

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

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



Continuation sheet

Item number

Page

**SUPPLEMENTARY LISTING RECORD**

**Reference Number:** 84001135

**Date Listed:** 5/3/84

Ninth Square Historic District

New Haven

CT

**Property Name**

**County**

**State**

**This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, if any, notwithstanding the National Park Service certification included in the nomination documentation.**

*Caral D. Skull*  
**Signature of the Keeper**

8-11-87  
**Date of Action**

**Amended Items in Nomination:**

Section #7 Inventory

240-236-10  
770 Chapel Street

In light of the recent rehabilitation work undertaken, this property's historic facade has been uncovered and is relatively intact. The c.1970 non-historic facade concealed two historic properties, located at 770-774 Chapel Street and 776-780 Chapel Street, both of which are now considered as contributing to the district's documented commercial architectural development from 1820 to c.1940. The 1920s buildings represent the Chicago Commercial Style and were constructed as New Haven's first "fireproof" structures. Page 7/3 of the National Register documentation is now revised to reflect this change as recommended by the State Historic Preservation Officer and the Mid-Atlantic Regional Office, NPS.

Reference: See MARO memorandum, Part I applications, and State Review sheets.  
Note: The historic district is inadvertently misnamed by the State on the review sheets as the Chapel Street Historic District, they should read the Ninth Square Historic District.

**DISTRIBUTION: National Register property file  
Nominating Authority (without nomination attachment)**

United States Department of the Interior  
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National Register of Historic Places  
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received APR 5 1984  
date entered

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

1. Name

historic N/A  
and or common NINTH SQUARE HISTORIC DISTRICT

2. Location

See Continuation Sheets  
New Haven, Connecticut  
City Hall - 200 Orange Street  
Census Site

street & number See Continuation Sheets N/A not for publication  
city, town New Haven 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 checked="" 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 checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input 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. New Haven City and Town Clerk  
street & number City Hall - 200 Orange Street  
city, town New Haven state Connecticut

6. Representation in Existing Surveys

title State Register of Historic Places has this property been determined eligible?  yes  no  
date 1984  federal  state  county  local  
depository for survey records Connecticut Historical Commission  
city, town 59 South Prospect Street Hartford state Connecticut

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Location (continued):

This District includes properties with the following street addresses. Some addresses are given as inclusive numbers (e.g. 35-37 Center Street); in these cases the numbers refer to one building with a number of storefronts or entrances.

Map/Block/Lot

Street Number

CENTER STREET

240/235/08

Vacant Lot

240/235/13

Vacant Lot

240/235/15

35-37

240/2351/06

Vacant Lot

CHAPEL STREET

240/236/15

742-750

240/236/14

754

240/236/13

756-758

240/236/12

760

240/236/10

770

240/236/09

782-784

240/236/08

786

240/236/07

788

240/236/06

798-802

240/236/05

804-806

240/256/01

Vacant Lot

240/256/32

Vacant Lot

240/256/33

Vacant Lot

240/235/11

808-810

240/255/12

809-811

240/235/10

812-820

240/255/13

813-817

240/235/09

824

240/255/14

827

240/255/15

831-833

240/255/16

837-839

240/235/07,08

840-846 (rear elevation of  
building inventoried at  
91-95 Church Street)

240/255/17

841-843

240/255/18

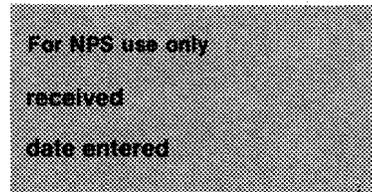
845-847

240/235/06

848-850

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Location (continued): Chapel Street (continued)

240/255/19	849
240/255/20	851-853
240/235/04	854-862
240/235/05	866-870

CHURCH STREET

240/223/02	29-33
240/223/03	35-39
240/2351/01	45
240/2351/01	55
240/2351/02	57-61
240/235/01	81-83
240/235/02	85-89
240/235/03	91-95
240/235/04	97-109
240/255/01	121-127
240/255/02	129-135

COURT STREET

224/258/19	107
224/258/20	109-113
224/258/22	125-127
224/258/21	Vacant Lot
240/256/07	128

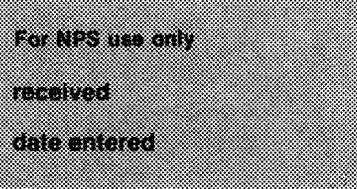
CROWN STREET

✓ 240/224/10	26-28
✓ 240/224/09	30-36
240/236/23	33
240/236/24	35
240/244/08	40-44
240/236/25	47
240/224/07	50-58
240/224/11	Vacant Lot
✓ 240/236/26	55
240/236/22	Parking Lot
240/2351/1.1	Vacant Lot
240/2351/08	95
240/223/06	100-106
240/223/05	114

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Location (continued):  
Crown Street (continued)

240/223/04 116-120

ORANGE STREET

240/224/03	11
240/224/04	19
240/224/05	21
240/224/06	Vacant Lot
240/235/13	Vacant Lot
240/236/01	45-51
240/2351/07	52-62
240/236/02	53-57
240/236/03	61-65
240/236/03	67
240/2351/05	74-76
240/236/03	75
240/235/14	84
240/235/12	Driveway
240/236/04	99-105
240/236/22	Parking Lot
240/255/11	138
240/256/01	Vacant Lot
240/256/02	141
240/256/03	Vacant Lot
240/256/05	157-161
240/256/06	165-167
240/256/06	171-175
240/256/01, 02	187-191

STATE STREET

240/224/13	204-210
240/224/11	Vacant Lot
240/224/12	218
240/236/12	Parking Lot
240/236/16	Vacant Lot
240/236/22	Parking Lot
240/236/21	248-250
240/236/20	254-256
240/236/19	262
240/236/18	266-268

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Location (continued):

State Street (continued)

240/236/17

294

224/258/18

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Representation in Existing Surveys:

- 1) New Haven Historic Resources Inventory, Phase 1  
1981 - State and Local  
Records deposited with Connecticut Historical Commission  
Hartford, Connecticut
- 2) Office of Downtown and Harbor Development, "Commercial New Haven"  
1983 - Local  
Records deposited with New Haven Trust for Historic Preservation  
New Haven, Connecticut
- 3) Buildings within the district which have been individually Pre-Selected  
for nomination to the National Register of Historic Places:  
1980-82 - State  
Records deposited with Connecticut Historical Commission  
Hartford, Connecticut

Street Building, 742-750 Chapel Street

Exchange Building, 121-127 Church Street

Palladium Building, 141 Orange Street

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## 7. Description

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<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved      date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

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

The Ninth Square Historic District is located in the middle of New Haven's downtown business district and is comprised of 78 structures, almost all of them richly detailed and well-preserved 19th and early 20th-century commercial buildings. Centered around the intersection of Chapel and Orange Streets, two major arteries, the district includes three entire blocks and portions of five others, with Church, Court, State, and Crown Streets forming the district's edges. Throughout most of the district, buildings of various ages and styles are joined together to form continuous facades along both sides of the street. Part of the oldest section of the city, the district adjoins the southeast edge of New Haven's historic Green and encompasses almost all of one of the original nine squares set out at the time of New Haven's founding (see Figure 2).

Nearly all the structures in the district are three to five stories high, and there is little or no set-back from the sidewalk. Brick is the predominant building material, though some facades are finished with brownstone (Palladium Building, 141 Orange Street, Photograph 21), pressed-metal (Franklin Building, 53-57 Orange Street, Photograph 19) and cast-stone (Simons Building, 81-83 Church Street, Photograph 10). Many of the structures feature decorative treatments in terra cotta, such as the Bromley Building, 254-256 State Street (Photograph 23), and some of the earlier buildings have cornice details and other ornament of wood. Architectural elaboration is confined to the stylish facades; rear elevations are utilitarian, with loading docks and freight doors (Photograph 5).

Examples of almost all major architectural styles from 1820 to 1940 are found among the district's buildings. The largest single group, about a fifth of the total, date from the last quarter of the 19th century and have the bracketed cornice, round and segmental-arched window shapes, and elaborate hoodmolds which indicate an Italianate derivation (Photographs 15, 19, 20, and 25). Another large group of buildings, comprising another fifth of the total, were built around 1900 in one of several revival styles inspired by classical, Renaissance and colonial precedents; of these, the Georgian Revival designs are the most numerous (Photographs 7, 9, 10, and 12). The remainder include a scattering of Greek Revival, Romanesque, Queen Anne, Beaux-Arts, Neo-Gothic and Art-Deco/Modernistic designs, producing a rich diversity of style and architectural ornamentation within a compact area. Interspersed are a number of buildings, most put up after 1920, whose facades feature the wide window openings and restrained decorative treatment characteristic of the commercial architecture of that period.

The visual effect of the close juxtaposition of styles is best seen on Chapel Street, where large corner blocks from the Greek Revival period define the east and west ends of the district (Photographs 2 and 11). In between (Photographs 4, 6, and 25) the pedestrian encounters arcades of round-arched windows, elaborate bracketed Italianate cornices, Romanesque corbelling, the polychrome stone and terra cotta decoration on the Queen-Anne style Institute Building, the Carrara glass of the 1940s, and many other details. The

(continued)

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Description (continued):

southern end of Orange Street (Photograph 19) presents a similarly diverse streetscape, while the northern end counts among its numerous historic buildings the elaborate 1855 Palladium Building (Photographs 20 and 21). The buildings on Church Street, running at the western edge along the Green, are generally larger and more stylish than others in the district and date almost entirely from the first decade of the 20th century (Photographs 7 through 10). The Court, Crown, and State Street streetscapes are less complete, with more vacant lots and noncontributing buildings, but there are nevertheless numerous clusters of historic buildings and on Crown Street, the New Haven Water Company headquarters, a richly detailed and visually arresting brownstone building (Photographs 12, 14, 15, 16, 22, 23 and 17).

The district forms a coherent and distinct part of New Haven's downtown. To the northwest, across Church Street, stands the mid-1960s Chapel Square Mall, its large and contemporary buildings effectively isolating this district from the Chapel Street Historic District, an area of 19th-century commercial and residential development listed on the National Register. To the southwest is the modern New Haven Coliseum, as well as vacant lots now serving as parking lots. To the southeast State Street is paralleled by the wide right-of-way that accomodates the multi-track railroad. Recently constructed large office buildings on State and Orange Streets mark the northeast extent of the older commercial area, and on Church Street, the numerous governmental buildings (City Hall, Post Office, courthouses, and public library) form a complex of historic structures with its own identity.

The district possesses a high degree of architectural integrity. Alterations have generally been limited to street-level storefronts and signs, and a few storefronts retain their historic appearance (Photograph 24). The district has suffered some losses through demolition, notably along State Street. The entire north side of Chapel Street between State and Orange Streets has also been demolished, but the district boundary has been drawn so as to exclude most of these now-vacant lots. There are a few new or totally remodelled structures which form a strong contrast with the character of their older neighbors, such as the black-glass annex to the Connecticut Savings Bank on Church Street (Photograph 9). However, only six buildings in the district were judged non-contributing because of their recent construction or apparently irreversible alteration.

An inventory of structures within the district follows.



