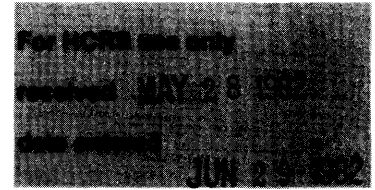


**United States Department of the Interior
Heritage Conservation and Recreation Service**

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



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

1. Name

historic Northam Memorial Chapel and Gallup Memorial Gateway

and/or common Cedar Hill Chapel and Gateway

2. Location

street & number 453 Fairfield Avenue N/A not for publication

city, town Hartford N/A vicinity of congressional district First

state CT code 09 county Hartford code 003

3. Classification

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

4. Owner of Property

name Cedar Hill Cemetery, Inc.

street & number 453 Fairfield Avenue

city, town Hartford N/A vicinity of state Connecticut

5. Location of Legal Description

courthouse, registry of deeds, etc. Hartford Land Records, Municipal Building

street & number 550 Main Street

city, town Hartford state Connecticut

6. Representation in Existing Surveys

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

date 1982 federal state county local

depository for survey records Connecticut Historical Commission

city, town Hartford state Connecticut

7. Description

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

Describe the present and original (if known) physical appearance

Over View

The Northam Memorial Chapel (1882) and the Gallup Memorial Gateway (1889) face east toward Maple Avenue at the entrance to Cedar Hill Cemetery near the southern city line of Hartford, Connecticut. The chapel and gateway, designed by George Keller in the Gothic Revival style and constructed of grey, rock-faced granite ashlar, form a cohesive unit as an introduction to the cemetery. The wrought-iron gate itself is embellished with fine hammered leaves.

The rolling pastoral acreage of the cemetery runs behind and to the south of the chapel and gateway. Adjoining the gateway to the north is a 19th-century Stick Style house that is the superintendent's residence. North of it are barns and shed for housing cemetery equipment. Across the street is Goodwin Park, a large city-owned recreation area. (See Sketch Map.)

Northam Memorial Chapel

The chapel is constructed with a high, steeply-pitched, slate-covered gable roof on low walls, in a cruciform plan. The nave is 41 feet long by 30 feet wide with 14-foot-wide transepts that project 8 feet on either side, under low gable roofs, and a 10 x 16-foot chancel. An open belfry, with bell, rises above the crossing. In contrast to the rough ashlar, the building trim, consisting of water table, string courses, window and doorway surrounds and roof coping, is a smooth hammered granite. There are crosses on the front gable and the belfry. (Photograph 1.)

The fenestration of the facade includes a central, recessed, arched doorway with flanking arched windows under a small rose window. At the gable peak, above a string course, there is a tripartite window. The doorway has two engaged columns on high bases with foliate capitals, on each side. Its tympanum is filled with a roundel of a sleeping cherub by a sculptor named Bauer.¹ (Photograph 2.) The heavy, two-leaf wooden door has long, curved, strap-iron hinges. Each flanking window consists of two parts separated by a stone mullion with a round window at the top. The hood molds of these windows share common swirled bosses with the doorway hood mold.

The north elevation has a paired window and two tripartite windows, all with trefoil-shaped tops, before the transept. A string course connects the window sills. A 30-foot stone wall, starting at the height of the string course, runs from a point behind the first pair of windows toward the gateway. The wall is in the form of stepped battlements with iron picket fences in the embrasures. The transept has a tripartite window in its gable end and a five-part finial at its gable apex. The finial has a swirled boss on top and four more supported by horizontal arms.

The south elevation is similar, except that as the ground falls off there are also cellar windows. This elevation also has a chimney and an exterior staircase that rises along the transept wall from the lower ground at the back.

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The west elevation of the chapel is two stories high. (Photograph 3.) The large, arched chancel window has heavy stone tracery. The door underneath it was used as an entrance for caskets during funeral services, and leads to a hydraulic elevator that lifted the casket to the chapel floor. (Photograph 4.) The bearers then could use the exterior stairway to enter the chapel from the south side door.

The slate roof, 26 feet high, has a low, terra cotta cresting. The eaves are molded granite and the broad, lapped coping of the gable ends is granite. The opening in the peaked belfry is trefoil shaped and contains a bell thought to be original.² The belfry is 41 feet high, the same dimension as the length of the nave.

