	
59.	131	woodshed, c. 1970	NC	
60.	135	HENRY H. HILLS HOUSE, Greek Revival, 1852	C	5
61.	135	barn, c. 1900	C	
62.	136	MARY ELIZABETH SWEENEY HOUSE, Four-Square, 1927	C	20
63.	136	garage, c. 1950	NC	
64.	140	EMIL SCHULTZ HOUSE, Colonial Revival, c. 1912	C	20

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65.	140	garage, c. 1920	C	
66.	146	JOHN WARREN HOUSE, Greek Revival, 1860	C	
67.	146	garage, c. 1930	C	
68.	149	GEORGE HOLLISTER HOUSE, Colonial Revival, 1907	C	19
69.	149	garage, c. 1930	C	
70.	150	Ranch, 1965	NC	
71.	159	REV. BENJAMIN C. PHELPS, Octagon, 1852	C	13
72.	159	garage, c. 1970	NC	
73.	160	ELIAS PARSONS HOUSE, vernacular, 1865	C	
74.	160	barn/garage, c. 1870	NC	
75.	166	Cape, 1941 (moved 1947)	C	
76.	166	garage, c. 1947	C	
77.	171-173	DUDLEY FOX SILVER PLATED WARE FACTORY, 1855	C	11
78.	171-173	tobacco barn, c. 1900	C	
79.	172	Cape, 1939	C	
80.	177	DUDLEY FOX HOUSE, vernacular Italian Villa, 1853	C	12
81.	177	small barn, c. 1900	C	
82.	180	Ranch, 1970	NC	
83.	180	garage, c. 1970	NC	
84.	190	Cape, 1937	C	
85.	190	shed, c. 1900	C	
86.	18/202	coop, c. 1900	C	
87.	18/202	shed, c. 1900	C	
88.	193	HENRY FOX HOUSE, Greek Revival, c. 1850	C	7
89.	193	garage, c. 1970	NC	
90.	204	HIRAM FOX HOUSE, 19th-century vernacular, 1825	C	6
91.	204	garage, c. 1930	C	
92.	207	Ranch, 1975	NC	
93.	18/374	barn, c. 1900	C	
94.	210	Cape, 1961	NC	
95.	212	HERMAN SCHROETER HOUSE, Federal Revival, 1924	C	
96.	212	garage, 1924	C	
97.	219	CAPTAIN LEONARD FOX, Greek Revival, c. 1860	C	8
98.	219	garage, c. 1960	NC	
99.	220	AUGUST NOCH HOUSE, vernacular Queen Anne, 1903	C	15
100.	220	garage. c. 1930	C	

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101.	224	SALLY KEENEY HOUSE, 19th-century vernacular, c. 1840	C	
102.	224	garage/shed, c. 1900	C	
103.	237	CAPTAIN JEHIEL RISLEY HOUSE, Colonial/Federal, c. 1797	C	4
104.	244	MARY ANDERSON HOUSE, 19th-century vernacular, c. 1858	C	
105.	244	shed, c. 1950	NC	
106.	245	modern Colonial, 1973	NC	
107.	252	ELMER RISLEY HOUSE, Queen Anne, 1895	C	
108.	252	barn. c. 1880	C	
109.	252	garage, c. 1940	C	
110.	253	Ranch, 1953	NC	
111.	253	shed, c. 1960	NC	
112.	254	shed, c. 1960	NC	
113.	259	RISLEY-FOX HOUSE, Queen Anne, 1830/1890	C	14
114.	259	barn, c. 1890	C	
115.	266	RALPH RISLEY HOUSE, Greek Revival, c. 1850	C	
116.	266	barn/garage, c. 1880	C	
117.	267	FREDERICK & MARION HILL HOUSE, Federal Revival, 1927	C	
118.	267	garage, 1927	C	
119.	282	FRANKLIN HOLLISTER HOUSE, Greek Revival/Italianate, 1860	C	9
120.	282	barn, c. 1870, with attached garage	C	

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
Inventory #s 50, 62, 75
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

SOCIAL HISTORY

Period of Significance

c. 1780 - 1941

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

unknown

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property 32

UTM References

(Place additional UTM references on a continuation sheet.)