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Description (continued):

240-236-13

756-758 Chapel Street

Contributing

Goldie Libro Store, c.1870, Italianate. A 3-story brick commercial building; pronounced wooden cornice with brackets; 3 tall windows on 3rd floor, stone sills and lintels. Alterations: 2nd floor remodeled with a single large window; stuccoed recent storefronts. (Photograph 2)

240-236-12

760 Chapel street

Contributing

Horowitz Brothers (Charles Manson Building), 1891, High Victorian Italianate. A 3 1/2-story, Roman brick commercial building; molded and bracketed wooden cornice; medallions above round-arched windows on 3rd floor; segmental-arched window openings on 2nd floor; molded string courses between floors. Alterations: new storefronts. (Photograph 2)

240-236-10

770 Chapel Street

Noncontributing

770 Chapel Street, c.1970. A five-story stucco and glass facade on an old building. (Photograph 2)

240-236-09

782-784 Chapel Street

Contributing

Banby's Newspapers (Loft's Candies), 1945, Art Deco/Modernistic. A 2-story masonry commercial building sheathed in dark blue Carrara glass tiles; neon sign box with "Loft's Candies"; recessed entry, 2 display windows on 1st floor. Alterations: upper glass tiles removed. (Photograph 4)

240-236-08

786 Chapel Street

Contributing

Artistic Beauty Salon, c.1940, Art Deco/Modernistic. A 2-story masonry commercial building; 2nd-floor features a 3-level, stepped surround around a single rectangular window; fixed pane with small moveable inset at bottom. (Photograph 4)

240-236-07

788 Chapel Street

Noncontributing

A & M Stores, c.1940, a large plain commercial building; 2nd floor covered with recent aluminum paneling. (Photograph 4)

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Description (continued):

250-236-06

798-802 Chapel Street

Contributing

Courtesy Drugs (W.T. Grants Co.), 1925, Commercial. A 2-story brick commercial building; parapet with center panel and "Grant Building" tablet, cast-stone cornice with frieze; 3 large windows with transoms and sidelights on 2nd floor. Alterations: c.1960 storefront. (Photograph 4)

240-236-05

804-806 Chapel Street

Contributing

Duchess Hamburgers, 1921, R.W. Foote, Commercial. A 3-story brick commercial building; large window bays take up the entire width of wall areas between structural members which are wrapped in molded terra-cotta tiles. Alterations: 2nd floor remodeled with small bays and geometrically ornamented enameled panels, storefronts on 1st floor. (Photograph 4)

240-235-11

808 Chapel Street

Contributing

E & S Stores (Dwight Building), c.1845; c.1900 facade with Neo-Classical details joins two separate 19th-century buildings. Brick, 3 1/2 stories, mutulary cornice with denticular moldings, stepped parapet on side elevations; tall round-arched window bays on east sde; rear windows with splayed lintels. (Photograph 6)

240-255-12

809-811 Chapel Street

Contributing

New Haven Bank, 1918, Theodore C. Visscher, Georgian Revival. Brick, 3 stories; rusticated masonry on 1st floor supporting two-story pilasters; capitals have egg-and-dart enrichments; large round-arched windows with scrolled key stones on 2nd floor. French windows with molded architraves and small balconies appear on 3rd floor.

240-235-10

812-820 Chapel Street

Contributing

Phoenix Building, c.1840, Greek Revival. A 3-story brick building; heavy wooden cornice with dentils, medallions and festoons on frieze; windows have stone sills; center bay of 5-bay facade is recessed; nameplate with "Phoenix Building" between 2nd and 3rd floors. Alterations: sash, storefronts. (Photograph 6)

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Description (continued):

240-255-13

813-817 Chapel Street

Contributing

Wolcott Building, c.1910, Commercial. A 3-story, 5-bay commercial building constructed of yellow brick; parapet has cut-stone coping; molded cornice, corbel table, blind arcade in brick at top; 3rd-floor windows have shouldered architrave surrounds in masonry, stone sills; 2nd-floor windows have Classically detailed pressed-metal surrounds. Alterations: storefronts.

240-235-09

824 Chapel Street

Contributing

Grants, c.1940; 2-story commercial building constructed of grey brick. Second floor has 2 openings, each with 5 jalousie windows. (Photograph 6)

240-255-14

827 Chapel Street

Noncontributing

Paragon Restaurant, c.1950, 2 1/2-story, 3-bay commercial building; 2nd story of facade is paneled over; 2 windows to left of entry on ground floor.

240-255-15

831-833 Chapel street

Contributing

Tifton Jewelers, c.1880, Italianate. A 3 1/2-story commercial block constructed of brick; elaborate cornice has paired brackets, paneled soffit and sawtooth molding; 3 small segmental-arched attic windows; 3rd-floor windows have Greek key motifs on lintels and plain sills of stone. Alterations: 2 large bays on 2nd floor; enamel-tile storefronts.

240-255-16

837-839 Chapel Street

Contributing

Exclusive Shop (English Building), c.1900 facade; Second Renaissance Revival. A 4-story, 4-bay yellow brick commercial building; pressed-copper cornice has medallions and courses of Classical moldings; 6 ocular windows in attic; 4th-floor windows with molded architraves separated by engaged columns; 3rd-floor has arcade of 4 windows, brick voussoirs, sculptured spandrels; rich Classical details throughout. Alterations: 1st-and 2nd floors have false fronts. (Photograph 25)

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Description (continued):

240-255-17

841-843 Chapel Street

Contributing

Shoe Stop, c.1878, Queen Anne. A 3 1/2-story, 4-bay polychromatic commercial building; cornice has paired brackets above a corbel table, sunflower and patera details; continuous string courses form sills for attic and 3rd-floor windows; 3rd-floor windows have shallow peaked heads with Eastlake-inspired motifs. Alterations: 2nd-floor facade obscured by a false front; new storefronts. (Photograph 25)

240-255-18

845-847 Chapel Street

Contributing

Male Images (Young Men's Institute), 1878, probably Leoni Robinson, Queen Anne. A 3 1/2-story, 4-bay, polychromatic commercial building; wooden cornice has paired brackets; patera and chip-carved moldings; small-attic lights; 3rd-floor windows grouped in pairs under stone segmental-arch with Eastlake-inspired details; band of tiles with sunflower enrichment between 2nd and 3rd floors. Alterations: new storefront. (Photograph 25)

240-235-06

848-850 Chapel street

Contributing

Concord 9 (Capitol Lunch Building), 1911, Commercial. A 5-story masonry commercial building; parapet features a datestone in the middle; 3rd, 4th and 5th floors have tall commercial-type windows; paneled spandrels with medallions. Alterations: new window and marble-panel veneer on 2nd floor; new storefront. (Photograph 6)

240-255-19

849 Chapel Street

Contributing

Optical Building (Optical Building), 1912 facade, Leoni Robinson, Commercial. A 4-story, 1-bay, brick commercial building; thick cut-stone coping on parapet, center tablet reads "Optical Building"; single large 3-part commercial windows on upper floors, stone sills and window heads. Alterations: new storefront.

240-255-20

851-853 Chapel Street

Contributing

(Austin Building), 1861, Italianate. A 4-story, 4-bay brick, commercial building; heavy denticular cornice; segmental-arched window openings, pronounced window caps and sills, consoles on 3rd and 4th floors. Alterations: enamel-tile storefront on 2nd floor; new storefront on ground level.

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Description (continued):

240-235-04

854-862 Chapel Street

Contributing

See form for 97-109 Church Street.

240-235-05

866-879 Chapel Street

Contributing

Lerners (Cutler Building), 1860, Italianate. A 6-story, brick, commercial block; pronounced, bracketed wooden cornice, denticular frieze; evenly spaced window openings, cut-stone lintels and sills; compound string course between 4th and 5th floors. Alterations: false, pebble-stone front on 2nd floor; new storefront on 1st floor. (Photograph 8)

CHURCH STREET

240-223-02

29-33 Church Street

Contributing

Congress Pants, c. 1907, a 2-story commercial building with metal fluted pilasters dividing the facade into 7 bays; brick parapet, limestone coping; "1907" in cartouche; Carrera-glass tiles around entry. Alterations: Modernistic remodeling in 1930s, new storefronts, corrugated metal panels under parapet. (Photograph 7)

249-223-03

35-39 Church Street

Contributing

Washington Building, 1900, Second Renaissance Revival. A 3 1/2-story, 5-bay, masonry building; entry is accented by a foliate-carved surround; 2nd and 3rd floors have a central pavilion flanked by 2 window bays, each bay has a pair of windows with molded surrounds; panels with rich sculptural relief between floors and in attic; heavy pronounced cornice. Alterations: new storefronts. (Photograph 7)

240-2351-01

45 Church Street

Contributing

Connecticut Savings Bank, 1907, Gordon, Tracy, & Swartwout (New York), Neo-Classical Revival. Tall 1-story, 3-bay, marble building; front portico has fluted Ionic columns, crown molding in pediment has palmette and acanthus enrichments; monumental order in antis on right elevation, metal medallions on frieze; molded window and door surrounds, the latter with patera under a heavy architrave. (Photograph 9)

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Description (continued):

240-2351-01  
55 Church Street      Noncontributing

Annex to Connecticut Savings Bank, 1972, Shreve, Lamb, and Harmon Associates (New York). A 2-story steel-framed building; dark-glass curtain walls. (Photograph 9)

240-2351-02  
57-61 Church Street      Noncontributing

Southern Connecticut Gas Company, 1972, Robert W. Jones (New York). 9-story, 3-bay wide reinforced concrete commercial building with glass infill panels. First and second floors appear as one large story, 9th floor without windows. (Photographs 8 and 9)

240-235-01  
81-83 Church Street      Contributing

Simons Building, c.1875; Beaux-Arts Classical facade c.1909. A 6-story, brick commercial building; cast-stone facade dominated by single large arched window opening from the 2nd-5th floors, molded and rope-turned surround with sculpted cartouche at top; shallow-projecting pressed-metal window bays, spandrels embellished with swags and garlands; low parapet with center escutcheon. (Photograph 10)

240-235-02  
85-89 Church Street      Contributing

Johnson Building, 1875, facade remodeled in the Chicago Style, c.1914, by Brown and Von Beren. A 5-story, brick commercial building divided into 3 bays by ornate terra-cotta-covered piers; each bay with three-part, metal-framed windows, ornate pressed-metal spandrels; shallow cornice, acanthus-leaf molding; tablet "Johnson Building". Alterations: 1st and 2nd floors now have recent plate glass sash, anodized panels between floors. (Photograph 10)

240-235-03  
91-95 Church Street      Contributing

S.S. Kresge Co., 1920 (facade), Frank P. Goodwin, Georgian Revival. A 2-story, 3-bay, brick commercial building; an arcade of 3 windows on 2nd floor, molded surround, scrolled key stones, Ionic capital impost; first floor enframed by sculptural surround of cut-stone voussoir-like blocks; enamel-tile backdrop for neon sign, multiple entries under aluminum canopy.

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Description (continued):

Alterations: new storefronts, c. 1960 (Photographs 8 and 10). This building also has a Chapel Street elevation (Photograph 6), where an earlier corbelled cornice is visible.

240-235-04

97-109 Church Street

Contributing

American Discount Stores (F.W. Woolworth Building), 1927, Westcott and Mape, Neo-Classical Revival. A 6-story, 5-bay, yellow-brick commercial building; cornice and frieze enriched with cast-stone medallions and panels; 3rd through 6th floors have paired windows, each bay divided by pilasters with Corinthian capitals rising the full four stories; 2nd-floor windows with molded surrounds, key stones; 1st floor has sandstone facing, elaborate arched entry surround. Alterations: new storefronts (Photograph 8). This building continues through the block and re-emerges at 854-862 Chapel Street.

