

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received SEP 7 1983
date entered 10/6/83

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

1. Name

historic Downtown Stamford *hist. Dist.*

and/or common Downtown Stamford Historic District

2. Location

Atlantic, Main, Bank, and Bedford Sts.

street & number See continuation sheet N/A not for publication

city, town Stamford N/A vicinity of

state Connecticut code 09 county Fairfield code 001

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 type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N.A.	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Old Town Hall

street & number 175 Atlantic Street

city, town Stamford state Connecticut

6. Representation in Existing Surveys

title State Register of Historic Places See Continuation Sheet
has this property been determined eligible? yes no

date 1983 federal state county local

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

city, town Hartford state Connecticut

7. Description

Condition

excellent

good

fair

deteriorated

ruins

unexposed

Check one

unaltered

altered

Check one

original site

moved

date _____

Describe the present and original (if known) physical appearance

The Downtown Stamford Historic District consists of fifty-six late nineteenth-century and early twentieth-century commercial and institutional buildings occupying the blocks extending to the north, west, and south of the intersection of Main and Atlantic Streets, the traditional crossroads of Stamford, Connecticut's main business section (Map #1). Of the district's forty-one contributing buildings, thirty-three were constructed or remodelled in the early twentieth century and include examples or elements of the following styles: Beaux Arts Classicism, Neo-Classical Revival, Georgian Revival, Sullivanesque, Commercial Style, Second Renaissance Revival, Spanish Colonial Revival, and Modernistic. The eight structures remaining mostly intact from the nineteenth century include examples of the Gothic Revival, Neo-Grec, and Richardsonian Romanesque. The Old Town Hall, a Beaux Arts structure on the southwest corner of Main and Atlantic Streets, is the geographical, historical, and architectural focus of the district (Photograph #1). Other institutional buildings are a Roman Catholic church and rectory, and the city's main library. The commercial structures of the district vary in height from one to eight stories and include five banks, two theaters, a hotel, and various retail establishments with offices and/or apartments on the upper floors. Fifteen commercial structures are classified as non-contributing, having been recently built, or altered so completely that no physical evidence of their historical integrity remains. In spite of these intrusions, the district maintains an early twentieth-century appearance which contrasts strikingly with the new high-rise structures which typify most of downtown Stamford.

To the north of the Old Town Hall, the district includes the west side of Atlantic Street to Broad Street, and the northwest corner of Bedford and Broad Streets (Photographs #2 and #3). To the west, it extends along the south side of Bank Street, and both sides of Main Street and West Park

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet

Item number ²

Page ¹

For NPS use only

received

date entered

Inclusive street numbers below from Stamford Assessor's Records.

Atlantic Street: 1, 19-29, 35, 37, 39, 41-45, 59-65, 79-87, 89-95,
97-103, 109, 119, 129, 133, 175, 205-211, 217-219,
221, 279, 293-295, 297-305, 307, 309, 160, 184,
200, 210-224, 230-234, 248-252, 258, 262, 264-268.

Bank Street: 1-5, 15, 25-27, 29-37, 41-43, 45-51, 65.

Broad Street: 96.

Main Street: 187, 197-201, 203-207, 211, 215-219, 223, 233-247,
255, 272, 294, 300, 322.

Summer Street: 20.

West Part Place: 54, 56, 62, 74-82, 84.

Vacant Lots

Atlantic Street: 69-75, 223-241, 168-180.

Columbus Park

Main Street: 274, 280, 284-290, 294

Summer Street: 33

West Park Place: 72

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 1

For NPS use only

received

date entered

Place to Washington Boulevard (Photographs #4 - #9). To the south, the district includes both sides of Atlantic Street to Tresser Boulevard (Photographs #10 - #13). The district is bounded to the east, south, and southwest by an urban renewal area typified by widely spaced, recently built high-rise structures. To the west and northwest is an area consisting of scattered commercial structures of various ages, vacant lots, parking lots, and a small, late nineteenth-century residential neighborhood on West Park Place. The area to the north is commercial in nature and was built up primarily after 1930. The physical boundaries between the district and these surrounding areas are emphasized by the following divided, four-lane highways: Tresser Boulevard to the south, Washington Boulevard to the west, and Broad Street to the north.

The architectural, geographical, and historical focus for the district is the Old Town Hall, a 2½-story, limestone-faced masonry structure designed by Mellen and Josselyn in the Beaux Arts style, and built in 1905 by Herman Probst (Photograph #1). Facing the southwest corner of Main and Atlantic Streets, it rests atop a high basement and is set back from the streetcorner, rising above a landscaped terrace which provides an impressive approach to the main entrance via wide steps descending to the sidewalk, and ascending to the front door. The central section of the building is dominated by paired, monumental Ionic columns, and flanked by diagonally placed side wings. The arched main entrance door is topped by a carved swag with an inset panel. The cornice is supported by modillions and is surmounted by a balustrade which features a centrally placed, decorative panel with an engraved cartouche. Crowning the low hipped roof is an octagonal belfry composed of diagonally-placed, engaged Doric columns with a clock set into each of the four arched sides of the cornice, above which rises the steep, domed roof. The interior is dominated by the centrally placed main hall, which features prominent classical moldings, tall columns, a grand staircase dividing at the first landing, and a large skylight overhead.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 2

For NPS use only

received

date entered

Beginning the row of buildings to the north of the old Town Hall is the tall, narrow Gurley (now Valeur) Building, occupying the strategic northwest corner of Main and Atlantic Streets (Photograph #4). Designed by Edward B. Stratton and built in 1924 by Clinton Cruikshank for Frank Gurley, this limestone-faced, reinforced concrete structure rises eight stories, with nine bays facing Main Street and two bays facing Atlantic Street. Its eclectic design shows Sullivanesque influence, especially in its tri-partite composition: a two-story base, a five-story shaft, and a top story crowned by an elaborately detailed cornice. The main entrance occupies the middle bay on Main Street, within an arched recess featuring a curved surround and a scrolled keystone. The storefronts show Verde antique marble wainscoting and gilded copper and steel stringcourses, while gilded panels ornament the second story's piers. The shaft consists of copper-clad double windows and copper spandrel panels placed between tall limestone piers, creating an exaggerated vertical effect. The prominent copper cornice is classically detailed, featuring lower courses of dentils and modillions, a projecting row of gargoyles, and a surmounting course of acroteria. To the north of the Gurley Building is an adjacent two-story masonry structure at 133 Atlantic Street (Photograph #14). Built c.1861 for Henry A. Hubbard, it originally contained a grocery store and featured a frame facade with a shingled second story surmounted by a bracketed cornice. In 1935 it was extensively remodelled, the wooden facade replaced by a much simpler limestone facade, apparently to harmonize with the larger limestone structures flanking it.

Next door at #129 is the Fidelity Title and Trust Company, a two-story, limestone-faced bank building, designed along Neo-Classical-Revival lines by Harry Leslie Walker and built by Clinton Cruikshank in 1923. Its facade features two engaged Tuscan columns, which, along with more massive side pilasters, supports a heavy cornice detailed with dentil and modillion courses, and is surmounted by a prominent balustrade. The centrally placed main entrance is flanked by the columns, and is crowned by a modillioned pediment.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 3

For NPS use only

received

date entered

Following the bank is a four-story masonry structure at #119, built by the Harris Construction Company in 1926. Its facade is composed of modernized storefronts on the ground floor, a limestone-faced second story, and brick-faced upper floors with arched limestone panels over the top story's single windows.

Adjacent to it, at #109, is Weed's Hall, a tall, narrow, five-story masonry building with a Neo-Grec, cast iron facade, the only one in Stamford (Photograph #15). It was designed by Henry Woodman and built by Eugene Weed (masonry) and W. H. Jackson (ironwork) for Alexander Weed in 1886. The ground floor has been modernized, but the upper floors are intact, each consisting of tall, double-hung windows (shorter towards the top) alternating with chamfered pilasters. The wider, side pilasters show Neo-Grec, incised ornament, and thick, curved brackets supporting the projecting sill of the floor above it. The top story is crowned by a denticulated cornice with a frieze of triglyph blocks alternating with striated panels, and large elaborate end blocks with bevelled panels. Surmounting the cornice is a band of discs in a panel with triglyph end blocks topped by a low pediment with acroteria and circular designs.

Built at the same time, for Ebenezer Lawrence and Stiles Stevens, the adjacent 3½-story pair of brick-faced masonry structures at #97-103 features a slate mansard roof, indicating French Second Empire influence, and a pair of pedimented dormers. Other characteristics include a corbelled brick cornice, windows with rock-faced sills and lintels, and recessed brick panels.

Next door is a long, four-story masonry block faced with rock-faced, dark brown ashlar, and composed of two pairs of originally indential units known as the Atlantic Block (#89-95) and the Florence Block (#79-87). Designed by John Bogardus and built by Mortimer Brown in 1890, this block shows Richardsonian Romanesque influence in its facade of dark ashlar and lighter colored sills and lintels. The original owners were Nancy Lawrence and Charles Smith (Atlantic Block) and Clara Brown (Florence Block). The

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 4

For NPS use only

received

date entered

Atlantic Block retains its sheet metal cornice and nameplate pediment while that of the Florence Block has been removed.

The lot to the north contains the Kiwanis Park, a 'vest-pocket' park dating from 1968, after the demolition of the Strand Theatre. Next to it is the Palace Theatre at #59-65, a four-story reinforced concrete structure faced with stucco and marble, and surmounted by a tiled canopy supported by large, curved brackets (Photograph #16). Designed by Thomas Lamb in a Spanish Colonial Revival-Eclectic manner, the building was constructed in 1925-1927 by the Vuono Construction Company for Mary Vuono, owner and manager of the theatre. The exterior features multi-colored terra cotta spandrels and frieze, spiral window surrounds, and keystones carved to resemble theatre masks. The interior features a lobby with an Italian marble foyer, also designed in a Spanish Colonial Revival motif.