1	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing
2	<input type="text"/>	<input type="text"/>	<input type="text"/>

3	<input type="text"/>	<input type="text"/>	<input type="text"/>
	Zone	Easting	Northing
4	<input type="text"/>	<input type="text"/>	<input type="text"/>

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Reviewed by John Herzan, National Register Coordinator

name/title Jan Cunningham, National Register Consultant

organization Cunningham Preservation Assoc., LLC date 9/20/97

street & number 37 Orange Road telephone (860) 347 4072

city or town Middletown state CT zip code 07457

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Naubuc Avenue-Broad Street Historic District. East Hartford, Hartford County, Connecticut

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Statement of Significance

The Naubuc Avenue-Broad Street Historic District encompasses a generally well-preserved village that embodies the agrarian and maritime history of much of East Hartford. It derives particular importance from its nineteenth-century association with tobacco cultivation and the regional silver industry, and its later development as an early suburban residential community. The district is architecturally significant for its large collection of well-preserved vernacular domestic architecture, in which the distinctive imprint of local country builders is found on many types and styles from the early National period through the late nineteenth century. It also contains a number of generally well-preserved early twentieth-century houses.

Historical Background and Significance

East Hartford was settled in the seventeenth century by proprietor families of Hartford. Although present-day Broad Street was on the route of the old country road laid out in the early 1700s to connect the river towns on the east side of the Connecticut River, settlement in the district was delayed until after the Revolution. At that time Naubuc Avenue was laid out to Pratt's ferry on the Connecticut River and provided access to nearby Keeney Cove. A small shipbuilding and shipping port developed at this natural river harbor, which was shared with people from Glastonbury. Among the first settlers in the district were river captains John Kentfield (Inventory #s 49, 51; Photograph #s 1, 3) and Jehiel Risley (Inventory #103; Photograph #4).

While not a true village in the institutional meaning of the term, nevertheless, the agrarian community that evolved in the district was bonded by social and economic ties. Blessed with the fertile level farmland of the first river terrace and direct access to the Connecticut River, families, such as Risley, Fox, and Hollister, farmed here for generations. In the early years, field tobacco was a secondary cash crop for many farmers and some of them were engaged in the river trade. Surplus farm products and some early manufactured goods, such as shoes, were shipped to coastal ports. Captain Leonard Fox maintained a fleet of freight boats that operated out of Keeney Cove (Inventory #97; Photograph #8). Among others identified with the maritime trade were Henry Hills, a farmer and sailor, who owned an unusual cottage on Naubuc Avenue where he lived until his death in 1882 (Inventory #60; Photograph #5), and John Warren (Inventory #66). By the 1840s some of these mariners were shipping broadleaf tobacco, which became the major crop for the region, or bringing stable manure, the traditional fertilizer for this crop, upriver from as far away as New York City.

Broad leaf had been introduced in Connecticut in Windsor in 1833. Although labor-intensive, often involving whole families, with its high yield per acre this type of tobacco was profitable and generally reserved for fine cigars. The relative wealth generated by its production is reflected in the new, more stylish houses erected in the district at mid-century, many in the Greek Revival mode. Some were even designed with high cellars lighted by oversized foundation windows, so tobacco leaf could be sorted and graded there (Inventory #s 66, 71; Photograph #13), and typical Connecticut tobacco barns, with their ventilating board louvers, were located behind the houses (Inventory #78).

A further boost to the local economy was provided by Dudley Fox, who built a steampowered factory to manufacture silver-plated hollow ware on Naubuc Avenue (Inventory #77; Photograph #11). His business, later run by his son, Martin, as well as the succeeding tinware company there operated by Francis Smith, provided jobs for people in the district for at least the rest of the century. Among those in the district who may have worked at

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the factory were silversmith Charles Ashley, the mid-century owner of the John Porter II House (Inventory #12; Photograph #16), and George Curtis, who lived in the Octagon in the 1860s (Inventory #71; Photograph #13). Curtis was a member of the family that established a thriving silver business in Curtisville, an industrial village just over the line in Glastonbury.