240-255-01

121-127 Church Street

Contributing

Exchange Building, 1832-1833, Greek Revival. A 4-story, brick, commercial building; original molded cornice; windows have granite lintels and sills; frame drum of large dome (no longer extant) on roof. Alterations: later 2-over-2 sash; 1st-floor granite piers removed, Palladian window added on Chapel Street elevation. (Photograph 11)

240-255-02

129-135 Church Street

Contributing

Colonial Bank Building (Second National Bank), 1914, Georgian Revival. A 9-story, brick commercial and office block; granite-faced 1st and 2nd floors dominated by an arcade of three large arched openings; rusticated granite on 3rd and top floors; brick and pink granite pilasters from 4th through 8th floors; paired windows; carved spandrels; pronounced denticular cornice. Alterations: pedimented entrance removed. (Photograph 11)

COURT STREET

224-258-19

107 Court Street

Contributing

Ogden Security, 1865, Italianate. A 2 1/2-story, 2-bay, former carriagehouse; denticular cornice; rectangular attic lights; segmental-arched window on 2nd floor; 2 large segmental-arched carriage bays on 1st floor; brick walls. Alterations: carriage bays and 2nd-floor window fitted with multi-pane sash.

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Description (continued):

224-258-20

109-113 Court Street

Contributing

(Hotel Brunswick), 1865; Georgian Revival remodeling, 1916. A 4-story, 5-bay commercial building constructed of textured brick; parapet has stone panels enriched with garlands; mutulary cornice, frieze with festoons; flat-arched window openings with keystones on 3rd and 4th floors; round-arched openings with keystones and festooned panels above the windows, 2nd floor; scroll-pediment entry in stone, plate-glass storefront bays. (Photograph 12)

224-258-22

125-127 Court Street

Contributing

Colonial Court, c.1865, Italianate. A 3-story, brick commercial building; symmetrical facade; molded wooden cornice with brackets, paneled frieze with foliate details; window openings have stone lintels and sills. Alterations: new sash; new storefront.

240-256-07

128 Court Street

Contributing

Southern New England Telephone Co., 1916, Leoni Robinson; 1929 Neo-Classical facade designed by R.W. Foote. A 12-story, 3-bay commercial building; 2-story entry facade sheathed in limestone blocks; details include foliated scroll brackets, cornice with Classical moldings, frieze with garland wreaths above fasces molding; central recessed 2-story window bay, metal pilasters, heraldic spandrels. Alterations: aluminum sheathing on 3rd through 12th floors. (Photograph 13)

CROWN STREET

240-224-10

26-28 Crown Street

Contributing

c.1875, Italianate. A 3-story, brick commercial building with a bracketed cornice; segmental-arched window openings on 3rd floor, stone lintels; shallow-peaked stone lintels with foliate enrichments on 2nd floor. Alterations: ground-floor storefront. (Photograph 15)

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Description (continued):

240-224-09

30-36 Crown Street

Contributing

Howard-Arnold Inc., c.1910, Industrial. A 4-story, brick structure; continuous band of steel-frame windows on 2nd, 3rd, and 4th floors; I-beams above each level of windows; fluted end pilasters. Alterations: new storefront. (Photograph 15)

240-236-23

33 Crown Street

Contributing

Acme Office Furniture, c.1890, Italianate. A 4-story, 5-bay, brick building; wooden cornice features large brackets over 4th-floor pilasters and smaller brackets in between; window openings have brownstone sills and lintels. Alterations: new sash, recent storefront. (Photograph 16)

240-236-24

35 Crown Street

Contributing

c.1930, Neo-Gothic. A 3-story, brick commercial building; left half of facade is stuccoed and has a 3-part round-arched window opening with drip mold and foliate carving on the 2nd floor; 3 blunt pointed-arch window openings on 3rd floor; right half of facade has a segmental-arched window opening on the 2nd floor; windows on the 3rd floor are similar to those found on left half; polygonal piers, foliate capitals, string course on left half. Alterations: recent storefront and garage door on street level, recent aluminum sash. (Photograph 16)

240-236-25

47 Crown Street

Contributing

Fire Station #12, 1905, Georgian Revival. A 2-story, brick building; parapet has stone coping and name tablet; 4 segmental-arched windows centered on 2nd floor flanked by shallow projecting end bays with cartouche details; rusticated masonry and 2 large truck bays on 1st floor. (Photograph 16)

240-224-08

40-44 Crown Street

Contributing

S.Z. Field Co. Printers, 1910, Neo-Classical Revival. A 4-story, brick building; large cut-stone surround with foot scrolls encloses front bays, 2 giant pilasters divide facade into 3 bays; 3-part windows appear in center bay, paired windows in end bays; rounded cast-iron pediment above entry. Alterations: cornice removed, new storefront. (Photograph 14)

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Description (continued):

240-224-07  
50-58 Crown Street

Contributing

Kern's Sandwich Shop, c.1920, Commercial. A 3-story corner block building with 3 bays on both street facades; cast-iron storefront, fluted pilasters; egg-and-dart capitals; 3-part windows under wooden cornice on 2nd floor; plain 3-part windows on 3rd floor; soldier course appears under parapet with diamond, glazed-panel and battlement details. (Photographs 14 and 18)

240-236-26  
55 Crown Street

Noncontributing

Mrs. Murphy's Pub, c.1940, Commercial. A 2-story, yellow-brick commercial building; 3-bays wide, each bay features a 3-part window. This building shares the lot with 45-51 Orange Street. (Photograph 16)

240-2351-08  
95 Crown Street

Contributing

Marvin Display/Colonel Lip's, c.1940, Art Deco/Modernistic. Cast-stone exterior with three shallow steps outlining whole facade; plain parapet separated by narrow red-stucco course; single opening of recent windows on 2nd floor; single entry between recent stores on 1st floor.

240-223-06  
100-106 Crown Street

Contributing

New Haven Water Company, 1903, Leoni Robinson, Second Renaissance Revival. A 2 1/2-story, 6-bay, brick building; mutulary cornice with dentils and egg-and-dart molding; 5 rectangular attic lights; 4 windows with blind-arch window heads embellished by cartouches and key stones are centered on 2nd floor; end-bay windows under Classical-pediment window caps; 1st floor has a group of 4 windows in center bay, transoms, dentil molding; elaborate Classically detailed entries in end bays. Alterations: new doors. (Photograph 17)

240-223-05  
114 Crown Street

Contributing

c.1910, Commercial. A 3-story brick building with cast-stone trim; end bays have 3-part windows with transoms; single transomed window in center bay; paneled pilasters at corners; molded cornice; plain parapet. Alterations: recent brick storefront.

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Description (continued):

240-223-04

116-120 Crown Street

Contributing

(Hotel National), 1912, Georgian Revival. A 4-story, 3-bay, brick commercial building; modillioned cornice in wood; 3 groups of attic windows set between paired pilasters; tall, 3-arch arcade on 2nd and 3rd floors, corbelled brick archivolts, projecting bay windows in end bays; medallions between arches. Alterations: new storefronts.

ORANGE STREET

240-224-03

11 Orange Street

Contributing

Rundbaker Engraving Co., c.1910, a 2-story brick building with brownstone trim; central display window flanked by end entries, sheet-metal cornice on 1st floor; segmental-arched windows with stone sills on 2nd floor; pressed-metal cornice with Classical moldings. Alterations: new display window.

240-224-04

19 Orange Street

Contributing

Crown Building, c.1900, a 4-story, brick building with brownstone trim; raised-brick quoin-like details at corners; segmental-arched window openings on 2nd through 4th floors; simple parapet has stone coping. Alterations: storefronts. (Photograph 18)

240-224-05

21 Orange Street

Contributing

Norge Grill (Sheehan Building), c.1910, a 4-story, 2-bay brick building; double windows with pronounced surrounds and brownstone lintels on 2nd and 3rd floors; corbel table below cornice. Alterations: remodeled storefronts, c. 1955. (Photograph 18)

240-236-01

45-51 Orange Street

Contributing

Hallock's Surplus Outlet (Central Corner Block), c.1886, Italianate. A 4-story brick structure; heavy, bracketed cornice; windows under shallow-peaked caps on Crown Street facade; frame-constructed bay windows on Orange Street facade. Alterations: storefront with pebble-stone panels. (Photograph 19)

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Description (continued):

240-2351-07

52-62 Orange Street

Contributing

Chamberlain Building, c.1880, a 4 1/2-story building constructed of brick; small rectangular attic lights; windows with stone lintels and sills on 2nd-4th floors; molded-brick beltcourse with quatre-foil details between 2nd and 3rd floors. Alterations: storefront with cast-stone piers, Neo-Gothic gablets, c. 1930.

240-236-02

53-57 Orange Street

Contributing

INFO (Franklin Building), c.1870; 1927 Commercial-style facade by Brown and Von Beren. A 3-story, 4-bay, masonry building with a pressed-metal facade, including a foliated parapet, paneled fascia, large arched windows with foliate enrichments in corners on 3rd floor, large rectangular windows with transoms on 2nd floor, paneled spandrels. Alterations: Carrara-glass storefront, c.1950. (Photographs 5 and 19)

240-236-03

61-65 Orange Street

Contributing

Discount Furniture Mart (Evening Leader Building), c.1890, Romanesque. A 4-story, 7-bay, brick building; corbel table below a masonry parapet; arched window openings on 4th floor creating arcade effect; flat-arch window heads and stone sills on 2nd and 3rd floors. Alterations: c.1955 storefront. (Photograph 19)

240-236-03

67 Orange Street

Contributing

A. Grossman, c.1891, a 4-story, brick building with a 3-story, 1-bay addition to the left; corbelled cornice; brownstone lintels and sills on 3rd- and 4th-floor windows; Alterations: new storefronts; 2nd-floor windows replaced with wide openings. (Photograph 19)

240-2351-05

74-76 Orange Street

Contributing

(Loomis Temple of Music), c.1870, Italianate. A 4-story, brick building with stone quoins; bracketed cornice; shallow-peaked window caps on 4th floor; stone segmental-arched window caps on 2nd and 3rd floors, quartre-foil detailed wooden panels above center windows on 3rd floor. Alterations: recent storefront has cast-concrete panels which obscure some 2nd-floor details.

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Description (continued):

240-236-03  
75 Orange Street

Hallock's Furniture (Wooster, Ensign and Son Hardware Store), c.1876, Italianate. A 3-story, brick building with an elaborate cornice with large consoles and an enriched fascia; round-arched windows, stone sills, on 3rd floor; rectangular windows, stone lintels and sills on 2nd floor. Alterations: signband, storefront. (Photograph 19)

240-235-14  
84 Orange Street

Contributing

First Bank Consumer Division (New Haven Building and Loan Association), 1926, Brown and Von Beren, Neo-Gothic details. A 2-story commercial building; polygonal piers with finials at the top and foliated bases divide the facade into 4 bays; plate-glass bays with segmental-arched surrounds on 2nd floor. Alterations: recent 1st-story, segmental-arched windows.

240-236-04  
99-105 Orange Street

Contributing

(Central Building), c.1880; c.1900 Georgian Revival facade. A 3-story, 4-bay, brick building; bracketed and denticular cornice; three 2-story bay windows appear between 2nd and 3rd floors; paneled spandrels; single window in remaining bay has cut-stone lintels and sills. Alterations: new storefront.