Continuing to the north is a row of four non-contributing structures, classified as such due to their complete facade modernizations (Photograph #3). The one-story brick building at #41-45 was constructed in 1912 but now has a modern glass and cut stone facade, while #39, #37, and #35 were originally the three units of the Gratacap Building, a two-story masonry structure built in 1909, #39 and #37 have lost their second story and #35 has acquired a brick facade.

The structure next door at #19-29 is the Downes Building, a four-story brick building erected by its owner, Benjamin Harris in 1923. The top floor is distinguished by simple concrete stringcourses at the window sill and cornice level, and a frieze and parapet with diamond-shaped appliques and patterned brickwork.

Completing the Atlantic Street row north of the Town Hall is the State National Bank of Connecticut (originally the First Stamford National Bank and Trust Company), an eight-story, box-shaped structure occupying the southwest corner of Broad and Atlantic Streets (Photograph #17). Designed by Benjamin Wistar Morris and built by the Hegeman-Harris Company in 1929-1930, this carefully proportioned structure is built of red brick with

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 5

For NPS use only

received

date entered

marble trim over a steel frame, and exhibits an interesting combination of Georgian Revival and Modernistic (Art Deco) elements. The two-story cap features pilasters supporting a modillioned cornice, and octagonal discs ornamenting the parapet above. All marble trim is fashioned in low relief, mostly along classical lines, or in Modernistic designs with various symbolic banking motifs. Georgian Revival influence is evident in the contrasting red brick walls and the eight-over-eight paned windows. The interior is noteworthy for its marble lobby, its large main banking room with eight marble columns, and large mural maps depicting the history of Stamford. To the south, adjacent to the Downes Building, is a three-story, brick and marble addition, constructed in 1956.

Across the street to the north stands the Ferguson Library, a 2½-story, Georgian Revival brick building which serves as the northern vista termination for Atlantic Street, from its location on the northwest corner of Broad and Bedford Streets (Photograph #18). Designed by Egerton Swartwout and built in 1910 by the Hedden Company, the library is symmetrical in plan, consisting of a high central portico flanked by two low wings with tall arched windows. The portico is composed of four Ionic columns supporting a low modillioned pediment. The front door is flanked by arched niches, and surmounted by an arched panel with garlanded appliques. The horizontality of the wings is emphasized by a marble stringcourse at the windows' impost block level, and by a paneled balustrade surmounting the modillioned cornice. The interior is notable for its lobby, enclosed by an open arcade at the front and rear, and side arcades with engaged columns and glass-paned arches. A rear wing adhering to the same style was built in 1931 and essentially demolished in 1981 when a much larger addition was started. Situated to the west and north of the original structure, the new addition is built of reinforced concrete faced with glass and marble in a contemporary design, and varies from two to four stories in height.

The row of buildings proceeding to the west of the Atlantic Street/Main Street intersection begins at the Gurley Building, already described. Adjacent to it and continuing its pronounced vertical effect is the Union

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 6

For NPS use only

received

date entered

Trust Building (originally the Stamford Trust Company), at #300 Main Street, an eight-story, five-bay, Neo-Classical-Revival bank building consisting of a two-story marble base and a six-story brick and marble shaft covering a reinforced concrete frame (Photograph #4). The marble base features three high arched openings with paired pilasters set between them, and end-bays with smaller, entablatured windows. The base's modillioned cornice is crowned by a parapet with a stone balustrade displaying two carved eagles as finials. The eastern three bays (originally with only a central arched opening) were designed by Henry J. Hardenbergh and built by the Harris Construction Company in 1912. The remaining two bays of the base and the six-story shaft were designed by John C. Jacobsen of the H.J. Hardenbergh Company and built by John Lowry, Inc. in 1928. The shaft has projecting end bays and is faced with banded brick, except for the lowest story which is faced in marble. The roofline, rising slightly higher than the Gurley Building, features a modillioned marble cornice. The interior of the main floor is also designed in the Neo-Classical Revival style, and is executed largely in marble, including pilasters, cornices, and free-standing columns.

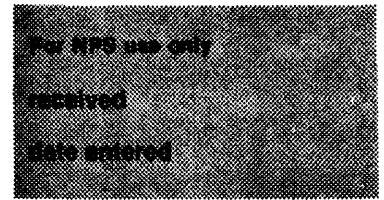
To the west is a large vacant lot, next to which is the Algonquin Building at #272, a four-story brick structure occupying the north-east corner of Main and Summer Streets (Photograph #5). Designed by John Bogardus in the Richardsonian Romanesque style, it was built in 1894 by Thomas McAdams for Saul Adams, and features an engaged corner tower with a conical roof. Although the storefront has been modernized, the upper floors are intact and feature arched windows with radiating stone trim of various designs, and horizontal stone band courses serving as window sills. The sheet metal cornice is set above a band of patterned brickwork and the "Algonquin" nameplate.

To the west, occupying the northwest corner of West Park Place and Summer Street, is the Lockwood-Palmer Building (#20 Summer Street), a five-story brick structure built in 1901 for Henry Lockwood. Originally three stories high, it acquired its upper stories in 1911 continuing the

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

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

Downtown Stamford Historic District - Stamford, Connecticut



Continuation sheet

Item number 6

Page 1

Title: National Register of Historic Places (Old Town Hall, 1972)

Date: June 2, 1972 federal

Depository for survey records: National Park Service

City,Town: Washington State: D.C.

Title: Historic Resources Inventory, Stamford, Connecticut

Date: 1978 local

Depository for survey records: Municipal Office Building

City,Town: Stamford State: Connecticut

Determinations of Eligibility for the National Register:

- 1979 Atlantic Street block between #1 and #129, including corner building at #322 Main Street
- 1979 Ferguson Library, 96 Broad Street
- 1979 Citizens Savings Bank, 65 Bank Street
- 1979 St.John's Roman Catholic Church and Rectory, 279 Atlantic Street
- 1979 Stamford Advocate Building, 258 Atlantic Street
- 1979 Stamford Savings Bank, 160 Atlantic Street
- 1979 Stamford Theatre, 307 Atlantic Street
- 1979 309 Atlantic Street

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 7

For NPS use only

received

date entered

original eclectic Georgian Revival design. Although the storefronts have been altered the thick cut-stone piers remain. The upper floors have a somewhat vertical effect, with the slightly projecting end bays on each street elevation showing tall window bays bordered by rusticated limestone trim. Set within this vertical enclosure are double windows separated by ornately carved limestone spandrels. Other windows have limestone sills and lintels except for the large, recessed central bay of the front elevation which has modern windows and metal spandrels. The roofline is distinguished by a cornice detailed with dentil and modillion courses, and parapet corners ornamented with light-colored, patterned brick designs.

The structure next door, at #84 West Park Place, is the former Hotel Davenport (now the Park Manor Senior Congregate Housing), a symmetrical, Neo-Classical Revival influenced, five-story brick structure built in 1914 by the Harris Construction Company, and designed by Horatio Abbott. It is composed of a base of storefronts, a three-story shaft, and a top story crowned by an elaborate cornice. Square columns with diamond motifs beneath the capitals support the storefront lintel which is topped by a cornice with decorative fretwork and rosettes. The shaft consists of metal triple windows and paneled spandrels set between pilasters with capitals ornamented by floral motifs. Surmounting the pilasters is an entablature showing diagonal cross motifs. The roof cornice is composed of a lower row of dentils and a supporting course of modillions with larger, paired brackets set above each pilaster. Extending above the cornice is a paneled parapet.

Adjoining the hotel at #74-82, is the Lockwood Building, a long two-story masonry structure built for Charles Lockwood in 1930. It features a random ashlar facade with four-centered arched transoms over its storefront windows, and a roofline distinguished by a battlemented parapet. A large vacant lot to the west is followed by a one-story metal diner at #62, built in 1949 (Photograph #6). Next to it is a two-story brick structure at #56, originally the Bell Brothers Garage, built in 1907 for W. M. Smith. Presently containing a movie theatre, the building has had most of its

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 8

For NPS use only
received
date entered

windows bricked up, but it still retains its sheet metal cornice and the low, wide pediment surmounting it. Terminating the row is a non-contributing, two-story yellow brick structure built in 1948 which occupies the northeast corner of West Park Place and Washington Boulevard.

The south side of West Park Place is occupied by Columbus Park (originally West Park), a wedge-shaped piece of land, .56 of an acre in area, bounded on the south by Main Street and on the west by Washington Boulevard. Situated on the site of the original town burial grounds, the park was created in 1806 when the straightening of the Post Road resulted in the opening of the section of Main Street south of the present park, necessitating the removal of graves to other cemeteries, and creating the triangular park. It was formerly enclosed by a cast-iron rail fence, and featured a Civil War memorial built in 1901, incorporating a Kearsarge Gun, later donated to World War II scrap-metal drive. Today the park is dominated by a life-size statue of Christopher Columbus standing on a globe-shaped base, created by the Geno Lupinacci Studio in 1958 when the name of the park was changed.

The southern row of buildings proceeding westerly from Atlantic Street includes the south side of Bank Street and the south side of Main Street from Bank Street to Washington Boulevard, opposite Columbus Park. To the rear of the Old Town Hall, between Bank and Main Streets, is a small wedge-shaped park which was created c.1970 with the demolition of the Romanesque Revival Stamford Savings Bank and the six-story Neo-Classical Revival First Stamford National Bank.