The continued prosperity of tobacco farming is illustrated by the new houses built or remodeled in the district in the late Victorian period. In the 1890s Queen Annes were built for Ralph Risley's son Elmer (Inventory #107), and for Edmund Fox on former Risley property; the latter also had a sorting room in the cellar (Inventory #113; Photograph #14). George Hollister, another farmer, had an architect design his 1907 house, the first Colonial Revival in the district (Inventory #68; Photograph #19). A number of older houses were dressed up in the Victorian manner and probably repainted in period color schemes. According to the local newspaper, even Leonard Fox's Greek Revival was enlivened with lavender trim (Photograph #97; Photograph #8). At the time his barn (no longer extant) and one still standing across the street (Inventory #102) were painted red.

Some of the first German immigrants in East Hartford made their homes in the district starting in the late nineteenth century; many of their descendants still live there. A number were skilled workers, like Ferdinand Noch, a silver polisher who may have worked at Fox's factory. His first residence has not been identified, but he and his son, August, a parts inspector for a typewriter company, built a cross-gabled Queen Anne here in 1903 (Inventory #99; Photograph #15). His daughter, Helena, and her husband, Herman Schroeter, lived there after their marriage and later built a new house nearby (Inventory #95). Although Schroeter was a cutler and his wife a silver packer, it is likely that they were employed outside the district, probably in Curtisville, since by then the local company was out of business. In 1926 the Schroeters moved to 282 Naubuc Avenue and the property is still owned by the family (Inventory #119, Photograph #9).

Another German-born resident who had a decided impact on the neighborhood was Emil Shultz. A carpenter by trade, Schultz was probably responsible for many twentieth-century suburban houses in the district, although only two have been directly attributed to him. He built his own house about 1912 on land owned by Harriet Wadsworth (93 Broad Street) and soon married her granddaughter, Gertrude (Inventory #64; Photograph #20). By the 1920s the rest of the Wadsworth property was subdivided and Schultz built another house on speculation there shortly before his death by drowning in 1932 (Inventory #45; Photograph #18).

The rest of the land on both sides of Board Street also was subdivided for residential use. On the north side a subdivision of small, nearly identical building lots was set up by William Dunham in 1925 and was restricted to homes that cost at least \$5000. Contractors and builders quickly bought up the lots, built new houses and sold them off to new owners. Many who lived there were true suburbanites who commuted to work. Although streetcar suburbs were common in East Hartford at this time, it is probable that many here commuted by automobile, given the number of garages built with the houses. Suburbanization was less intense on Naubuc Avenue, but houses were built there on individual lots carved out of larger parcels right up to World War II.

Suburbanization of the district signalled that tobacco farming was on the wane. Overproduction had created large stockpiles, which led to falling prices after World War I. In addition, with the trend to large mechanized plantations, smaller growers were either absorbed by major tobacco companies or turned to new crops, such as potatoes. Because of New Deal government subsidies, tobacco land still not developed in the

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district lay fallow during the Depression. After World War II, although some tobacco was still grown here, large subdivisions were created out of surrounding farmland to meet the demand for new housing.

Architectural Significance

The Naubuc Avenue-Broad Street Historic District presents a rare opportunity to analyze and evaluate a significant body of indigenous vernacular architecture. Vernacular architecture is found throughout the state, especially in the more rural areas. The extent and richness of its contribution to historical architectural development in Connecticut has only become evident in the past 30 years.¹ While there was some region-specific variation in size or form, as a rule, early Colonial architecture was fairly standardized in Connecticut. The vernacular period really began when the styles of the later eighteenth and nineteenth century were interpreted by carpenter/builders, producing variations that were peculiar to a region or town. Even in the late eighteenth century, when carpenters' handbooks were readily available, pure style was rarely found in rural communities. Features like doorways were often translated into the vernacular by the hand and eye of local builders. In the nineteenth century, domestic style was more standardized, especially in the Greek Revival period. While in some places this style was simply an elaboration of the two-story Colonial form, most carpenters understood the design principals of the Greek Revival and similar temple-fronted farmhouses were turned out in great numbers all over the state. Indeed, master builders, not architects, produced most of the Greek Revival churches that proliferated in this period, which generally have classically correct orders and proportions.