240-255-11  
138 Orange Street

Contributing

(New Haven Bank Annex), 1925, Norton and Townsend, Georgian Revival. A 3-story, brick commercial building; balustrade, scrolled pediment and cartouche atop 2-story cantilevered bay window; quoin-like details at corners with ornamental cornice on consoles; rusticated stone on 1st floor. Constructed from the shell of an earlier 5-story structure.

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Description (continued):

240-256-02

141 Orange Street

Contributing

Palladium Building, 1855, Renaissance Revival, attrib. to Henry Austin. A 4-story, brick building with brownstone facade; quoins; projecting wooden cornice with consoles, dentils and paneled frieze; 5 bays on the facade with a two-bay extension to the right; central bay forms a shallow pavilion. Elaborate window treatments with keystones, richly carved consoles, paneled plasters, and heavy molded curved and triangular pediments; name tablet; ornate pedimented central entry. (Photograph 21)

240-256-05

157-161 Orange Street

Contributing

(Pitkin Building), c.1840; 1908 Beaux-Arts facade by Allen & Williams. A 3-story, brick building with cast-stone facade. Parapet with 3 curved Baroque projections; separate bracketed cornices above two 2-story bay windows with standing-seam copper roofs; enriched spandrels. The bays are demarcated by 3 elliptical attic windows with wreath-like surrounds, from which hang long straight garlands. Alterations: 1-story addition to right; recent porch and entries. (Photograph 20)

240-256-06

165-167 Orange Street

Contributing

c.1880, Italianate. A 4-story brick building; 5-bay facade expanded to 7 bays; sandstone lintels and sills; soldier courses; elaborate cornice with brackets and a frieze of medallions. Alterations: 3-part windows on 2nd floor; recent storefronts. (Photograph 20).

240-256-06

171-175 Orange Street

Contributing

(Lomas and Nettleton Co.), 1918, Georgian Revival. A 2-story brick building with limestone first story. Heavy first-floor entablature is carried around the shallow Doric portico sheltering the central entry. Large windows in end bays under molded round-arched caps; center pavilion with broken pediment above 2nd-floor window. Modillioned cornice. Three-story Court Street annex. (Photograph 20). This building shares the lot with 165-167 Orange Street.

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Description (continued):

224-258-01,02

187-191 Orange Street

Contributing

Kramers (The Temple, Turn Hall), 1844-1845. A 4-story, brick building. Pedimented parapet above molded cornice with corbeled brick base. Window bays are recessed between large piers; cast-stone storefront has Gothic-inspired tracery details and curvilinear window surrounds. Alterations: remodeled storefront, sash; additions to left. (Photograph 20)

STATE STREET

240-224-13

204-210 State Street

Contributing

F.D. Grave Building, c. 1898, Eclectic. A 4-story, brick cigar factory; denticular cornice; round-arched windows with key blocks on 4th floor; stone medallions appear between window arches and cornice; tall pilasters between 3rd and 4th-floor windows; sculptured flag-pole base; rusticated 2nd-floor walls; cast-iron storefront. (Photograph 22)

240-224-12

218 State Street

Contributing

New Haven Cash Register (Teitelman Building), c.1920, C.H. Abramovitz, Commercial. A 5-story, 5-bay, yellow-brick building with a shallow central pavilion; elaborate parapet with gabled ends and groups of three blind arches. Wide windows with stone sills and steel header plates. Alterations: recent sash. (Photograph 22)

240-236-21

248-250 State Street

Contributing

Blubartz Cafe, c.1900 Georgian Revival. A 2 1/2-story, 3-bay brick building; pronounced molded wooden cornice; windows have brownstone sills and splayed lintels. Alterations: recent sash, concrete veneer on storefronts. (Photograph 23)

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Description (continued):

240-236-20

254-256 State Street

Contributing

(George W. Bromley Building), c.1885, Victorian Eclectic. A 3-story brick structure; 2-story brick piers divide facade into 2 segmental-arched bays with 3-part wooden windows on each floor, engaged columns, sunburst-like spandrels; projecting molded cornice above band of egg-and-dart molding, ornate terra-cotta blocks, corbel table. Alterations: 1st-floor storefronts. (Photograph 23)

240-236-19

262 State Street

Contributing

Sal-Ann-Kathy (William T. Bradley Building), c.1875, Italianate. A 4-story, brick building with a 3-bay facade; ornate pressed-metal cornice with a festooned frieze, dentils, and modillions; windows have flat lintels and sills of brownstone. Alterations: new wood and glass storefront; sash. (Photograph 23)

240-236-18

266-268 State Street

Contributing

K of C Russell Club (Lucy H. Boardman Building), c.1890, Georgian Revival. A 3-story, brick building; lattice-panel parapet, terra-cotta tiles, dentils; 3 pairs of small round-arched windows on 3rd floor; 4 segmental-arched windows on the 2nd floor; stone sills. Alterations: recent sash on 2nd floor; new storefront. (Photograph 23)

240-236-17

294 State Street

Contributing

Costume Bazaar (Franklin S. Bradley Building), c. 1865, Italianate. A 4 1/2-story, 3-bay, brick building with deteriorated brownstone facade; heavy projecting cornice with brackets; molded segmental-arched hoods on 3rd and 4th floors; molded straight hoods on 2nd floor; cast-iron storefront with mutulary cornice, paneled Corinthian pilasters, acanthus-detailed corner bracket and a center entry. (Photograph 24)

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Description (continued):

224-258-18  
418 State Street

Contributing

Court Restaurant (James E. English Building), c.1865, Italianate. A 3 1/2-story, 9-bay, brick commercial block; heavy cornice with sawtooth course, modillions, dentils, sawtooth course and frieze of panels and medallions. Windows have granite sills and lintels (shallow-peaked on 3rd floor) on consoles; stone stringcourse on 4th floor; remains of cast-iron storefront with paneled pilasters and foliate capitals on Court Street elevation. Alterations: Carrara-glass storefronts; sash. (Photograph 12)

## 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 checked="" type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> other (specify) local history
		<input type="checkbox"/> invention		

Criteria A,C

**Specific dates** See Inventory, Item 7 **Builder/Architect** See Inventory, Item 7

### Statement of Significance (in one paragraph)

The Ninth Square Historic District is significant because of the outstanding architectural quality of its 19th and early 20th-century commercial buildings (Criterion C). Because of their age, size, prominent location, or exceptionally stylish design, some of the buildings in the district have become local landmarks. Among them are the Bassett Hardware building (Photographs 2 and 3), the earliest (c.1821) commercial building in the downtown; the Street and Exchange buildings (Photographs 2 and 11), rare commercial blocks from the Greek Revival period; the Palladium Building (Photograph 21), an elaborate Renaissance design from 1855 attributed to major American architect Henry Austin; the New Haven Water Company headquarters (Photograph 17), whose richly detailed facade (1903) by the leading New Haven architect of the period, Leoni Robinson, represents a later revival of Renaissance architecture; and the Southern New England Telephone building, a twelve-story tower that was the tallest building in the city when erected in 1916 and is still the tallest in the district. In addition to having individually distinguished buildings, the district also has significance because of the high overall concentration of streetscapes of richly detailed, well-preserved structures which appear with few interruptions. These intact rows of rhythmic facades in a broad range of styles, increasingly rare in Connecticut, retain the visual qualities and spatial arrangements that are characteristic of older downtown commercial areas. The district is also significant because most of its buildings are representative examples of one or another of the major architectural styles from the 1820s through the 1940s. Taken together, the buildings of the district document the changing aesthetic ideas with which both local and nationally known architects contributed to the appearance of downtown New Haven. The district's significance goes beyond its architectural qualities, however, because the buildings illustrate the pattern and character of development in the commercial core of New Haven (Criterion A). New Haven's early commercial growth, the impact of the canal and the railroads, the diversity of mercantile activity and the city's statewide importance as a financial center are but a few chapters of local history which are closely reflected in the district's buildings. The name of the area itself, Ninth Square, recalls its origin as part of New Haven's 17th-century town plan.

### Architectural Significance

The district is unusual in that it retains three commercial buildings from the 1820s and 1830s; except for Norwich, buildings of this age have virtually disappeared from Connecticut's downtowns.<sup>1</sup> The district's examples are

<sup>1</sup>Based on surveys of historic resources for Hartford, Middletown, Waterbury, and Norwich, Connecticut, on deposit with the Connecticut Historical Commission.

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Significance (continued):

especially significant not only for their age but also because they show the evolution of specialized commercial structures. The oldest of these is the Bassett Building (Photograph 2) on Chapel Street, erected c.1821. In its resemblance to a Federal urban row house, with narrow facade, brick walls, rectangular openings, molded cornice and pitched roof, the Bassett Building suggests the early approach to commercial architecture that drew from residential formats. Indeed, the building's upper floors were used as a residence and the commercial function was originally confined to the first floor. Of further importance is the painted wooden sign which surmounts the cornice (Photograph 3). The sign probably dates from Bassett's acquisition of the building in the mid-1840s, when he opened a hardware store on the ground level. Such antebellum commercial advertising has all but disappeared from the cities of Connecticut.

The Exchange Building (Photograph 11) at the corner of Chapel and Church Streets and the Street Building (Photograph 2) at the corner of Chapel and State Streets, illustrate the advent of 19th-century commercial architecture. They serve only the needs of business and have no resemblance to or provision for residential use. Both were built as speculative commercial ventures rather than homes for specific businesses. The Exchange originally had an open ground floor to accommodate temporary stalls for various produce and goods, and its upper floors housed a variety of businesses and professional offices. It is labeled Greek Revival because of the pilaster-and-entablature entrance treatments, because of the simple, Classically inspired, molded cornice, and because of its date (1832-33), but it represents a largely functional approach to building, rather than an aesthetic one. Facing west toward the Green, the Exchange anchors the west end of the concentrated commercial development along Chapel Street, while the very similar Street Building (1833) anchors the eastern end. These buildings from the 1830s occupy large corner blocks which they fill up by multiplying a basic module to extend for however many bays would fit. With their repetitious elevations, brick construction, and four-story height, they establish the precedence for all succeeding commercial architecture.

Throughout the district are well-preserved and representative examples of the Italianate style, which in the mid-19th century afforded the opportunity for more expressive detail than the more restrained Greek Revival style. Symmetry was still maintained on the exterior, but cornices began to feature brackets and other embellishments, creating an elaborate crown for each building. Other characteristic features include round and segmental-arched window openings and projecting window caps, accents which added variety and depth to the overall appearance of the buildings. There are many variations of the Italianate style in the district, including the Wooster Ensign and Son Hardware Store

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Significance (continued):

at 75 Orange Street (c.1876; Photograph 19), with its minutely detailed cornice; the Loomis Temple of Music (c.1870; 74-76 Orange Street), with peaked and arched window caps; and the Franklin S. Bradley Building at 294 State Street (c.1865; Photograph 24), a brownstone building with a lavish cast-iron storefront. Less ornate examples of the style, among them the Cutler Building at the corner of Church and Chapel Streets (1860; Photograph 8), are also representative Italianate structures and are important links in maintaining the overall scale and continuity of the streetscapes. The Renaissance Revival style was closely related to the Italianate, although decidedly richer in texture and ornament. With quoins at its edges, ornate and varied window ornament, leaf carvings, and deep bracketed cornice, the 1855 Palladium Building (Photograph 21) on Orange Street, perhaps the finest piece of architecture in the district, exemplifies this style.