Beginning the row, at 65 Bank Street, is the Citizens Savings Bank, a two-story limestoned-faced masonry structure occupying the trapezoidal-shaped lot at the southwest corner of Bank and Atlantic Streets (Photograph #19). Designed by Louis Jallade in the Neo-Classical Revival style with Beaux Arts elements, it was built in 1912 by the Whitney Company on the site of the old Congregational Church. Tall, round-arched windows dominate the building, five on Bank Street and one on Atlantic Street. The middle window on Bank Street is inset with the ornate, gilded main entrance which consists of a

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 9

For NPS use only

received

date entered

doorway surmounted by an overhanging pediment carried on console brackets, and flanked by large, elaborate, projecting lanterns. A prominent, modillioned cornice shows an ornate cartouche above the entrance, while a stained glass skylight surmounts the low, hipped roof. Next to the bank, at #45-51, is a four-story masonry structure built in 1911, but modernized with a glass and steel facade (Photograph #7). Adjacent to it is a small, two-story brick building at #41-43 constructed in 1916 by its owner Abraham Spelke. It retains its original storefront and office entrance, both surmounted by multipane transoms, as well as a bracketed cornice distinguishing the roofline.

Continuing to west is a three-story brick structure at #29-37 built for Frank Jessup c.1905. Above the modernized storefronts, the second and third stories show brick piers alternating with windows and paneled spandrels. The prominent cornice is supported by six console brackets, in between which are smaller brackets, while the brackets at each end of the cornice are more massive and fluted.

The long, two-story brick building next door, at #25-27, was constructed in 1917 by its owner, Abraham Spelke. It is dominated by two segmentally arched cornices over its two, large, four-part second story windows. Each of these cornices features a dentil course and triglyph blocks, and is accented by a pedimented parapet above.

The structure at #15 is the Century Building, a six-story brick edifice originally known as the Sagamore Building, constructed as the new home for the C. O. Miller Department Store in 1929. Limestone trim of Modernistic design distinguishes the cornice over the two-story modernized storefront, the window spandrels, and the tops of the engaged piers separating the windows.

Situated next door, filling a pentagonal-shaped lot with frontage on Bank, Main, and Clark Streets, is the Washington Building at #1-5 Bank Street, a four-story brick structure erected in 1870 for Seth Scofield. Originally

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 10

For NPS use only

received

date entered

featuring an elaborate French Second Empire facade at each street elevation, this structure was completely remodelled in 1911 in a much simpler, Neo-Classical Revival mode, changing the fenestration and removing the mansard roof, replacing it with a conventional fourth story crowned by a sheet metal cornice consisting of console brackets and dentil course. The property is the site of Webb's Tavern, an important, Pre-revolutionary salt-box structure which was once a stopover for George Washington.

Proceeding westerly along Main Street, the next structure is the Iroquois Building at #255, rising four stories from its site on the southwest corner of Main and Clark Streets (Photograph #8). It was built c.1857, with three stories and a prominent, bracketed cornice, for Thomas Read. In 1904, under the ownership of Walton Ferguson, it underwent a complete modernization which consisted of the addition of a fourth story, and a new Main Street facade, built several feet in front of the old one. This newer facade features arched windows, cut-stone keystones and impost blocks, and brick bandcourses. The cornice is supported by carved end blocks and features an ornamental, low-relief frieze.

Next door, at #233-247 is a long, two-story, five-unit brick block built in 1928 for Max Mernstein. The central and end units show tiled panels between the roofline and the windows, while bracketed canopies (one missing) shelter the units in between. The adjacent masonry building at #223 is a small 1½-story structure built in 1948 with half-timbering at its gabled entrances (Photograph #9).

The three-story, red brick structure at #215-219 was erected c.1884 for Francis Gregory. Although the storefronts are altered and the roof cornice is missing, the building retains prominent cut-stone lintels and sills with incised ornament.

Adjacent to it is #211, a four-story building constructed c.1865 as a 2½-story, gabled frame dwelling for Edgar Studwell. At around the turn of the century, the house was raised to permit the construction of a one-story masonry store underneath. At about the same time the top story and rear

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 11

For NPS use only

received

date entered

additions were built. Over the years, the front porch was removed and the clapboards covered with asphalt shingles. Today the building retains its original doorway, with transom and sidelights, and its bracketed cornice, dating from the first remodelling.

At #203-207 is a three-story brick building built in 1926 for George Grunberger. It features large triple windows with leaded transoms, and is crowned by an arched parapet. The adjacent three-story masonry building, at #197-201, was built in the same year for Abram Levenson. It features a limestone facade with a decorative stringcourse at the cornice level, and a slightly pedimented parapet.

Terminating this row of buildings is a two-story masonry structure at #187, occupying the southeast corner of Main Street and Washington Boulevard. Built in 1927 for the King Street Realty Company, it is faced in cut-stone and features a parapet surmounted at all corners by ball finials. A shallow pediment surmounts the parapet at each street elevation.

The southern portion of the district is composed of the east and west sides of Atlantic Street, proceeding southerly from the Old Town Hall. The row of buildings along the west side of the street starts with the Citizens Savings Bank (already described). To the south of it is a row of three, non-contributing structures: #205-211 is a two-story masonry building constructed in 1911 showing a patterned brick facade with bracketed canopies that has been completely stripped and replaced by aluminum panels, while #217-219 and #221 are narrow, one-story masonry structures built in 1955 and 1953 respectively. Next to this row is a large parking lot extending to Bell Street.

On the southwest corner of Atlantic and Bell Streets is St. John's Roman Catholic Church, designed by James Murphy and built by Thomas Murphy, J. P. Kennedy, and John Ennis between 1871 and 1886 (Photograph #20). This large English Gothic Revival Church is built of gray random ashlar in a cruciform plan. The corner tower, not completed until 1928, features corner buttresses that extend up to flank an openwork stone belfry and are crowned by finials

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 12

For NPS use only

received

date entered

connected by a high stone parapet with blind, traceried panels set in each face. Traceried, pointed-arch windows distinguish the tower, nave, and transept. The south aisle has a corner turret and finial at its street elevation. The rear elevation features a three-sided apsidal termination of the nave surmounted by a gold cross. A steep slate roof crowns the nave and transepts. Best viewed from the interior are some exceptionally fine stained glass in the east nave and transept windows, several of them imported from Munich, Germany.

Immediately to the south is the rectory and parish house, a long, 2½-story structure built in 1850 by Augustus Knowlton (Photograph #21). This wood frame, clapboarded building was originally built as a double house of Italianate form but with an extremely early Mansard roof and several other unusual architectural elements. The first story features a long colonnade, extending across the front elevation and supported by nine fluted columns with palmette and lotus flower capitals - an Egyptian Revival influence. The cornice features curvilinear brackets and a course of dentils. Looking out onto the colonnade are tall, full-length windows with heavy muntins devised to give the appearance of French doors. The north elevation shows two small porches, both with ornate cornices and railings. The eastern porch is shaped like a polygonal bay and features a valanced canopy-type roof supported on heavy brackets. The building's windows feature shallow cornice drip caps supported on simple brackets. The roof cornice is supported by very unusual brackets resembling beam ends finished by ball finials, although the central section shows more conventional curvilinear brackets. Punctuating the low mansard roof are gabled dormers with pointed windows and ornate cornice brackets. The property line is accented by the original cast-iron railings. To the south is a large vacant lot.

Ending this row is a two-story masonry block containing the former Stamford Theatre. It was designed by J. Sarsfield Kennedy in a Neo-Classical Revival manner, and built jointly by the Vuono Construction Company and the Harris Construction Company in 1914. The northern unit (#307) contains

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 13

For NPS use only

received

date entered

the lobby of the Hartman Theatre (originally the Stamford Theatre). The limestone facade consists of Ionic pilasters supporting an incomplete pediment which overhangs a broad segmental arch topped by a high relief, stone face of Eleanora Duse, carved by Gutzon Borglum. Low relief stone masks of comedy and tragedy are located on each reveal below the arch and were also carved by Borglum. The theatre itself is behind this unit. Its ornate interior features colossal Ionic columns flanking the stage and a prominent balcony with a turned balustrade. The southern unit of the block (#309) retains most of its limestone facade, featuring the modillioned cornice, fluted colonnettes within the second-story window recess, and the decorative panel over the storefront. The unornamented south elevation of the building faces Tresser Boulevard, the southern boundary of the district.

The row of buildings along the east side of Atlantic Street begins with the Stamford Savings Bank at #160, a four-story building constructed of red brick and limestone over a steel frame (Photograph #10). It was designed by Niles & French in a Georgian Revival mode, and built by the Edward Corning Company in 1939. The west (front) and north facades feature tall paired columns and pilasters flanking high, round arched windows, and supporting a massive, denticulated cornice. A low, wide pediment surmounts the cornice at the front elevation, and is flanked by parapet pedestals crowned with urn finials. The north elevation's cornice features a balustrade running atop its entire length.

To the south, past an entrance-exit ramp to a parking garage, stands the Heritage Building (#184), a 3½-story brick structure built for C.O. Miller in 1882 with an elaborate, turreted Queen Anne facade, which was completely stripped in 1932 and replaced by a Georgian Revival facade. The building features a high, arched second-story window flanked by more conventional windows above which are bullseye windows. The roofline shows a slate gambrel roof distinguished by three pedimented dormers.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 14

For NPS use only

received

date entered

Following it is a row of long, one-story, non-contributing structures. #200 is a long masonry structure built in 1979, while #210-224 is a four-unit masonry structure built in 1909, but showing completely modernized facades (Photograph #11). Next door is #230-234, a long two-story masonry building with a limestone facade built in 1922 for Hannie Miller. Above the second-story windows is a frieze of round discs followed by a row of dentils and a row of modillions supporting the cornice. Immediately to the south is the Woolworth Building at #248-252, a two-story orange brick structure built in 1949 with Modernistic details, including an unaltered Art Moderne storefront featuring a shiny black nameplate frieze with curved ends accented by horizontal aluminum strips. The second story shows Art Deco influence with vertical window recesses, the middle ones showing cut-stone chevron designs within the parapet's stepped pediment (Photograph #12).