The district's architecture runs counter to these general trends in several basic ways. In the first place, in view of its location, the number of vernacular houses in the district is surprising. The community here was part of a bustling river town and right across the river from a major city, hardly an insular culture. Its residents had ample opportunity to observe the architecture of the outside world, especially those engaged in the maritime trade, a field often associated with more formal high-style architecture. Secondly, although there was some vernacular variation in the late 1700s, it was precisely in the Greek Revival period that the more idiosyncratic houses were constructed. Furthermore, the district's vernacular architecture went well beyond stylistic interpretation and involved plan and form.

In most of the district's nineteenth-century houses, the gable end faces the street, a conventional orientation for residential neighborhoods in this period, but here, in an extraordinary number, the main doorway faces away from the road. The pronounced preference for two-bay facades in the district up through the *antebellum* period accounts for some of this custom, but not for the fact that all of them have a southern entrance, often sheltered by a porch. As late as 1860, after more standard three-bay Greek Revivals were built in the neighborhood with side-hall front doors, the same plan was still in use (Inventory #s 31, 97; Photograph #s 10, 9). Both the Greek Revival farmhouses built for John Warren and Franklin Hollister have narrow two-bay facades and the main entrance on the south side (Inventory #s 66, 119; Photograph #9). Even for the houses that were wide enough to accommodate a facade entry, such as the Henry Fox House, the doorway is on the south (Inventory #88; Photograph #7). This location was also used in the vernacular Octagon built for the Reverend Benjamin C. Phelps (Inventory #71; Photograph #13). Of course, in that house, the side-entry placement indicates a complete rotation of the interior plan.

Because so few people built in the octagon mode, it is remarkable to find an example in the district. But those who did build inevitably followed the design and masonry

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construction methods advocated by Orson Squire Fowler. Here again, a local builder put his imprint on the style, one that is not readily apparent. Intending to have the wood-framed building look like the masonry model, he planned to use stucco veneer and adapted post-and-beam construction to the octagon by using horizontal planking for sheathing. This method may have achieved structural rigidity, but it did not work well with stucco. It is known that several attempts to stucco the walls failed and the house was sheathed in clapboards, now hidden under artificial siding.

There were other departures from traditional building practice in the district as early as the late eighteenth century. The two Colonials built for Captain John Kentfield had unusually deep floor plans, as do others in East Hartford (Inventory #s 50, 49; Photograph #s 1, 3). Instead of the more common three-to-four ratio of width to length, these houses are almost square in plan. The end pediments found on several of this period are also a common feature outside the district. While it is possible that they were integral Federal-style features, or what is more likely, alterations in the Greek Revival period, these pediments were not part of a general stylistic remodeling. Another example is the Jehiel Risley House (Inventory #103; Photograph #14). Even though it is known that it evolved in stages, its final evolution is not at all typical. Brick houses of this period, especially in Connecticut River towns, generally have formally balanced facades.

Two well-preserved nineteenth-century cottages in the district built for Henry Hills and Ralph Risley are extraordinary expressions of vernacular style. The pilasters, pronounced cornice returns, and small windows in the eaves of the side elevations of the 1852 Henry Hills House are all typical Greek Revival style indicators (Inventory #60; Photograph #5). However, its facade, dominated by the exceptionally large tripartite window at the attic story, is decidedly unconventional. Since such windows are not normally found in cottages and certainly would be quite rare in a gable location, it is tempting to think that this one was a later modification, perhaps even as late as the modern period. However, at least one other Greek Revival cottage was built exactly the same way in another part of town, probably by the same carpenter builder. Since the Risley cottage in the district was built much earlier, it is likely that its similar classical window, embellished by a shallow pediment, was an alteration. The final notable example of radical stylistic interpretation in the district is the Dudley Fox House, which defies categorization (Inventory #80; Photograph #12). Enough of the villa influence is present to assume that Fox wanted a house of the latest style. However, one wonders if this curious house started out as a Greek Revival and achieved its present form by replacing the gabled roof with a flat one.