The district has one good example of the Richardsonian Romanesque style, the Security Insurance Co. on Crown Street, presently the Galaxy Arcade (Photograph 1). It makes a bold visual statement with its characteristic weighty massing, rough-faced ashlar masonry walls, arcaded round-arched windows, and medieval-like clusters of engaged columns. Like many buildings in the district, its notable features are visible in the upper stories but not on the ground level, where modern storefronts have obscured the original appearance. Richardsonian Romanesque buildings are relatively uncommon in commercial areas, perhaps because the style was not easily adapted to the facade-oriented, repetitious requirements of commercial architecture.

Another 19th-century style which was not commonly used in commercial areas but is present in the district is the Queen Anne. The Young Men's Institute on Chapel Street and its neighboring annex (Photograph 25) present highly picturesque designs that clearly differ in inspiration from the other vintage buildings that comprise an intact commercial row on the north side of Chapel Street. The Institute and its annex have polychromatic facades created by combinations of diverse materials, including cut stone, molded brick, wood, and pressed-metal. Along with the Eastlake-inspired incised designs on the window heads, the surface variety in the Institute relates the building to the eclectic, picturesque Queen Anne house designs so popular in the period.

Of equal importance to the district's 19th-century buildings are the early 20th-century structures that exemplify the Neo-Classical, Georgian, and Renaissance Revival styles of the period. The key qualities of order and restraint are clearly evident in the 1907 Connecticut Savings Bank (Photograph 9), designed by Edgerton Swarthwout of New York. The colossal Ionic colonnades and the limiting of textural effects to the fluting of the columns and a few moldings create the effect of monumentality and overall simplicity which was at

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Significance (continued):

the heart of the Neo-Classical movement.

A prime example of the Georgian Revival is the Hotel Brunswick (Photograph 12) on Court Street, a mid-19th-century building which received a facelift in 1916. Its blind arches adorned with festoons, rusticated quoins, and the use of alternating panels of brick and molded concrete in the parapet to suggest a balustrade all typify the imitation of formal colonial architecture which was popular in the period. Further examples of the Georgian Revival are seen in the 1918 New Haven Bank on Chapel Street and its 1925 annex on Orange Street.

The district has several representative Second Renaissance Revival buildings that are imaginative and boldly detailed, utilizing formality and historical precedent while eschewing the restraint of the other revival modes. Notable in this regard is Leoni Robinson's New Haven Water Co. Headquarters (Photograph 17), built in 1903. It exhibits substantial and exuberant variety in its entry and window treatments, its use of brick and stone, and its strong cornice. The Washington Building (1900; Photograph 7) on Church Street is another example of the Second Renaissance Revival, one that is striking in its use of carved spandrels and surrounds for its two-story-high window panels, and of panels with cartouches in the frieze.

The influence of the Ecole des Beaux Arts is evident in a few of the district's remodeled buildings. In 1909 the c.1875 Simons Building (Photograph 10), on Church Street, was given a new appearance which typifies the Beaux-Arts concern for drama and highly sculptural ornament: the orbs, cartouches, and garlands are good examples of this aesthetic. The Pitkin Building (Photograph 20) on Orange Street is yet another example of a 19th-century building, in this case c.1840, with an applied Beaux Arts facade (1908).

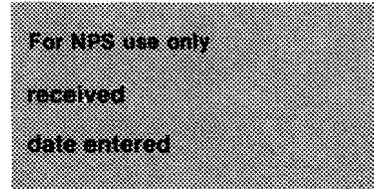
The district also includes buildings of relatively more plain conception which nonetheless are valuable because they show how motifs from their more formal contemporaries influenced workaday structures. S.Z. Field Printing Co. (Photograph 14) on Crown Street, for instance, is a brick building erected in 1910 to house a light-industrial concern, but which is dressed up by Ionic pilasters derived from Neo-Classicism. Fire Station Number 12 (Photograph 16), also on Crown Street, features a rusticated first story, pilastered second story, and projecting escutcheon at the parapet, all of which reveal a Beaux Arts influence in this obviously utilitarian design.

Starting about 1900 commercial architecture began evolving a look not dependent on style but rather based on plain functional exteriors applied over steel-cage or partly steel-framed construction. Called the Commercial Style when applied to tall buildings in Chicago, the same trend influenced more modest designs in

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smaller cities such as New Haven, and the district has several buildings which illustrate this important development. Their chief characteristic is the wide, often three-part, windows made possible by the structural capabilities of steel construction. Such buildings often exhibit some stylistic reference, but it is secondary to the effect produced by the wide windows and the flatness of the facade. On the south side of Chapel Street, near its junction with Church Street, stands a collection of buildings with this influence: F.W. Woolworth's (now American Discount), Concord 9, and S.S. Kresge (Photograph 6), the latter bearing some sign of Colonial Revival styling. The Franklin Building on Orange Street possesses the window walls characteristic of Commercial Style architecture, but between the openings appears Classically inspired ornament. The New Haven Building and Loan Association on Orange Street combines Commercial structure with revived Gothic Revival ornament.

The last group of buildings which make this district an important architectural resource are those with Modernistic or Art Deco influence. In its effort to look "futuristic," Art Deco design embraced an overall flat profile with stylized ornament in low relief, often in geometric and abstract motifs. The c.1940 Artistic Beauty Salon (Photograph 4) on Chapel Street is the district's best exterior in this style. The smooth masonry facade and stepped-edge recess repeating the second-floor window shape are typical of the Art-Deco aesthetic. Other examples with characteristic Art-Deco features include Colonel Lip's Bar on Crown Street and Loft's Candies (1945; Photograph 4), whose blue Carrara glass facade and orange neon-sign typify the commercial architecture of the period.

Aside from the individual merits of the many exceptional buildings in downtown New Haven, a major portion of the architectural importance and strength of the district lies in the fact that most of these buildings exist as part of intact and impressive rows of 19th- and 20th-century commercial buildings. There are gaps and modern intrusions in the streetscapes, but they do not disrupt the overall harmony and intimacy of the district. Taken collectively, the architecture in the commercial hub is important because it preserves the distinctive scale and spatial characteristics of urban centers: long rows of connected buildings, set close to the street, appealingly varied in style and detail but always with modular and rhythmic facades and strong architectural definition.

Significant Architects

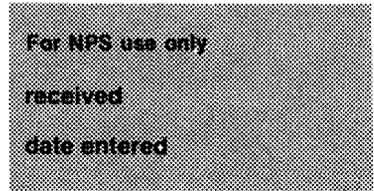
New Haven's own architects contributed many of the designs that make this district so distinctive and impressive. Chief among them was Leoni W. Robinson, who not only pursued a long and successful practice in New Haven but

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played an important role state-wide in the institutionalization of his profession: he was a charter member of the Connecticut Chapter, American Institute of Architects and a founder of the influential Architectural Club of New Haven. Far from being bound to a particular mode of building, Robinson designed such various structures as the Second Renaissance Revival New Haven Water Co., the Queen Anne Young Men's Institute and the Commercial Style Wolcott Building. His work in New Haven also included industrial buildings for Winchester Arms and Quinnipiac Brewery in Fair Haven as well as the Welch Training School and Evergreen Cemetery. Robinson's career, however, is perhaps most closely identified with the commercial area under present consideration; besides the sheer volume of his work that is present in the district, he kept his office in the Young Men's Institute Building. Robinson forms a link between 20th-century architecture and the origins of the profession in the early 19th century. His mentor was New Haven's most prominent architect of the prior generation, Henry Austin, who may have designed the magnificent Palladium Building, a structure which resembles the ornate Italianate brownstone buildings which are among the few firm Austin attributions. Toward the end of his career Robinson worked on the Southern New England Telephone Co. headquarters on Court Street (Photograph 13), whose original appearance was quite plain. Interestingly, the Beaux Arts facade that currently appears on the street level of the building was the commission of R.W. Foote, who succeeded Robinson as New Haven's most influential practitioner of building art.

In the 20th century, New Haven's economic elite hired Cass Gilbert and Frederick Law Olmsted, Jr., men of national renown, to devise a master plan for the beautification of the city. Other than Swarthwout's Connecticut Saving Bank, the plan went largely unfulfilled, with the bulk of architectural activity limited to facade remodelings. Without the renovation work many of the city's early 20th-century architects would be unrepresented in the district. The firm of Brown and Von Beren was one of the most active, bringing a variety of imaginative facades to the downtown, including the Commercial/Gothic New Haven Building and Loan Association and the Classical Revival Johnson Building. The firm of Norton and Townsend contributed the Colonial Revival facade of the New Haven Bank Annex, and R.W. Foote reworked the Telephone Co. headquarters and the Street Building with new marble facades. These buildings are important because they illustrate the ideas and capabilities of the local architects who had a large impact on the way New Haven looks today.

Historical Development

The Ninth Square Historic District can be viewed as an imprint, with many

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overlays, of the mercantile development of New Haven from its earliest European settlement through to the present day. In 1637 the first inhabitants of the town selected as the center of their settlement a site some distance to the northwest of the natural harbor at the mouth of the Quinnipiac and Mill Rivers. In what has been called "the most radical urban innovation introduced by the first generation of Connecticut settlers,"<sup>2</sup> the New Haven people laid out a pattern of nine large squares divided by streets, with the squares further divided into a dozen or fewer houselots. The original grid still forms the basic street system of New Haven's downtown, supplemented by Revolutionary-era cross streets. Most of this district is encompassed by what originally was the ninth square of the grid. The civic and ecclesiastical buildings of the town's public life were concentrated in and around the central square, New Haven's Green. The other squares, including the ninth, accomodated the dwellings and their associated barns, kitchen gardens, and the small businesses, such as shoemakers and taverns, that served the primarily agricultural economy.

Of the original components in the town plan, the ninth square was located closest to the harbor and to Long Wharf, which was near the foot of State Street. As a consequence, it experienced the greatest concentration of mercantile businesses. New Haven's fine harbor and a group of enterprising men enabled the town to assume a prominent position in the limited trade of the colonial era, mostly involved with the import of goods such as tin-plated sheet iron and molasses. At the end of the French and Indian War the commodities trade of Connecticut, and especially of New Haven, expanded sharply. Not only did imports increase in both volume and variety, but Connecticut's forest and agricultural output --timber, pitch, corn and livestock-- was sent to southern ports and the West Indies. Many of the state's first manufactured products also traveled through New Haven: distilled spirits, tinware, buttons, combs, paper, books and cloth, and some of these articles were made in New Haven itself.

Ninth Square's commercial character was furthered in the 1820s when James Hillhouse, Simeon Baldwin and other leading merchants of the city succeeded in obtaining from the Connecticut General Assembly a charter for the New Haven and Northampton Canal Company. This company built what became known as the Farmington Canal, which followed an inland route north from Long Wharf to the Connecticut River in Northampton, Massachusetts. The canal opened in 1828 as far as Plainville, and the full line was operational several years later. With this project New Haven merchants controlled a share of the shipment of timber

<sup>2</sup>Anthony N.B. Garvan, Architecture and Town Planning in Colonial Connecticut (New Haven, 1951), 49.