Adjacent to it, at #258, is the three-story Stamford Advocate Building, built in 1894 as the southermost quarter of a Queen Anne masonry structure, and completely remodelled in 1928 with a Second Renaissance Revival facade executed in limestone and terra cotta. This transformation was designed by Butler & Provoost and carried out by the Haugen Construction Company. The first floor features three arched openings separated by engaged columns surmounted by composite Corinthian capitals, above which is a cornice consisting of modillions with egg and dart molding, and dentils below them. The second story is similar, but the arches form a loggia with wrought-iron balconies in front of French doors. The entablature above is interrupted by panelled blocks, carried on corbels supporting the pilasters which separate and flank the shorter, third-story windows, the middle one surmounted by an arched pediment while those to the side have low, triangular pediments. The building is crowned by a full entablature with an ornamental frieze and a cornice similar to the one over the first story.

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

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

Downtown Stamford Historic District - Stamford, Connecticut
Continuation sheet Description

Item number 7

Page 15

For NPS use only

received

date entered

Continuing to the south are two non-contributing, masonry structures, each rising two stories. #262 was built in 1911, but shows a stripped, modernized facade, while #264-268, the last building in this row, was built in 1940 and later remodelled with vertical metal strips obscuring much of the second story's limestone-faced exterior, which shows decorative lintels and a scalloped frieze.

INVENTORY OF STRUCTURES

Format:

Address, Contributing (C) or Non-contributing (NC), Common Name, (Historic Name), Date, Architect, Style, Builder.

- 1 Atlantic Street (C), STATE NATIONAL BANK OF CONNECTICUT (First Stamford National Bank and Trust Company), 1929-1930, Benjamin Wistar Morris, Georgian Revival (Neo-Adamesque mode) - Modernistic(Art Deco), Hegeman-Harris Co.
- 19-29 Atlantic Street (C), DOWNES BUILDING, 1923, Early-twentieth-century Commercial Vernacular, Benjamin Harris.
- 35 Atlantic Street (NC), 1909, remodelled brick facade.
- 37 Atlantic Street (NC), 1909, remodelled facade.
- 39 Atlantic Street (NC), 1909, remodelled facade.
- 41-45 Atlantic Street (NC), 1912, remodelled glass and cut-stone facade.
- 59-65 Atlantic Street (C), PALACE THEATRE, 1925-1927, Thomas Lamb, Spanish Colonia Revival-Eclectic, Vuono Construction Company.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 16

For NPS use only

received

date entered

79-87 Atlantic Street (C), FLORENCE BLOCK, 1890, John Bogardus,
Late-nineteenth-century Commercial Vernacular with Richardsonian Romanesque
elements, Mortimer Brown.

89-95 Atlantic Street (C), ATLANTIC BLOCK, 1890, John Bogardus,
Late-nineteenth-century Commercial Vernacular with Richardsonian Romanesque
elements, Mortimer Brown.

97-103 Atlantic Street (C), LAWRENCE-STEVENSON BLOCK, 1886,
Late-nineteenth-century Commercial Vernacular with French Second Empire
elements.

109 Atlantic Street (C), WEED'S HALL, 1886, Henry Woodman, Neo-Grec, Eugene
Weed, W. H. Jackson.

119 Atlantic Street (C), 1926, Early-twentieth-century Commercial Vernacular,
Harris Construction Company.

129 Atlantic Street (C), FIDELITY TRUST COMPANY, 1923, Harry Leslie Walker,
Neo-Classical Revival, Clinton Cruikshank.

133 Atlantic Street (C), c.1861, remodelled 1935, Mid-twentieth-century
Commercial Vernacular.

175 Atlantic Street (C), OLD TOWN HALL, 1905, Nathan Mellen & Edgar Josselyn,
Beaux Arts Classicism, Herman Probst.

205-211 Atlantic Street (NC), 1912, remodelled facade.

217-219 Atlantic Street (NC), 1955, Mid-twentieth-century Commercial
Vernacular.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 17

For NPS use only

received

date entered

221 Atlantic Street (NC), 1953, Mid-twentieth-century Commercial Vernacular.

279 Atlantic Street (C), ST. JOHN'S ROMAN CATHOLIC CHURCH, 1871-1886, James Murphy, English Gothic Revival, Thomas Murphy, J.P.Kennedy, and John Ennis.

279 Atlantic Street (C), ST. JOHN'S ROMAN CATHOLIC RECTORY, 1850, Mid-nineteenth century Victorian, Augustus Knowlton.

307 Atlantic Street (C), HARTMAN THEATRE (Stamford Theatre), 1914, J.Sarsfield Kennedy, Neo-Classical Revival, Vuono Construction Company - Harris Construction Company.

309 Atlantic Street (C), STAMFORD THEATRE BLOCK - southern unit, 1914, J.Sarsfield Kennedy, Neo-Classical Revival with Commercial Style elements, Vuono Construction Company - Harris Construction Company.

160 Atlantic Street (C), STAMFORD SAVINGS BANK, 1939, Niles & French, Georgian Revival (Neo-Adamesque mode), Edward Corning Company.

184 Atlantic Street (C), HERITAGE BUILDING, 1884, remodelled 1932, Georgian Revival.

200 Atlantic Street (NC), 1979, Late-twentieth-century Commercial Vernacular.

210-224 Atlantic Street (NC), 1911, remodelled facade.

230-234 Atlantic Street (C), 1922, Early-twentieth-century Commercial Vernacular with Neo-Classical Revival elements.

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

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

Downtown Stamford Historic District - Stamford, Connecticut
Continuation sheet Description

Item number 7

For NPS use only

received

date entered

Page 18

248-252 Atlantic Street (C), WOOLWORTH BUILDING, 1949, Modernistic
(Art-Deco and Art Moderne modes).

258 Atlantic Street (C), STAMFORD ADVOCATE BUILDING, 1894, remodelled 1928,
Butler & Provoost, Second Renaissance Revival, Haugen Construction Company.

262 Atlantic Street (NC), 1911, remodelled facade.

264-268 Atlantic Street (NC), 1940, remodelled facade.

1-5 Bank Street (C), WASHINGTON BUILDING, 1870, remodelled 1911,
Early-twentieth-century Commercial Vernacular with Neo-Classical Revival
elements.

15 Bank Street (C), CENTURY BUILDING, (Sagamore Building), 1929,
Modernistic (Art Deco).

25-27 Bank Street (C), 1917, Early-twentieth-century Commercial Vernacular
with Neo-Classical Revival elements.

29-37 Bank Street (C), 1905, Early-twentieth-century Commercial Vernacular
with Neo-Classical Revival elements.

41-43 Bank Street (C), 1916, Early-twentieth-century Commercial Vernacular
with Neo-Classical Revival elements.

45-51 Bank Street (NC), 911, remodelled glass and steel facade.

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

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

Downtown Stamford Historic District - Stamford, Connecticut
Continuation sheet Description

Item number 7

Page 19

For NPS use only

received

date entered

- ~~65~~ Bank Street (C), CITIZENS SAVINGS BANK, 1912, Louis Jallade,
Neo-Classical Revival with Beaux Arts elements, Whitney Company.
- ~~96~~ Broad Street (C), FERGUSON LIBRARY, 1910, Egerton Swartwout, Georgian
Revival (Neo-Adamesque mode), Hedden Company.
- ~~187~~ Main Street (C), 1927, Early-twentieth-century Commercial Vernacular.
- ~~197-201~~ Main Street (C), 1926, Early-twentieth-century Commercial Vernacular.
- ~~203-207~~ Main Street (C), 1926, Early-twentieth-century Commercial Vernacular.
- ~~211~~ Main Street (C), c.1865, remodelled c.1900, Turn-of-the-century
Commercial Vernacular.
- ~~215-219~~ Main Street (C), c.1884, Late-nineteenth-century Commercial
Vernacular.
- ~~223~~ Main Street (NC), 1948, Mid-twentieth-century Commercial Vernacular.
- ~~233-247~~ Main Street (C), 1928, Early-twentieth-century Commercial Vernacular
with Commercial Style elements.
- ~~255~~ Main Street (C), IROQUOIS BUILDING, c.1857, remodelled 1904,
Turn-of-the-century Commercial Vernacular.
- Main Street (north side), COLUMBUS PARK, (West Park), 1806.
- ~~272~~ Main Street (C), ALGONQUIN BUILDING, 1894, John Bogardus, Richardsonian
Romanesque, Thomas McAdams.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Description

Item number 7

Page 20

For NPS use only

received

date entered

300 Main Street (C), UNION TRUST BUILDING, 1912, 1928 addition, Henry J. Hardenbergh, John C. Jacobsen, Neo-Classical Revival with Beaux Art elements, Harris Construction Company, John Lowry, Inc.

322 Main Street (C), VALEUR BUILDING (Gurley Building), 1923, Edward B. Stratton, Sullivanesque - Commercial Style with Neo-Classical Revival elements, Clinton Cruikshank.

20 Summer Street (C), LOCKWOOD-PALMER BUILDING, 1901, remodelled 1911, Georgian Revival with Commercial Style elements.

54 West Park Place (NC), 1948, Mid-twentieth-century Commercial Vernacular.

56 West Park Place (C), 1907, Early-twentieth-century Commercial Vernacular.

62 West Park Place (NC), 1949, Mid-twentieth-century Commercial Vernacular with Modernistic elements.

74-82 West Park Place (C), 1930, Early-twentieth-century Commercial Vernacular with Late Gothic Revival elements.