The vernacular also found expression through various kinds of embellishment, which adds considerable architectural character and interest to the district. The earliest examples were the applied moldings on the two Greek Revival houses built by the Fox family at mid-century (Inventory #s 90, 97; Photograph #s 6, 8). The practice became more extensive later in the century, when the more elaborate Victorian trim was common. By that time most builders simply made good use of standardized turned millwork, products of the Industrial Revolution. The posts and brackets of the well-preserved August Noch House display some of these stock items (Inventory #99; Photograph #15). On other houses in the district, however, vernacular detailing was hand-fashioned by one or more local carpenters; similar decorative work is displayed on other houses in town. The open-work patterns, mostly fashioned with a band saw, are highly creative. Some examples of this enrichment are the ball and drop pattern of the barge and fascia boards of the Risley cottage (already mentioned) and the porch of the Elmer Risley House (Inventory #107). There, the carpenter incorporated machine-made wooden balls in the wave pattern of the spindle course. In a similar fashion, the creator of the fine Victorian porch on the

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Franklin Hollister House used lathe-turned drops in combination with sawn brackets (Inventory #119; Photograph #9). The veranda added to the John Porter House is the district's most distinctive for its degree of style and exuberant execution (Inventory #12; Photograph #16).

Endnote:

1. Considerable information about vernacular architecture has been uncovered through the comprehensive town-based architectural survey program administered by the Connecticut Historical Commission.

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9. Major Bibliographic References

East Hartford Preservation Survey II, 1981, and III, 1983.

"Report of the East Hartford Historic District Study Committee." East Hartford, Connecticut, November 1985.

Sherrow, Doris Darling, ed. *An Architectural History of East Hartford*. East Hartford, Connecticut, 1989.

10. Geographical Data

UTM References:

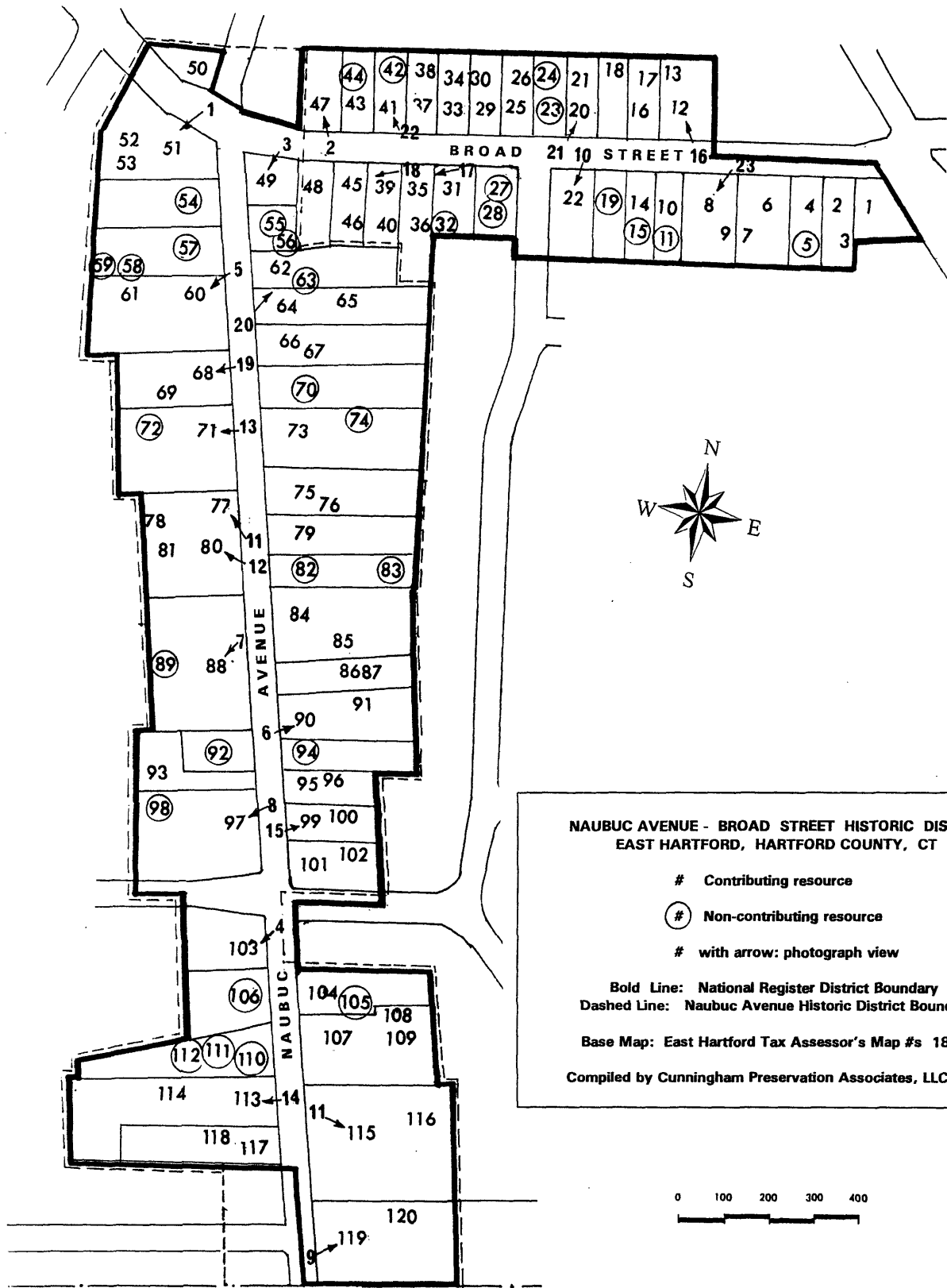
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5. 18 697290 4622470
6. 18 697420 4621920
7. 18 697300 4621900