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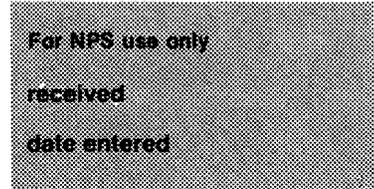
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and produce from northern New England, of manufactured goods such as clocks from the emerging industries of inland Connecticut, and the import of every sort of goods into western New England. The canal ran along the southeastern edge of the district along the present railroad right-of-way. Although it never lived up to the full expectations of its promoters, the canal added to the commercial opportunities of New Haven merchants, particularly those with property close to waterway. The area of the Ninth Square experienced the proliferation of shipping company offices, warehouses, teamster operations, commodities brokerages and commission merchants. Concomitant commercial growth included banks to finance manufactures and trade, which ran almost entirely on short-term credit, and special-risk insurance companies to protect against losses in shipping. Finally, the massive traffic in goods of every description provided opportunity for numerous retail businesses serving the city's growing population, which more than doubled between 1800 and 1830 (5,157-10,678). Just west of the canal, along State Street and on the cross streets to its west, appeared numerous dealers in produce and groceries, dry goods and clothing, hardware, tools and household furnishings. Several buildings in the district remain from these boom years: the Exchange and the Street Buildings, and Bassett's retail hardware store on Chapel Street. The southeastern portion of downtown began to lose its residential character as commercial construction filled vacant land, converted residences into stores and offices, and even demolished houses to make way for further growth. The Pitkin Building on Orange Street originally consisted of two neighboring dwellings that were later joined into a single commercial building, eventually renovated with the present Beaux Arts facade.

New Haven participated fully in the industrialization that transformed Connecticut in the second half of the 19th century. The city was home to a large number of carriage makers, large hardware concerns such as Sargent, arms factories, machinery producers, garment shops and many other types of industry. While New Haven's larger industrial concerns built their factories outside of downtown, where there was more open space, light manufacturers located in the urban core, such as a branch of the Cowles carriage-hardware firm (c.1840-1890 on the site of 61-65 Orange Street), Graves Cigar factory (1898) on State Street, and S.Z. Field Printing Company (1910, Crown Street). Both industrial and commercial growth were encouraged by better transportation. The canal was abandoned and its route converted to a railroad in the 1840s, joining the rail lines connecting New Haven with both Hartford and New York. The city became a crucial junction for transportation, dominating the access for New England into the nation's economic center in New York. Residential development for the most part took place to the north, east and west of downtown.

The area encompassed by this district was the center of intensive commercial

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development in the late 19th century. With more and larger buildings occupying every available lot, the streets of the Ninth Square became lined with continuous rows of commercial blocks. The harbor and railroad facilities were close by to the south, and the city's important public buildings and Yale College surrounded the Green at the northern edge of this area, so the Ninth Square was close to everything which made for commercial growth: central location, high volume of traffic, and transportation. Such growth was not exclusively confined to the Ninth Square, although the Green and the railroad cut did act to focus activity between Church and State Streets. New Haven's central business district also extended to the northwest up Chapel and Crown Streets and to the northeast along State and Orange Streets, forming a continuous commercial core with buildings like those in the district. Today, however, New Haven's other historic commercial areas are no longer contiguous with the district.

The businesses that occupied the district's buildings indicate the tremendous diversity and strength of this regional commercial center. The city's base in commodities trade and shipping was represented by such firms as McIntyre, McGuire and Company, which occupied offices in the English Building; the steamship agent Herman Bussman (c.1891; 67 Orange Street), Franklin Bradley's paper and hardware warehouse (c.1865; 294 State Street), and the Smedley Company's baggage express and trucking business (c.1890; 266 State Street). The area's importance as a financial center is evident in the district's half-dozen banks, some still in business at their original locations: New Haven Building and Loan Association (1926; 84 Orange Street), Franklin Thrift and Loan Company (1927; 53-57 Orange Street), Connecticut Savings Bank (1907; 45 Church Street), Second National (1914; 129-135 Church Street), New Haven Bank (1918; 809-811 Chapel Street), and National Savings (established in 1867 at 866-870 Chapel Street). Connecticut's largest non-bank mortgage lender, Lomas and Nettleton Company, built its headquarters in 1918 at the corner of Orange and Court Streets. Commercial insurance carriers such as Security Insurance Company and the Gardner Morse Company also operated in the district.

The substantial retail component of the area had its beginnings in the individual proprietorships dealing in a specific type of goods: Bassett's hardware store, C.H. Guinan's wallpaper store (in the Central Building, 99-105 Orange Street) and Chamberlain's furniture and bedding store (52-62 Orange Street). In the early 20th century, however, as the nation's retail sector changed its focus toward larger venues offering a complete range of goods, national chains established their low-priced department stores in downtown New Haven: Grant's, Woolworth's and Kresge's are all represented in the district.

Further important components of the downtown economic base were the

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professional offices, social and entertainment facilities, and services such as hotels and restaurants. Many of the district's commercial structures held offices in the upper floors, such as the aforementioned shipping agents and wholesale brokers. Among the most notable professional offices were those of attorney Henry F. English, in the English Building on State Street, built by his father; Robinson's architectural firm in the Young Men's Institute; and Henry Austin's architectural offices, which were located in the Street Building after 1835. Merchants, professionals, and other middle-class men were active participants in the voluntary associations which were part of the social life of 19th-century cities, so commercial areas like the district included facilities for social clubs. The Young Men's Institute was an outgrowth of the Young Apprentices Association that was founded in 1826 to foster communication skills as well as conservative politics among the city's young tradesmen. The Institute also sponsored a private library, which is still in use. Another social club, the Alpha Delta Sigma Club, was located in the Chamberlain Building, and the present-day Kramer's Store occupies the former Masonic Temple at the corner of Orange and Church Streets. Most of New Haven's public entertainment facilities were located to the west of this primarily commercial area, but at least one theater was located in the district: it was a late 19th-century addition to the rear of the annex to the Young Men's Institute. The Globe Theater and Shepak Amusement Company occupied this space in the early 20th century. The Loomis Temple of Music (Orange Street) offered instruments and sheet music for sale, as well as providing musical training and holding public entertainments in the upper-floor theater. The district includes two former hotels, the Brunswick on Court Street and the National on Crown Street, as well as numerous historic and current restaurants. At least three newspapers had offices in this district: the New Haven Morning Palladium, which gave its name to the outstanding Renaissance Revival structure on Orange Street; the Evening Leader, which replaced the Cowles hardware works in its Chapel Street building; and the German-language New Haven Anzeiger, printed by the shipping agent Herman Bussman.

All of these activities contributed to the intricate mosaic of urban life in downtown New Haven. The area maintained its central commercial role even as the economy took new directions in the early 20th century. The change in retail stores has already been noted, but less apparent in the physical character of the district is the ongoing turnover in professional and commercial tenants. One new type of use that appeared in the early 20th century was utility company headquarters, starting with the New Haven Water Company building in 1903. And the new headquarters for Southern New England Telephone Company, erected in 1916, was the tallest building in the district.

After World War II, suburbanization began to sap the dynamism of the downtown

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core, a trend that has continued to the present day as outlying malls have drawn retail trade to the city's fringes. During the redevelopment campaign of the mid-1960s the Chapel Square Mall was erected across Church Street from the western boundary of the district. Ironically, this exercise in mid-20th-century large-scale construction has encountered problems of its own, and has recently come under study for expansion and revitalization. At the same time, attention is being directed toward rehabilitating the city's fine stock of commercial buildings from the 1820s to the 1940s.



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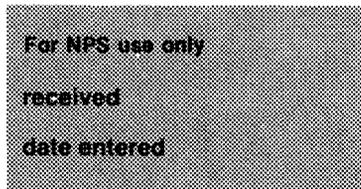
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Geographic Data (continued):

Verbal Boundary Description

Commencing at the northeast corner of property 240/236/15 (Map/Block/Lot numbers), which is at the southwest corner of the intersection of State and Chapel Streets, the boundary proceeds south along the west edge of State Street, straight across the intersection of Crown Street, and continuing until it meets the southeast corner of 240/224/13; then turns west along the south lines of 240/224/13, 240/224/10, and 240/224/04 until it meets the east line of 240/224/03; it then turns south along the east line of 240/224/03 and goes around the southeast corner of 240/224/03 and heads west along the south line of that property until it meets the east edge of Orange Street; at this point the boundary goes north along the east edge of Orange Street until it meets the south edge of Crown Street; it then turns west and continues along the south edge of Crown Street and turns south at the northeast corner of 240/223/06 and follows the east line of 240/223/06 until meeting the southeast corner of that lot, and then turns west along the south line of 240/223/06 until meeting the east line of 240/223/05; the boundary then turns south along the east line of 240/223/05 to the southeast corner of said lot and then turns west along the south line of 240/223/05 to the southwest corner of that lot, then turns north along the west line of that lot until it meets the south line of 240/223/04; the line then turns west to follow the south line of 240/223/4 until it meets the west line of 240/223/3; it then turns south along the east lines of 240/223/3 and 240/223/2, to the southeast corner of 240/223/2, from where the line runs west along the south line of 240/223/2 until it meets the east edge of Church Street. It then turns north and runs along the east edge of Church Street, across the intersections of Crown Street, Center Street, and Chapel Street, until it meets the northwest corner of 240/255/02 and then turns east to follow the north line of 240/255/02 and continues across the north lines of 240/255/18, 240/255/17, 240/255/16, 240/255/15, 240/255/14, 240/255/13; at the northeast corner of 240/255/13 the boundary turns south and continues part way down the east line of 240/255/13 until it meets the northwest corner of 240/255/11; it then turns east along the north line of 240/255/11 to Orange Street, and continues straight across Orange Street to the east edge of Orange Street and then turns north to run along the east edge of that street, across the intersection of Court Street; the boundary then turns east at the northwest corner of 224/258/02 and continues along the north line of that lot to its northeast corner, from where it runs south along the east edge of that lot to the north edge of 224/258/22 and east along the north line of 224/258/22 to the west line of 224/258/21; the boundary then turns north to follow the west line of 224/258/21 and turns east at the northwest corner of that lot; it then follows the north lines of 224/258/21, 224/258/20, 224/258/19, and 224/258/18 easterly until it reaches the west edge of State Street; at this point the

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boundary turns south along the west edge of State Street to the corner of Court Street, where it turns west to follow the north line of Court Street until it reaches a point opposite the east line of 240/256/07, where it turns south to follow that east line; it turns west to follow the south line of 240/256/07 until meeting the east line of 240/256/05; the boundary then turns south and goes along the east line of 240/256/05, crosses the right-of-way that used to be known as Pitkin Street and continues southerly along the east line of 240/256/03 until it meets the southeast corner of 240/256/03; it then turns west to follow the south line of 240/256/03 until it meets the northeast corner of 240/256/02; at the northeast corner of 240/256/02 the boundary continues south along the east line of 240/256/02 until it reaches the southeast corner of that lot; the boundary then turns west to follow the south line of 240/256/02 until it meets the northeast corner of 240/256/32; then turns south and goes along the east line of 240/256/32 and continues straight across Chapel Street to the south edge of Chapel Street; it then turns east to run along the south edge of Chapel Street until it meets the northeast corner of 240/236/15 at the southwest corner of the intersection of State Street and Chapel Street, which is the point of beginning.