84 West Park Place (C), PARK MANOR CONGREGATE HOUSING (Hotel Davenport), 1914, Horatio Abbott, Neo-Classical Revival - Commercial Style, Harris Construction Company.

8. Significance

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

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

Statement of Significance (in one paragraph)

The Downtown Stamford Historic District is of local historic significance because of its function as the commercial and political nucleus of Stamford since its settlement in 1641, and as the largest remaining concentration of pre-1930 commercial and institutional structures in the downtown area, otherwise typified by large contemporary office buildings (Criterion A). The district is also of local architectural importance because of an impressive collection of distinguished commercial and institutional buildings, most of them employing elements of the Neo-Classical Revival and other classically inspired styles, although there are also examples of Gothic Revival, Romanesque Revival, and Modernistic styles (Criterion C). Some of these structures were designed by prominent, nationally known architects, such as Henry J. Hardenbergh, Benjamin Wistar Morris, Egerton Swartwout, and Thomas Lamb.

Historical Significance

The downtown area of Stamford has been the nucleus of the town since its settlement in 1641. Its focal point was the intersection of the two most important thoroughfares of the community. The east-west thoroughfare ultimately became part of the Boston Post Road, the primary highway of the region, and today is known as Main Street. The north-south thoroughfare led northerly to the interior and southerly to the harbor, and became known as Atlantic Street. The northeast corner of this strategic intersection was the site of the most important institutional structure of the new town: the church, which also served as meeting house and school. The area surrounding it was occupied by the farms of the first settlers. As the farming community grew and prospered, those who were no longer needed on the farms set up small businesses along the Post Road, i.e., general stores, shoe-makers, and taverns. Travel along the Post Road gradually increased and in 1673 the first postal rider rode through town, linking the town with the principal cities of the area as well as the neighboring towns. One of

9. Major Bibliographical References

SEE CONTINUATION SHEET - ITEM NO.9 - PAGES 1, 2, & 3

10. Geographical Data

SEE CONTINUATION SHEET ITEM NO.10 PAGES 1 - 6

Acreege of nominated property 17.2
Quadrangle name STAMFORD, CONN.

Quadrangle scale 1:24000

UTM References

A	1 8	6 2 2 7 8 0	4 5 4 5 7 6 0
	Zone	Easting	Northing
C	1 8	6 2 2 7 4 0	4 5 4 5 4 6 0
E	1 8	6 2 2 7 8 0	4 5 4 5 3 0 0
G	1 8	6 2 2 7 2 0	4 5 4 5 2 2 0

B	1 8	6 2 2 7 6 0	4 5 4 5 7 0 0
	Zone	Easting	Northing
D	1 8	6 2 2 7 8 0	4 5 4 5 4 4 0
F	1 8	6 2 2 7 2 0	4 5 4 5 3 0 0
H	1 8	6 2 2 6 2 0	4 5 4 5 2 2 0

Verbal boundary description and justification

SEE CONTINUATION SHEET ITEM NO.10 - PAGE 1 thru 6

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

state	N.A.	code	N.A.	county	N.A.	code	N.A.
state	N.A.	code	N.A.	county	N.A.	code	N.A.

11. Form Prepared By

name/title NILS KERSCHUS, edited by John Herzan, National Register Coordinator

organization HISTORIC NEIGHBORHOOD PRESERVATION PROGRAM date JANUARY 1983

street & number 96 MAIN STREET telephone 324-9317


city or town STAMFORD state CONNECTICUT

12. State Historic Preservation Officer Certification

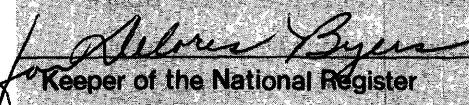
The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature 

title Director, Connecticut Historical Commission date August 18, 1983

For NPS use only	
I hereby certify that this property is included in the National Register	
	Entered in the National Register
Keeper of the National Register	date <u>10/6/83</u>
Attest:	date
Chief of Registration	

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only
received
date entered

Continuation sheet

Significance

Item number 8

Page 1

the most important commercial operations was Webb's Tavern, a salt box structure located one block west of the church, on the present site of the Washington Building (#1-5 Bank Street). Located halfway between New York and New Haven, this tavern was an important meeting place for local residents, especially during the Revolution, and an important stopover for travelers, the most famous of whom was George Washington, who breakfasted there in 1789.

The fledgling downtown of Stamford grew slowly, but steadily in the first decades of the nineteenth century. In 1830 the area was incorporated as a borough and in 1833 a canal was dug from the harbor almost to Main Street opposite the church, in order to stimulate maritime trade. The Holly Map of 1837 shows the first concentrations of commercial buildings, a little more than a dozen, clustered on both sides of Main Street west of the church, and on Main Street across from the church, near the head of the canal. There was also a recently built town hall, on the triangular lot across the street from the church, to the south. As yet, all of the buildings were of frame construction.

The most profound stimulus to the area came in the next decade when the railroad was built. Completed in 1848, it had an enormous economic and social impact on Stamford, resulting in the unprecedented growth of population and new industries, which created a demand for more housing, goods and services. Many new buildings, both residential and commercial, were built. Land and building speculation resulted in the creation of many fortunes, and as the downtown area was then the preferred place to live, it became the site of an impressive number of elegant homes, mostly on Atlantic Street and much more imposing than the older, smaller houses that remained from the pre-railroad days. The only surviving residence from that era is St. John's Roman Catholic Rectory on Atlantic Street, built in 1850 and the oldest structure in the district. This building

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received 6

date entered

Continuation sheet Significance

Item number 8

Page 2

was built as a double house, which makes it even more significant since it was the only upper-class double house in all of Stamford. Residential construction of a high order continued until the Civil War and the area remained primarily residential until about 1880 when commercial buildings began to replace residential structures.

The boom years of the 1840s and 1850s produced an expansion of the business district along Main Street and a more urban appearance, due in part to the advent of two and three-story commercial brick structures replacing their frame predecessors, both commercial and residential, or filling in the still considerable vacant land around them. The Iroquois Building, built c.1857 at 255 Main Street dates from this period, is the oldest commercial structure in the district, and the oldest surviving brick structure in Stamford. The beginning of the Civil War saw a great increase of brick buildings, now appearing on Atlantic Street also (#133-135 was among the first). The following decades witnessed expansion of the business district at an even faster rate. In 1858 the Congregational Church vacated its triangular plot of land, where it had built successive churches since the town's settlement. This central site was left open and became Central Park, while a decade later the triangular lot on the opposite side of Main Street was also vacated when the first Town Hall building was moved to a site several blocks away. The resulting, combined open space became known as Atlantic Square, and by the turn of the century, all of its sides were solidly built up with commercial structures, mostly of masonry construction and up to five stories in height. Building activity also flourished on the adjacent blocks of Main Street, while the residential area along Atlantic Street was being transformed by scattered masonry commercial blocks. By 1930 the limits of Stamford's commercial district extended along Atlantic Street north to Broad Street and south to the railroad, along Main Street west almost to the Mill River and east to

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 3

For NPS use only

received

date entered

Elm Street, and along several side streets such as Summer Street and Pacific Street. Altogether it encompassed over 200 commercial and institutional structures including five large churches. Buildings rose to eight stories in height and represented virtually every historic style of the period after the railroad's advent.

Since 1930 Stamford's historic commercial district has declined as newer, outlying commercial areas and shopping centers were built, having followed the movement of people away from the center of the city. Urban decay set in, manifesting itself in minimal upkeep of buildings, increased incidence of fires, replacement of older structures with buildings of lesser architectural merit (and of frequently smaller size), and the insensitive remodelling of many of those structures that remained. The loss of historic building stock was greatly accelerated in the 1960s and 1970s by urban renewal programs which not only removed entire blocks of buildings, but also eliminated practically all of Atlantic Square, including all of the park (save one tree), and Main Street itself between Atlantic Street and Grey Rock Place. Almost two-thirds of the pre-1930 commercial district has thus been eliminated, leaving the present historic district and several smaller areas isolated from it by urban renewal areas. The downtown historic district therefore encompasses the last remaining cohesive blocks of historic buildings in downtown Stamford.

Architectural Significance

Despite the reduction of its area and building stock, Downtown Stamford has retained structures of impressive architectural quality from almost every decade between 1850 and 1940, especially after 1900, when the districts present appearance took shape due to the construction of substantial, classically inspired, architect-designed buildings. Of the remaining nineteenth-century buildings, the oldest is St. John's Roman Catholic Rectory, the only survivor of the large houses that lined Atlantic Street (Photograph #21). Although it is basically Italianate in form, it is

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 4

For NPS use only
received
date entered

primarily distinguished by a low Mansard roof, one of the few instances of its use in this county before the reign of Napoleon II (1852-1870) after which the French Second Empire style was named. ¹ Other noteworthy characteristics include the cornice's ball-finial "brackets" and the Egyptian Revival-influenced colonnade.

St. John's Roman Catholic Church is the only surviving example of Gothic Revival architecture in the district (Photograph #20), having been built between 1870 and 1886 although its tower was not completed until 1928. ² Designed in the English mode of the Gothic Revival and built of granite quarried locally and known as graystone, this church creates a bold profile with its high, buttressed tower crowned by corner finials, and its corner turret and finials crowning the south aisle. The architect, James Murphy, designed at least twenty-three Roman Catholic churches in New England during this period. In Connecticut he designed St. Mary's in New Haven (1870) as well as churches in Danbury, Norwich, and New London.