Verbal Boundary Description:

The boundaries of the nominated district are shown on the attached map drawn to scale from East Hartford Tax Assessor's Maps 18 and 19.

Boundary Justification:

The boundaries were selected to encompass the maximum number of historic contributing resources associated with the district's period of significance, and exclude the modern residential development on its borders. In order to maintain geographic continuity, some non-contributing resources in the existing local historic district were included within these boundaries, but three modern properties on the perimeter were excluded: 90 Broad Street on the north, and 275 and 279 Naubuc Avenue at its southern end.



**NAUBUC AVENUE - BROAD STREET HISTORIC DISTRICT
EAST HARTFORD, HARTFORD COUNTY, CT**

- # Contributing resource
- ⊙ Non-contributing resource
- # with arrow: photograph view

Bold Line: National Register District Boundary
Dashed Line: Naubuc Avenue Historic District Boundary

Base Map: East Hartford Tax Assessor's Map #s 18, 19
 Compiled by Cunningham Preservation Associates, LLC 9/97

Glastonbury Town Line

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List of Photographs

Photographer: Cunningham Preservation Associates, LLC.

Date: 4/97

Negatives on file: Connecticut Historical Commission

1. CAPT. JOHN KENTFIELD HOUSE, facing SW
2. ELIPHALET ROBERTS HOUSE, facing NW
3. JOHN KENTFIELD HOUSE (2nd), facing SW
4. CAPT. JEHIEL RISLEY HOUSE, facing SW
5. HENRY H. HILLS HOUSE, facing W
6. HIRAM FOX HOUSE, facing NE
7. HENRY FOX HOUSE, facing SW
8. CAPT. LEONARD FOX HOUSE, facing SW
9. FRANKLIN HOLLISTER HOUSE, facing NE
10. GEORGE PERSONS HOUSE, facing S
11. FOX SILVER FACTORY, facing NW
12. DUDLEY FOX HOUSE, facing W
13. REV. BENJAMIN PHELPS HOUSE, facing SW
14. RISLEY-FOX HOUSE, facing W
15. AUGUST NOCH HOUSE, facing NE
16. JOHN PORTER II HOUSE, facing NW
17. Streetscape: 65, 69 Broad Street, facing SW
18. Streetscape: 75 & 81 Broad Street, facing SW
19. GEORGE HOLLISTER HOUSE, facing SW
20. 136 Naubuc Avenue & EMIL SCHULTZ HOUSE, facing N
21. WILLIAM CURTIN HOUSE, facing N
22. ARTHUR JACOBS HOUSE, facing NW
23. 17 Broad Street, facing S