Verbal Boundary Justification

The delineation of the boundary was based on two criteria: the strong visual breaks that set the district off from modern construction and open space, and the thematic unity possessed by the District as primarily a collection of buildings erected for commercial enterprise.

The first criterion had more frequent application, serving as the basis for much of the eastern, western and southern limits. State Street, to the east, is a very broad avenue, with no buildings on its east side but rather the below-grade railroad line. Modern structures on the west side of State Street, just south of Court Street, were also excluded because of their lack of visual continuity with the other commercial buildings. South of the district stands the recently built New Haven Coliseum, providing an emphatic break with the historic commercial area. The southern boundary does not extend quite as far as the Coliseum, however, instead running through the middle of the blocks north of George Street in order to exclude vacant lots, parking lots, a bus station, a gas station, an auto repair business and several other small, recent buildings. The eastern boundary is Church Street, across which stands the Chapel Square Mall, a monolithic structure from the mid-1960s. At the northwest corner of the district, the boundary runs from Church Street so as to omit the Post Office, which does not fit commercial theme. Approaching Orange Street the boundary cuts around the modern structure that spans Court Street, and then turns north along Orange Street. The line runs eastward from Orange Street, through the block north of Court Street, determined by contributing buildings to the south and vacant lots to the north.

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National Park Service**

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

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received  
date entered

Continuation sheet

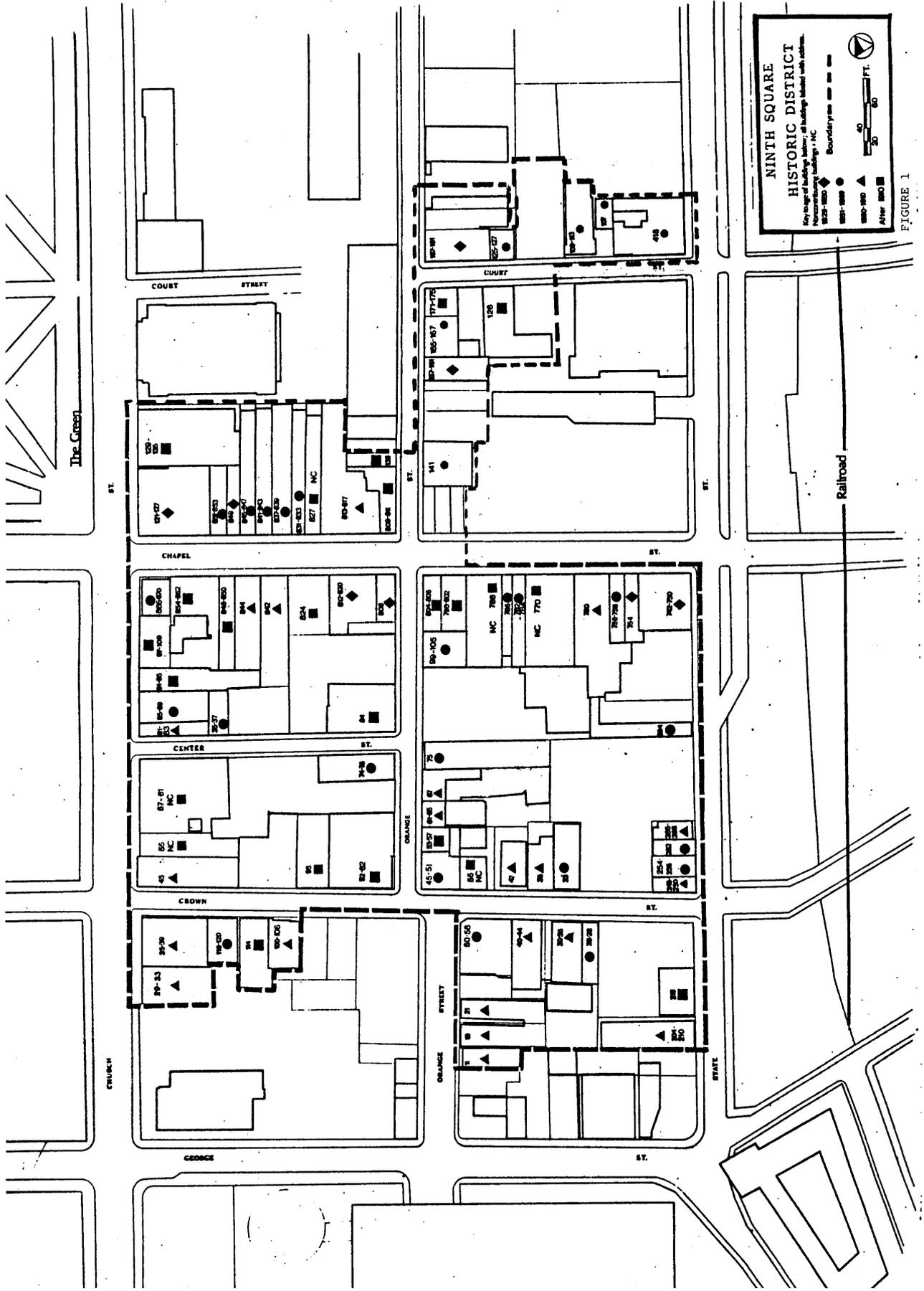
NINTH SQUARE HISTORIC DISTRICT

New Haven, CT

Item number 10

Page 4

The district has strong thematic cohesion because virtually every building served a broad definition of commercial use, including stores, offices, warehouses and some light industrial concerns that also had a retail component. There are two corporate headquarters, Southern New England Telephone and New Haven Water Company, both of which merit inclusion on thematic grounds because the growth of such utility companies is inseparable from more general commercial growth, and on visual grounds because they relate so closely to the rest of the district's architecture. Only one building, Fire Station Number 12, did not have any commercial function, but its architectural qualities support its inclusion, as does its place in a row of other contributing structures.



**NINTH SQUARE  
HISTORIC DISTRICT**

Key to symbols of buildings below: all buildings labeled with address.  
 Non-contributing buildings - NC  
 Existing buildings - ●  
 Boundaries - ———

After 1940

0 20 40 60 FT.

▲

●

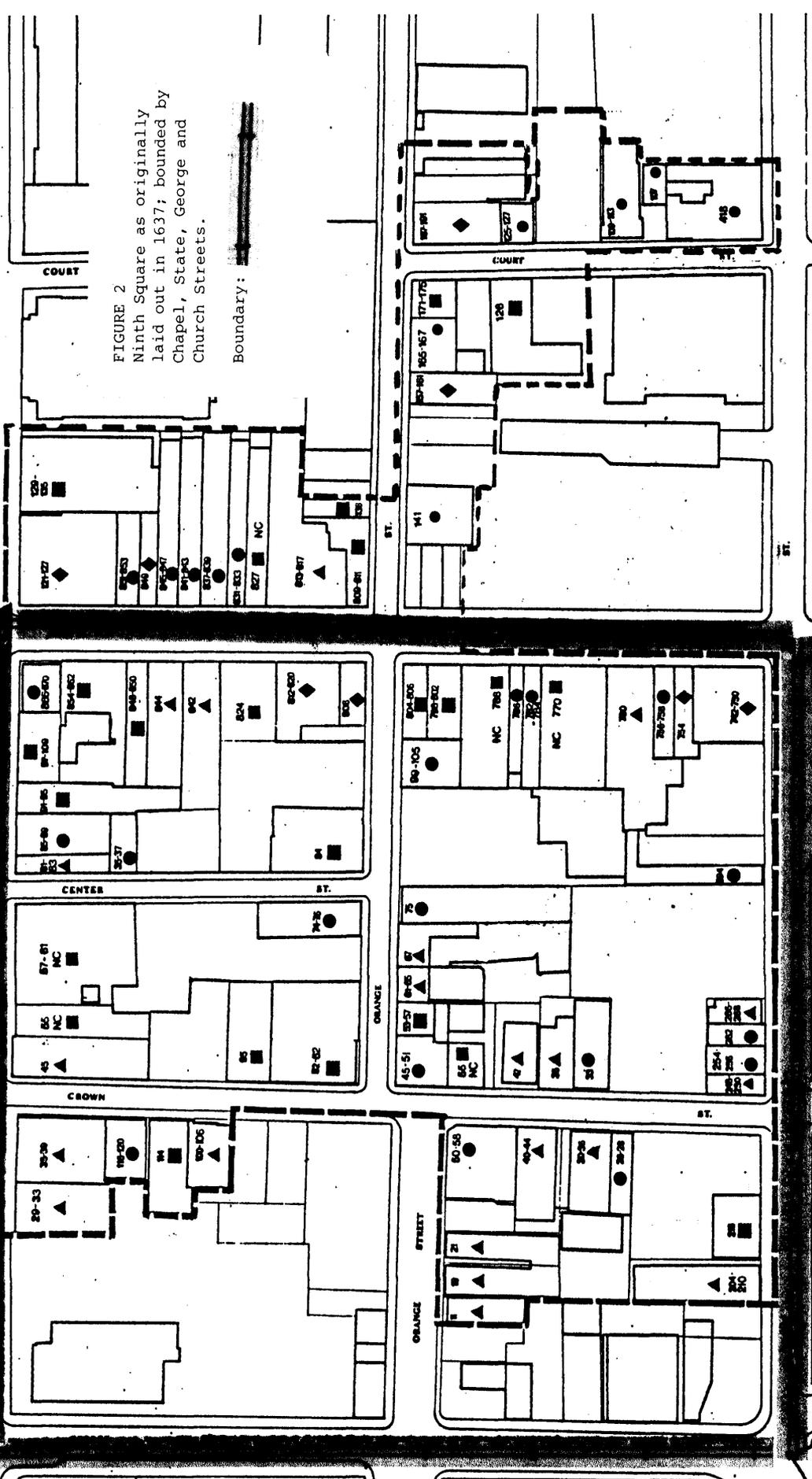
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FIGURE 1

FIGURE 2  
 Ninth Square as originally  
 laid out in 1637; bounded by  
 Chapel, State, George and  
 Church Streets.

Boundary:



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

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Ninth Square Historic District

New Haven County, CONNECTICUT

ADDITIONAL DOCUMENTATION APPROVAL

for Keeper Beth F. Savage  
3/29/89

Re: 93-97 Crown Street (also known  
as 95 Crown Street)  
see comments on Evaluation/Return Sheet

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Ninth Square Historic District

MULTIPLE NAME:

STATE & COUNTY: CONNECTICUT, New Haven

DATE RECEIVED: 2/15/89 DATE OF PENDING LIST: 2/28/89  
DATE OF 16TH DAY: 3/16/89 DATE OF 45TH DAY: 4/01/89  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 84001135

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 3/29/89 DATE

ABSTRACT/SUMMARY COMMENTS:

In light of this additional documentation, the property located at 93-97 Crown Street (also known as 95 Crown) is classified as not contributing to the significance of the Ninth Square Historic District. In 1952 the building height was reduced from 4 to 2 stories and the cast stone facade was applied, drastically diminishing the historic integrity of the building. These alterations occurred less than 50 years ago outside the period of significance attributed to the district. No case can presently be made for the exceptional historical or architectural significance of the changes on their own merit or for the district as a whole through the 1950s.