Commercial architecture built in the nineteenth century was executed in all of the styles popular in that era. There was a Greek Revival hotel, a Victorian Gothic bank, a Romanesque Revival Bank, and a French Second Empire block of stores. The prevailing style of the third quarter of the century, however, was the Italianate. The only two surviving buildings designed in that style (#255 Main Street and #133-135 Atlantic Street) were completely remodelled in the twentieth century. The last quarter of the nineteenth century was dominated by the Richardsonian Romanesque and Queen Anne styles. Many of the structures designed in this manner were conceived by John Bogardus (1828-1902), a local architect, who, more than any one individual, was responsible for the appearance of downtown Stamford at the turn of the century, having designed no less than ten "blocks" or buildings. The three surviving examples of his work downtown, all of Richardsonian

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 5

For NPS use only

received

date entered

Romanesque influence, are the Algonquin Building (1894), significant for its engaged corner turret, arched windows, and limestone-trimmed, arched windows (Photograph #5); and the Atlantic and Florence Blocks (1890), faced in rock-faced, dark brown ashlar (Photograph #15). These twin blocks, together with the Mansard-roofed Lawrence-Stevens Block and the cast-iron-clad Weed's Hall (both 1886), form the only row of nineteenth-century buildings in the district. Weed's Hall is especially significant for having Stamford's only complete cast-iron facade, which is one of a very limited number in the entire State of Connecticut. The neo-Grec design of Weed's Hall adapts classical detail to suit the facade's cast-iron construction, as demonstrated in the incised parallel lines of the pilasters and the circular medallions above them.

The appearance of downtown Stamford changed considerably during the first thirty years of the twentieth century. Not only were more buildings constructed during this period than in any other, but most were designed in one of the classically-inspired styles or at least showed some classical elements. They replaced most of the old frame commercial buildings and almost all of the remaining large houses on Atlantic and Main Streets. Most of the building stock that has survived to the present, therefore, was built during this period.

The most architecturally significant of these structures is the Old Town Hall, designed in the style known as Beaux Arts Classicism, and built in 1905 after its predecessor burned down (Photograph #1). The Old Town Hall seems to have been the style-setter for the period after its construction, prior to which most new buildings resembled those of the previous decade. For example, in 1904 the Iroquois Building (255 Main Street) acquired a new facade not radically different from the more ornate Algonquin Building, built across the street ten years earlier (Photographs #5 and #8). After the Town Hall was built, practically all of the buildings constructed showed some degree of classical influence.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 6

For NPS use only

received

date entered

Unlike those of the previous era, major buildings were designed by out-of-town architects, mainly from New York City. Even many of the general contractors were from out of town since local builders were judged to be too unfamiliar with the methods used to construct these buildings. The Old Town Hall was the most complex structure, having been designed on the grand scale of the Beaux Arts tradition, to signify its importance as the seat of local government. In order to maximize its symbolic and architectural significance, it was designed to face the town's primary intersection (Main and Atlantic Streets). The main elevation's monumental paired columns, arched entryway, and carved classical decoration are Beaux Arts hallmarks which demonstrate the opulence of this specific design and the style in general. It was the major work of the firm of Mellen & Josselyn and is listed on the National Register of Historic Places. Edgar Josselyn (1861-1943) was a graduate of the Ecole des Beaux Arts in Paris and was one of the ten founders of the Society of Beaux Arts Architects. The firm designed two other municipal buildings in the vicinity: the Georgian Revival Town Hall of New Canaan (1909) and the Neo-Classical Revival Village Hall of Tuckahoe, New York (1911), both showing the skills of organization and detailing characteristic of the more impressive Stamford structure. Edgar Josselyn also designed the Horace Mann School (1901) and the Speyer School (1902), both in New York City; and the old New Rochelle (N.Y.) High School (c.1910). Nathan C. Mellen designed large residences in Pittsfield, Mass., New York City, Rye, N.Y., and Greenwich, Connecticut.

In the immediate vicinity of the Town Hall, three buildings, all of them banks, were designed along less complex classical lines, ranging from a basically Neo-Classical Revival type, with a preponderance of Greek details, to designs using large arched windows, giving a more Roman feeling typical of Beaux Arts structures. The two-story marble base of the Stamford Trust Company (1912, 1928) demonstrates this Roman influence with its high arched doorways between pilasters, and its surmounting balustrade topped by eagle finials (Photograph #4). The eastern portion of the base (sans finials)

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only
received
date entered

Continuation sheet Significance

Item number 8

Page 7

was designed by Henry J. Hardenbergh (1847-1918), one of the preeminent architects of his day, who also designed the following structures: the Dakota Apartments (1884) in New York City and the Willard Hotel (1900-1904) in Washington, D.C., both on the National Register of Historic Places; as well as the Western Union Telegraph Co. (1884), the New York Club (c.1885), the American Fine Arts Society (1892), the Hotel Martinique (1897), the Whitehall Building (1900), and the Plaza Hotel (1907), all in New York City. The Citizens Savings Bank (1912), designed by Louis Jallade (1876-1957), is also more Roman than Greek in influence, being dominated by a row of colossal arched windows (Photograph #19). Jallade, another graduate of the Ecole des Beaux Arts, also designed YMCA's in Norwalk, Va., Newport, R.I., Roanoke, Va.; Worcester, Mass.; Allentown, Pa.; McKeesport, Pa.; Passaic, N.J.; and New York City; the Flatbush Congregational Church in Brooklyn, N.Y.; Skidmore College Library in Saratoga Springs, N.Y.; and was in charge of the International House (1924) in New York City. The Fidelity Trust Company, (1923), designed by Harry Leslie Walker (1877-1954), is more Neo-Classical (i.e. Greek) in form, lacking arches, and showing a pedimented entrance between columns (Photograph #14). Walker also designed the Country Club of Atlanta, Ga., the Passaic (N.J.) National Bank and Trust Company, the Bronxville (N.Y.) Public Library, the Reformed Church of Bronxville, the Putnam Memorial Hospital in Bennington, Vermont, and the Cable Piano Co. of Atlanta.

The facade of the Stamford (Hartman) Theatre (1914) also shows a Neo-Classical Revival design, consisting of monumental Ionic pilasters supporting an incomplete pediment and framing a large segmental-arched opening (Photograph #13). The carved stonework was executed by Gutzon Borglum (1867-1941), the sculptor of Mount Rushmore (1927-1941) and a resident of Stamford.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 8

For NPS use only

received

date entered

Another style using classical elements was the Georgian Revival, specifically its Neo-Adamesque mode which, like the aforementioned styles was much favored for municipal buildings and banks, but had the added attraction of appealing to one's nationalism or patriotism, since it is based on the classically inspired architecture of the Federal Period, the country's earliest years. Ironically these buildings do not reflect Stamford's early architecture, but that of the wealthier, more sophisticated port cities, especially in the widespread use of brick which was practically unknown in Stamford at that time. Furthermore, when Neo-Adamesque buildings were proposed, they were invariably called "colonial", bowing to the local predilection for the older (i.e. higher status) Pre-revolutionary buildings. Stamford's most prominent Neo-Adamesque structure is the Ferguson Library, built in 1910 at a very visible location at 96 Broad Street, the vista termination for Atlantic Street, and the northern anchor for the district (Photograph #18). Its plan of a a central, monumental portico with side wings and its Federal-period detail reflect the symmetry of form and refinement of decoration characteristic of the style. The architect was Egerton Swartwout (1870-1943) who also designed the Milford Town Hall (1916) in the same style. He also designed the Macon (Ga.) Municipal Auditorium (1925), listed on the National Register of Historic Places; as well as the Missouri State Capital Building in Jefferson City, Mo.(1914-1918); the Denver (Col.) Post Office and Court House (c.1920); the Yale Museum of Fine Arts, New Haven, Conn. (1927); and the Somerset County Courthouse in Somerville, N.J. A somewhat more loosely interpreted Neo-Adamesque design is shown in the Stamford Savings Bank (1939), the west and north elevations of which are dominated by colossal arched windows between monumental paired columns and pilasters, producing an almost Beaux Arts effect (Photograph #10).

The Second Renaissance Revival style, also classical in derivation (via the Italian Renaissance), is represented by the 1928 remodelling of the Stamford Advocate Building (Photograph #12). This richly detailed building is among the more flamboyant examples of the style, which is

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 9

For NPS use only

received

date entered

usually characterized by restraint and order, reactions to the Victorian styles preceding it. Within the limited wall surface of its symmetrical, three-story, three-bay facade, the building includes an arcaded gallery, a row of pedimented windows, and a differently designed entablature for each story. It is one of the most impressively designed structures in the district, and is certainly its most successfully remodelled structure.

While institutional and single-use commercial structures (i.e. banks) as discussed here often present fairly straight-forward examples of one of the classical styles, this was generally not the case in the taller commercial buildings (over four stories), most of which show classical elements, but usually in combination with elements of styles more suited to multi-story structures, especially the Sullivanesque, Commercial, and Modernistic styles. Of the district's six tall buildings built after 1900, all but one are examples of such eclecticism, three of them being structured in a similar way: the Lockwood-Palmer Building (1901), the adjacent Hotel Davenport (1914), and the Gurley Building (1923). All employ the following version of the classical tri-partite division: a base including storefronts, a shaft consisting of vertical bays of windows and spandrel panels divided by masonry piers, and a cap surmounted by a cornice with dentils and modillions. This regimentation of form is one of the basic characteristics of the Sullivanesque style found most often in moderately tall buildings such as these. The Lockwood-Palmer Building's red-brick facade and limestone trim, especially the bold rusticated surrounds of its corner bays, are Georgian Revival in influence, while the front elevation's broad central window bay was originally a three-part composition similar to the Chicago window of the Commercial Style (Photograph #5). The adjacent Hotel Davenport also features three-part, Commercial Style windows while its abundant ornamental detail is basically of classical derivation, featuring bands of fretwork and rosettes on the storefront lintel, and large, paired, foliated brackets placed above each pier. The Gurley Building is more Sullivanesque in appearance, due to its greater height, and also shows large, Commercial Style windows. Classical

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received

date entered

Continuation sheet Significance

Item number 8

Page 10

ornament consists of foliated designs on the base's pilaster panels and stringcourses, and a complex, richly detailed cornice, featuring courses of gargoyles and acroteria (Photograph #4). The building was designed by Edward B. Stratton (1870-1953) who also designed the Yarnell House near Lake Wales, Fla. (1923), listed in the National Register of Historic Places, as well as public libraries in Newton, Mass. and Dexter Me., and at least a half dozen hotels in Boston, Mass.

Another tall building which displays modified classical elements is the six-story addition (1928) surmounting the Stamford Trust Company. In this case the classical detailing was required to relate the addition to the Neo-Classical Revival base, while at the same time maintaining a Sullivanesque form to relate positively with the adjacent Gurley Building. This was achieved by facing the lower story of the shaft with marble, easing the transition to the marble base below, and surmounting the cornice with a denticulated and modillioned cornice similar to that of the base. Together, the two buildings create a long eight-story wall which provides a striking contrast to the Old Town Hall, located across the street.

One of the few buildings departing somewhat from the district's classical theme is the Palace Theatre (1925-1927), designed by one of the country's foremost theater architects, Thomas Lamb (1871-1942), whose theaters number in the hundreds. The highly eclectic design is mainly of Spanish Colonial Revival influence, one of several romantic motifs frequently used in theater architecture of the 1920s. The roofline's overhanging, bracketed canopy is the primary distinguishing feature of the building, while theater-mask keystones and multi-colored terra cotta panels provide the whimsical accents characteristic of theater architecture (Photograph #16). Among Lamb's more notable buildings are the Maryland Theatre (1914), Hagerstown, Md.; the Ohio Theatre (1928), Columbus, Ohio; and the Stanley Theater (1928), Utica, New York, all listed on the National Register of Historic Places. In Connecticut he designed the Palace and Majestic Theatres in Bridgeport (1921-1922), the Palace Theatre in Waterbury (1922), and the Ware Theatre in Torrington (1930).

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 11

For NPS use only
received
date entered

Demonstrating a more radical departure from the district's classical theme are several buildings representing the Modernistic style, which includes two variants: Art Deco and Art Moderne. Art Deco, a product of the 1920s, was particularly suitable for tall buildings because of its hard-edged trim and vertical emphasis, while Art Moderne, which dates from the 1930s, is horizontal in emphasis, with rounded corners and a streamlined appearance. The six-story Century Building (1929) is the only purely Art Deco structure in the district, showing non-supporting, engaged piers between the windows and low-relief limestone trim (Photograph #7). The Woolworth Building (1949) features a shiny black Art Moderne storefront frieze with curved ends, while its Art Deco-influenced upper story shows vertical window recesses, the middle ones ornamented with cut-stone chevron designs (Photograph #12). The most significant example of the Modernistic style, however, is the First Stamford National Bank (1929). Its design adapts the Neo-Adamesque mode of the Georgian Revival to a tall building by executing its form and various elements in a stylized, Art Deco manner (Photograph #17). The classical tri-partite division is again employed, as in previously noted tall buildings, but with a minimum of projections. The two-story marble pilasters of the base and cap are in low relief with stylized capitals, while the modillioned cornice is modestly proportioned. The marble base shows a wealth of Art Deco bronze and wrought-iron ornament including large octagonal lamps flanking the main entrance, the floral and sunrise pattern over its doors, and the stylized banking motifs of its window grills. The building presents an interesting contrast to the Ferguson Library across the street, a purely Neo-Adamesque structure whose presence influenced the bank's design. The architect of the building was Benjamin Wistar Morris (1870-1944), another graduate of the Ecole des Beaux Arts, who was particularly active in Hartford, having designed the Connecticut State Arsenal and Armory (1905), the Colt and Morgan Memorials of the Wadsworth Atheneum (1906-1909), and the Connecticut Mutual Life Insurance Co. (1926). In New York City he designed the Cunard Building

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet Significance

Item number 8

Page 12

For NPS use only

received

date entered

(1921), the American Women's Association Clubhouse (1929), and the preliminary plans for Rockefeller Center (1927-1929).

Summary

Although Downtown Stamford has suffered many losses from its historic building stock, it has retained a respectable number of commercial and institutional buildings of outstanding quality in various styles that give it evidence of its history during the late-nineteenth and early-twentieth centuries, the period of the city's most rapid growth. The tone of the district is created by twentieth-century buildings of classical influence, most of them showing Neo-Classical Revival or Georgian Revival elements. The Beaux Arts Old Town Hall is the district's focal point, attended by classically-detailed banks and office buildings, while the Georgian Revival Ferguson Library functions as the district's northern anchor. There are also notable surviving structures from the nineteenth century, including one with a rare cast-iron facade and another with an extremely early Mansard roof.

Along with the high architectural quality of individual structures, Downtown Stamford possesses several cohesive and well-preserved streetscapes of historic buildings that give the district its concentrated "downtown" appearance, particularly the west side of Atlantic Street, north of the Old Town Hall. This concentration sets the district apart from the urban renewal area which borders it on three sides. In contrast to modern Stamford's "Radiant City" landscape of high-rise towers and multi-lane, divided highways, the district maintains the ingredients of human scale, architectural quality and distinctiveness, and historical continuity that are essential to the survival of the identity of the downtown and the city as a whole.

FOOTNOTES:

¹ Another structure in Stamford with a very early Mansard roof (also with Gothic-influenced dormers) is the Richmond Park Republican Club (originally the William Keeler house) built c.1853 at 192 Richmond Hill Avenue.

² St. John's Episcopal Church, a Gothic Revival structure, still stands at the corner of Main and Grove Streets, but has been isolated from the district by the urban renewal area.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received

date entered

Continuation sheet

Item number 9

Page 1

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

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

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet

Item number 9

Page 2

For NPS use only

received

date entered

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 3

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received

date entered

Continuation sheet

Item number 10

Page 1

Lot numbers refer to the Stamford Assessor's records in the form of Map Number/Block Number/Parcel Number.

Verbal boundary description: Beginning at the northeast corner of lot 107/235/12, the boundary runs southerly along the western curb of Bedford Street to the northwest corner of Bedford Street and Broad Street. From this point it crosses Broad Street in a straight line in a southeasterly direction to the southeast corner of Broad Street and Atlantic Street. The boundary then runs southerly for approximately 800 feet and southeasterly for about 58 feet along the eastern curb of Atlantic Street to the southwest corner of lot 107/63/7-8. From here it proceeds northerly along the western property line of lot 7-8 to its northwest corner. The boundary line then continues easterly along lot 7-8's northern line to the lot's northwest corner, and then proceeds southerly along the eastern property line of lots 7-8 and S-34 to lot S-34's southeast corner. From this point it runs easterly along the property line of lot 105/63/A to this lot's northeast corner, and continues southerly along its eastern boundary to its southeast corner at the edge of Quintard Place. The boundary then continues southerly along the eastern curb of Quintard Place for about 215 feet to the northwest corner of lot 105/63/16. Staying on the same course it proceeds along the eastern property line of this lot to its southeast corner, and crosses lot 105/63/B in a straight line for about 22 feet to the northern property line of lot 105/63/18. At this point the boundary line turns to the east, briefly following the northern line of lot 18 to its northeast corner. From here it proceeds southerly to the lot's southeast corner and westerly along its southern boundary and that of lot 105/63/19 to lot 19's southwest corner at the edge of Atlantic Street. The boundary now proceeds southerly along the eastern curb of Atlantic Street for about 220 feet to the northeast corner of Atlantic Street and Tresser Boulevard.

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

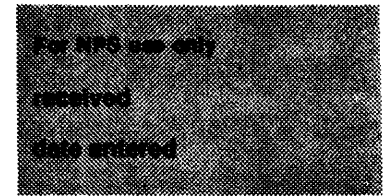
**National Register of Historic Places
Inventory—Nomination Form**

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet

Item number 10

Page 2



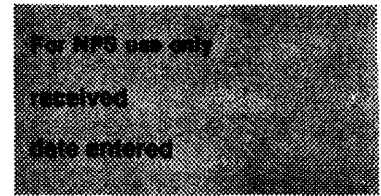
From this point it follows a westerly direction, crossing Atlantic Street in a straight line and continuing along the northern curb of Tresser Boulevard for about 270 feet to the southwest corner of lot 105/2/25. The boundary then proceeds northerly along lot 25's western property line to the lot's northwest corner, turns briefly to the east along its northern property line to the southwest corner of lot 105/2/22. It then runs northerly, easterly and northerly again along the zigzag western line of lot 22 to its northwest corner at the edge of Bell Street. The boundary then proceeds easterly along the southern curb of Bell Street to a point approximately 110 feet west of the southwest corner of Bell Street and Atlantic Street. It then turns to the north, crossing Bell Street in a straight line and continuing northerly along the western property lines of lots 105/1/A,20,19, and 18 to the southeast corner of lot 105/1D.