RECOM./CRITERIA Accept  
REVIEWER BR Savage  
DISCIPLINE Architectural History  
DATE 3/29/89

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

United States Department of the Interior  
National Park Service

FEB 10 1988

## National Register of Historic Places Continuation Sheet

Section number 7 Page 20

NINTH SQUARE HISTORIC DISTRICT  
New Haven, Connecticut

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The following entry supercedes the entry for the same property listed in Section 7, page 12 of the original National Register of Historic Places Inventory - Nomination Form. This change is based on additional historical research outlined in Section 7, pages 21 and 22.

240-2351-08 - Noncontributing  
93-97 Crown Street (also known as 95 Crown Street)

Great American Salvage Company, c.1890, Commercial. Brick construction with cast-stone facade, c.1952, which has three shallow steps outlining south elevation. Plain parapet separated by narrow red-stucco course; single opening of recent windows on 2nd floor; single entry between recent stores on 1st floor. Alterations: Substantial, reduced to two stories from four following fire, c.1952; recent installation of new windows on south elevation, c.1976. Little of original building's architectural character remains.

United States Department of the Interior  
National Park Service

FEB 15 1989

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 21

NINTH SQUARE HISTORIC DISTRICT  
New Haven, Connecticut

240-2351-08

93-97 Crown Street (also known as 95 Crown Street)

- 1888 - Sanborne map dated 1888 indicates that there was a one-story wood-framed stable at this location.
- 1891 - December 14, 1891 the City Lodge No. 36 of the I.O.O.F. sold the property and building located at 93-97 Crown Street to the Quinnipiac Lodge No. 1 of the I.O.O.F.
- 1892 - New Haven City Directory indicates that Quinnipiac Lodge No. 1 and Harmony Lodge No. 5 occupy the building.
- 1897 - Sanborne map dated 1886 and corrected through 1897 indicates a 4-story building with center stair running from sidewalk to second floor and a masonry wall in center of the building at basement and first-floor levels.
- 1916 - United Wall Paper Co. becomes a tenant at 93 Crown Street. United is owned by Mr. Robert N. Bernstein. It would appear that in 1925 Mr. Bernstein changed his name to Robert N. Burnside.
- 1920 - July 1, 1920 the Quinnipiac Lodge No. 1 and Harmony Lodge No. 5 of the I.O.O.F. sold the property and building to Adolph Perlroth.
- 1923 - Sanborne map dated 1901 and corrected through 1923 indicates a 4-story building with center stair running from sidewalk to the second floor and a masonry wall in center of the building at basement and first-floor levels.
- 1926 - July 29, 1926 there was a building permit issued for "alterations after fire, install new steel beams and columns, install new roof".
- 1941 - September 23, 1941 the New Haven Savings Bank sold the property and building to Mr. Robert Burnside.

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Continuation Sheet

Section number 7 Page 22

NINTH SQUARE HISTORIC DISTRICT  
New Haven, Connecticut

- 
- 1952 - Mr. Joseph Golden, who owned 93-97 Crown Street from October 31, 1957 to October 22, 1987, stated that the previous owner, Anna Burnside (Robert Burnside passed away on September 20, 1951 leaving the property to his wife Anna) indicated to him that the building suffered a serious fire in 1952, was reduced in the number of storys to two, and had the existing cast-stone facade installed as repairs from the fire damage were conducted.
- 1953 - New Haven City Directory indicates that the building is vacant. Note - United Wall Paper Co., which was owned by Mr. Robert N. Burnside, was listed in the New Haven City Directory as a tenant at 93-97 Crown Street from 1916 until 1955, except for 1953.
- 1954 - New Haven City Directory indicates that the ground floor (93 & 97) is occupied by United Wall Paper Co. and Install-It-Yourself Floor Covering and that the upper floor (95) is vacant.
- 1957 - October 31, 1957 Anna Burnside sold the property and building to Joseph Golden Insurance, Inc.
- 1959 - Sanborne map dated 1923 and corrected through 1959 indicates a 2-story building with center stair running from sidewalk to the second floor and a masonry wall in center of the building at basement and first-floor levels.
- 1987 - October 22, 1987 Joseph Golden Insurance, Inc. sold the property and building to the present owners (Mr. Peter Hill, Mr. Kennard Paulsen and Mr. Carlton Highsmith).

84001135

1/19/90

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

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Ninth Square Historic District  
New Haven County, CONNECTICUT

ADDITIONAL DOCUMENTATION APPROVAL

Re: The "Stables" *Jr*

Keeper

*Beth L. Savage*  
3/5/90

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Ninth Square Historic District

MULTIPLE NAME:

STATE & COUNTY: CONNECTICUT, New Haven

DATE RECEIVED: 1/19/90 DATE OF PENDING LIST: 2/01/90  
DATE OF 16TH DAY: 2/17/90 DATE OF 45TH DAY: 3/05/90  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 84001135

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 3/5/90 DATE

ABSTRACT/SUMMARY COMMENTS:

*The "Stables" documented as contributing outbuilding. Originally the building, located on the interior of the block and not visible from the major streets, was overlooked in the survey which generated the original nomination.*

RECOM./CRITERIA Accept Additional Documentation  
REVIEWER Savage  
DISCIPLINE Architectural History  
DATE 3/5/90

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

United States Department of the Interior  
National Park Service

JAN 19 1990

National Register of Historic Places  
Continuation SheetSection number 7 <sup>Amendment</sup> Page 12ANinth Square Historic District  
New Haven, CT  
240-236-26.01  
49 Crown Street Contributing

The purpose of this documentation is to amend the nomination to the National Register of Historic Places for the Ninth Square Historic District to include reference to a building known as the Stables, which was overlooked at the time the nomination was prepared.

The Stables is a two-story brick building with gable roof located on the interior of the block bounded by Orange, Crown, State, and Chapel Streets, which is Block 236 on city maps. Approximately 20' x 25' in dimensions, the Stables faces south toward Crown Street, behind other buildings. Its front elevation, at the first floor, has a wooden double-leaf barn door under a segmental brick arch, flanked by segmentally arched windows with brownstone sills. Above the doorway, at second floor, is a wooden double-leaf loading or hay door under a cross gable.

Other elevations are less decorative. The east elevation, at first floor, has steel windows and replacement brick panels under a steel beam, infilling space once occupied by two added garage doors. The second floor has three segmentally arched windows. The west elevation is not visible, because an adjoining building now abuts, although the Stables originally was free standing. From the interior, windows for horse stalls are identifiable in the west wall. The north elevation is only a foot or less from a nearby building, and therefore cannot be viewed. This wall has had an aperture cut in to provide access between the Stables and the other building. The Stables serves as a storage area for the retail operation in the other building.

The interior is mostly open space. An open stair rises along the north wall at the northeast corner. The second floor is suspended by rods from the roof truss system.

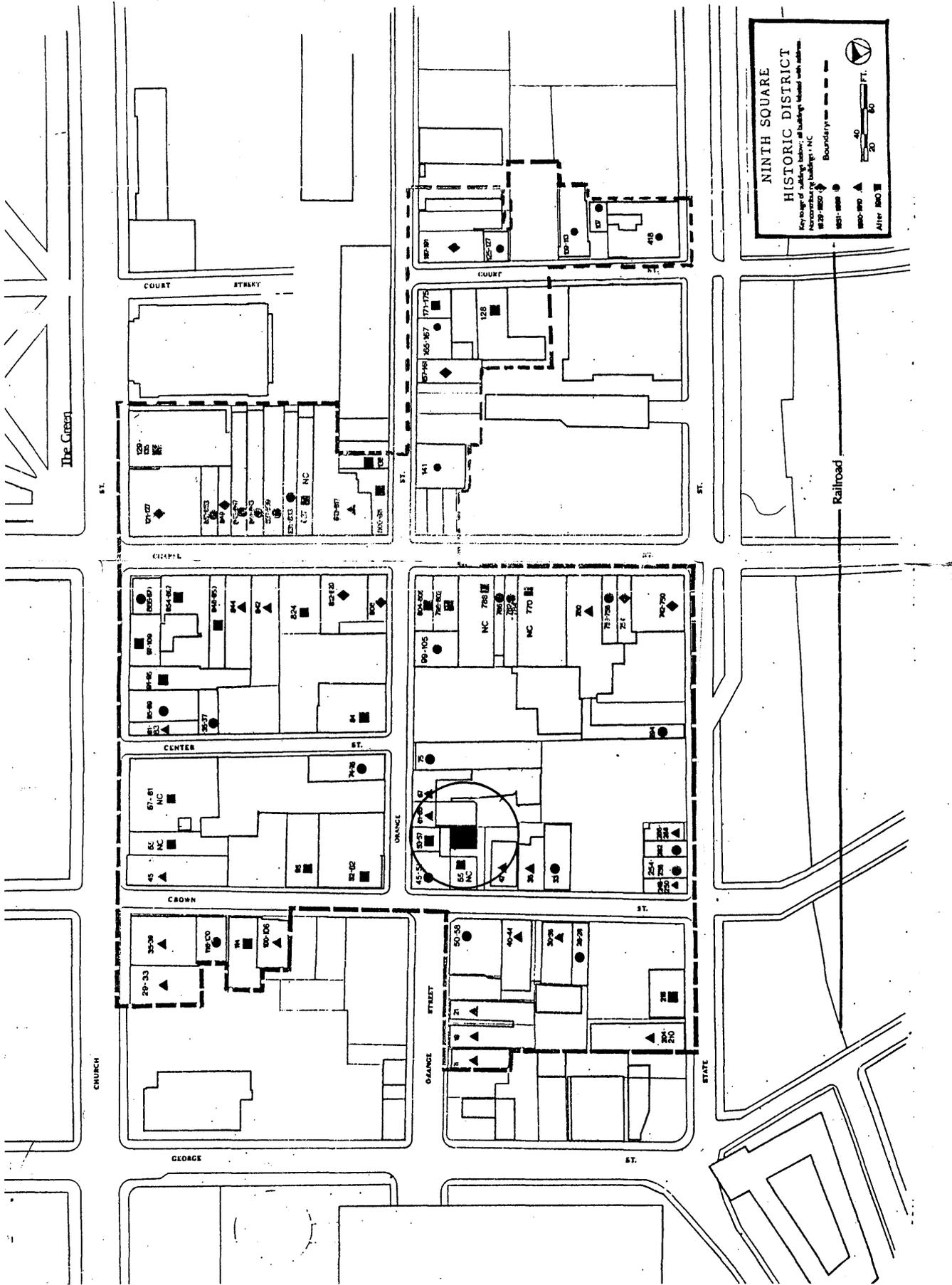
A construction date of c. 1890 is a visual approximation since little is known about the Stables. The building is not clearly identifiable on city atlases until 1923 (Insurance Maps of New Haven, Connecticut (New York: Sanborn-Ferris Map Company, 1901, corrected to 1923) v. 2, pl. 103) when it is labelled "Auto Repair Shop," a function that presumably explains the two former garage doors on the east elevation.

The building does not seem large enough ever to have been integral to a service function for the nearby commercial buildings. Indeed, it has a domestic ambience, suggesting tht it may be left over from a residential era. In any event, it has adapted to circumstance and has long played a contributing if secondary roll in the district's commercial activities.

In the photograph, the view is toward the northwest.

JAN 19 1990

The Stables



**NINTH SQUARE  
HISTORIC DISTRICT**

Key to type of building before all buildings labeled with address.  
 North of 1820 (solid line)  
 After 1820 (dashed line)

Boundary (dashed line)

0 20 40 60 Ft.

▲ 1820-1850  
 ● 1851-1880  
 ○ 1881-1900