The boundary then runs westerly along the southern property lines of lots 105/1/D,A-E,1,2, and 3 to the southwest corner of lot 3, and continues north along lot 3's western line to the southeast corner at lot 105/1/B. From here it proceeds westerly along lot B's southern boundary, crosses Clark Street in a straight line, and continues along the southern boundary of lots 105/1/20A,1 & 4, 2 & 3, 18, and 17 to the southwest corner of lot 17. The boundary then runs northerly along lot 17's western property line to the southeast corner of lot 105/1/16 and then continues westerly along the southern property lines of lots 105/1/16, 15, 14 and 13 to the southwest corner of lot 13 at the edge of Washington Boulevard. From this point the boundary proceeds northerly along the eastern curb of Washington Boulevard to the southeast corner of Washington Boulevard and Main Street. It then crosses Main Street in a straight line along a northwesterly course, continuing along the eastern curb

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

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

Downtown Stamford Historic District - Stamford, Connecticut



Continuation sheet

Item number 10

Page 3

of Washington Boulevard, past Columbus Park, crossing West Park Place in a straight line, and continuing along the curb to the northwest corner of lot 107/237/B. The boundary line proceeds easterly from this point along the northern property line of lot B to lot 107/237/6A. It then runs northerly along the western line of lot 6A to its northwest corner, then moves easterly along the lot's northern boundary, and continues along the northern line of lot 107/237/6 to the western boundary of lot 107/237/2. The boundary then runs northerly, easterly, and southerly along lot 2's western, northern, and eastern property lines to the northwest corner of lot 107/237/3. From this point it proceeds easterly and southerly along lot 3's northern and eastern boundaries to the northwest corner of lot 107/237/2, from where it continues in an easterly direction along the northern property line of lots 107/237/2 and 1, crosses Summer Street in a straight line, and continues along the northern property line of lots 107/236/B, 8, 9, 10, and 11 to lot 11's northeast corner. The boundary line then runs northerly and easterly along the western and northern lines of lot 107/236/13, crossing a right-of-way in a straight line to the southwest corner of lot 107/236/14. From here it proceeds northerly along the western property lines of lots 107/236/14, 13, 12, 11, 10, and 9 to the northwest corner of lot 9.

The boundary then runs westerly and northerly along the southern and western lines of lot 107/236/8A, continues northerly along the western boundary of lot 107/236/8 to its northwest corner. From this point it proceeds westerly and northerly along the southern and western property line of lot 107/236/6, continues along the western boundary of lots 107/236/5, 4, and 3 to lot 3's northwest corner. The boundary then runs easterly along lot 3's northern property line to the southwest corner of lot 107/236/2, and continues northerly along the western boundaries of lots 107/236/2 and 1 to the northwest corner of lot 1 at the edge of Broad Street. From here it proceeds easterly along

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received

date entered

Continuation sheet

Item number 10

Page 4

the southern curb of Broad Street to a point approximately 35 feet west of the corner of Broad Street and Atlantic Street. The boundary then proceeds in a northerly direction, crossing Broad Street in a straight line and continuing the same course along the western property line of lot 107/235/12 to its northwest corner, from where it runs along lot 12's northern boundary to the point of beginning.

The boundary lines of this district were chosen to include the high density commercial area of late-nineteenth century and early-twentieth-century buildings in the center of Downtown Stamford. The boundary lines exclude the urban renewal area of large buildings and large open spaces to the east, west, and south; the lower density commercial and residential area to the west and north; and the high density commercial area of mid to late-twentieth century buildings to the north.

The eastern boundary line of the district separates it from an urban renewal area typified by new construction and vacant lots. The northern portion of Atlantic Street's east side has been fully developed with new office buildings. (Landmark Square) and a new park (Veteran's Park). The southern portion is partially within the rear lot lines of the inclusive properties, separating them from an area of parking lots and vacant land that will eventually be developed. Beyond this undeveloped strip looms the immense Town Center Mall.

The southern boundary line runs along Tresser Boulevard, a six-lane urban renewal highway that separates the district from the urban renewal area to the south, fully developed with high-rise office structures, a low-rise commercial building and a high-rise residential tower.

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

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

Downtown Stamford Historic District - Stamford, Connecticut

For NPS use only

received

date entered

Continuation sheet

Item number 10

Page 5

The southern part of the western boundary line, between Tresser Boulevard and Bell Streets, runs along the rear property lines of Atlantic Street, and separates the district from a large parking lot and another high-rise residential tower. The boundary between Bell Street and Washington Boulevard runs along the rear property lines of Bank Street and Main Street, bordered to the south by an enormous multi-level parking garage. The westernmost portion of the boundary line runs along Washington Boulevard, another six-lane divided thoroughfare, that separates the district from an area that features several historic commercial structures surrounded by a larger number of more recently constructed, mostly low-rise commercial buildings. There is also a small, late nineteenth century residential area on West Park Place that has not been included in the district because of its residential character.

The boundary line between Washington Boulevard and the rear property line of the Union Trust Building on Main Street separates the district from large vacant lots and parking lots beyond which are a few historic warehouse-type structures too distant and scattered to merit inclusion in the district. Between the Union Trust Building and Broad Street the boundary runs along the rear property lines of structures facing Atlantic Street, and separates the district from more parking lots beyond which are several low-rise commercial structures of various ages, too distant and mixed in type to be included in the district. The northern boundary line begins along Broad Street but crosses it in order to continue along the west, north, and east boundaries of the Ferguson Library, which is included in the district because of its function as the northern anchor for the district and the northern vista termination for Atlantic Street. It is also one of the more distinguished buildings of the district in an architectural sense, and it is more closely related to the districts' architecture than that of the commercial area bordering the library to the west, north, and east, where most structures were built after 1930.

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

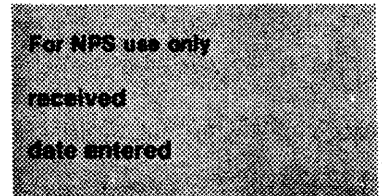
**National Register of Historic Places
Inventory—Nomination Form**

Downtown Stamford Historic District - Stamford, Connecticut

Continuation sheet

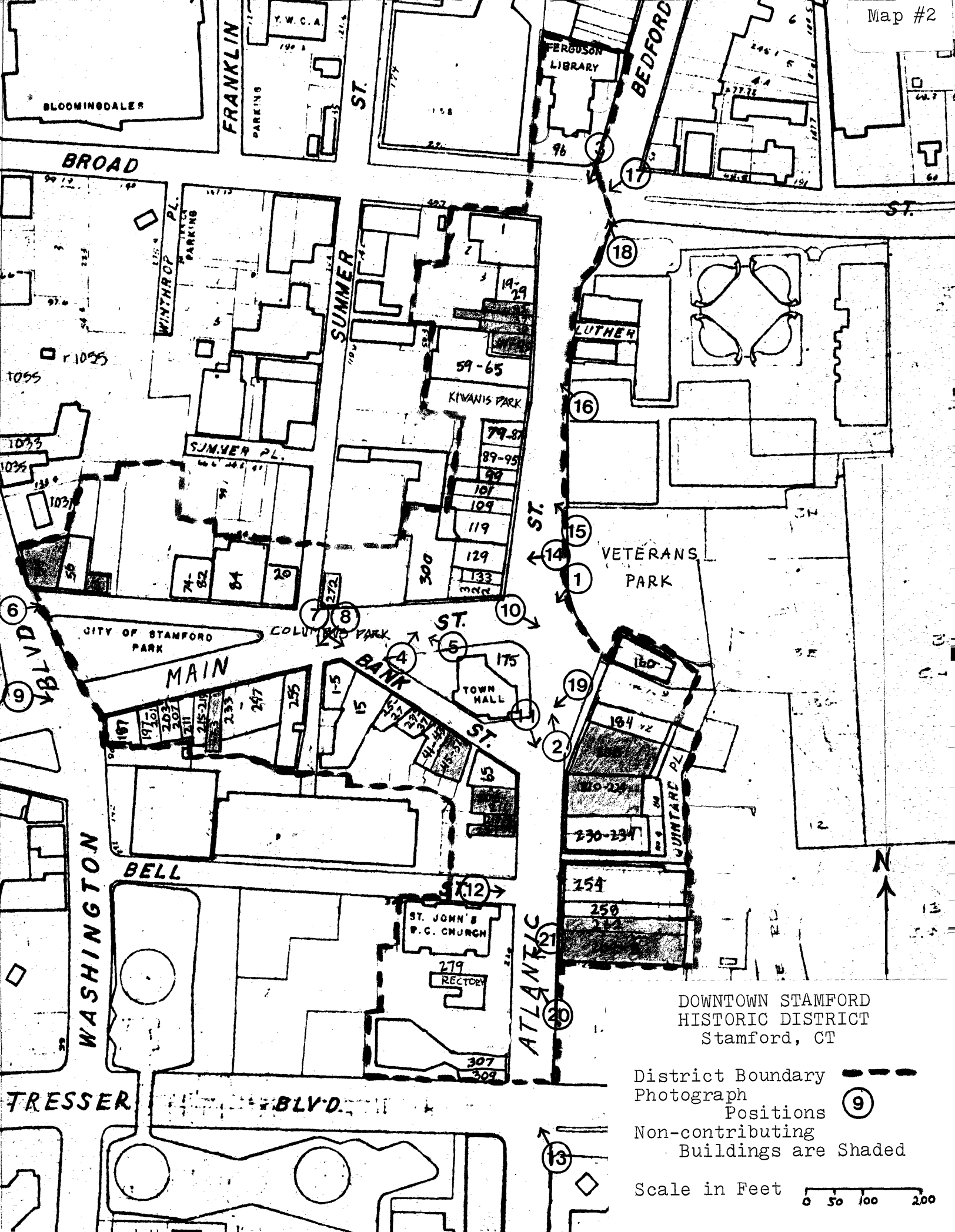
Item number 10

Page 6



UTM References (cont.):

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DOWNTOWN STAMFORD
HISTORIC DISTRICT
Stamford, CT

- District Boundary
- Photograph
- Non-contributing Buildings are Shaded

Scale in Feet