Extant original drawings for the exterior are signed by H.A. Batterson, Secretary, New England Granite Works, August 5, 1882. A 1903 description of the chapel states that it is constructed of grey Westerly granite. As the Batterson firm operated quarries in Westerly, Rhode Island, the signature on the drawing and the 1903 description support one another in establishing Westerly as the source of the granite.³

The interior of the chapel has a tile floor set in a geometric pattern in buff, red and brown. A central aisle divides rows of cherry wood pews. The dado of the walls is exposed brick to the level of the window stools. The walls above are buff plaster to the wooden ceiling. Three wooden trusses of 2 x 8" timbers, springing from sandstone consoles, support the ceiling of narrow beaded cherry boards with a square ribbed overlay. A large, metal chandelier, presumably not original, is hung from the ceiling. The entrance area or narthex is separated from the body of the nave by a cherry wood screen glazed with stained glass. (Photograph 5.) The chancel is recessed under a broad arch and has a stained glass window with heavy stone tracery. Dedicatory plaques of embossed iron to Charles H. Northam and Susan Risley Northam occupy niches on either side of the chancel arch. A section of the floor in front of the chancel moves as part of the elevator arrangement for bringing the casket from the basement. The chancel arch, splayed window jambs and sills are red Carlyle sandstone.

The floor is supported by brick arches on wrought-iron beams. There is no wood in the structural frame work.

The chapel last was regularly used some time prior to World War II. The appearance of the interior reflects the lack of use and it is need of attention, primarily cleaning.

Gallup Memorial Gateway

The gateway consists of three components, the 18-foot-wide gate with flanking columns and curved wall sections, the 20 x 30-foot waiting room to the left of the gate and the 18 x 24-foot office to the right. The materials and design are consistent with the chapel. (Photograph 6.)

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The two-leaf carriage gate is comprised essentially of wrought-iron pickets of graduating lengths that form a concave profile. Embellishment is attached to the pickets in the form of "interlacing scrolls, delicate leaves, flowers and tendrils (that) seem like rich lace work stretched across the openings...the whole done with hammer and anvil."⁴ (Photograph 7.) So far as is known, this is the only example of such hammer-and-anvil, wrought-iron work in Hartford. There is no record of what shop or craftsman produced the gates. The gate posts are surmounted by five-part finials patterned after those on the chapel transept gables. Quarter-round wall sections project to lower posts that support pedestrian gates on each side. Half posts engaged to the walls of the waiting room and the office complete the gate design.

The waiting room and office resemble the chapel in rectangular plans with steeply-pitched gable roofs, but are appropriately smaller in scale. Their roofs have a slight flare at the eaves while the chapel roof does not. The front of the waiting room is dominated by a large stained glass window of three vertical sections and a round section with heavy stone tracery, under a drip molding and wide arch of voussoirs. The window is signed Cottier & Co., of London and New York. In the wall above it is a cipher with the initials of the donor, J.A.G., superimposed one on another. There is a finial at the apex of the roof similar to those on the gate posts. (Photograph 8.)

The door to the waiting room is on the north elevation, toward the rear. Toward the front there is a tripartite window. The tops of the window sections are trefoil shaped in granite and the sash are rectangular, as contrasted to the corresponding chapel windows where the tops of the sash are trefoil shaped. The sash are iron with 3½" x 4 3/4" lights. The upper two-thirds of the sash is fixed; the lower third has a central pivot.

The south elevation of the waiting room has three single windows and a chimney. In the west end wall there are two windows at the height of the others and a pair of windows near the gable peak, which has a finial like that on the front. Just below the finial and above the paired windows there is a triangular section in the wall of small granite pieces with recessed squares and circles that form a decorative panel of the type for which terra cotta customarily was used.

The interior of the waiting room is dominated by the Cottier & Co. stained glass window of scenes relating to everlasting life, on the front, and by the fireplace surround on the south wall. The fireplace has a brick hearth, a low fireplace opening flanked by columns and a great marble chimney piece that slopes up to the ceiling.⁵ The floor is made of patterned tile tesserae (Photograph 9) and the ceiling of narrow boards with cross ribs in an arched profile. The wainscot is Numidian marble and the window stools are red Tennessee marble.

The front of the office has a three-sided, 3 x 8-foot bay window that balances the stained glass window of the waiting room. The door, toward the

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back on the south elevation, is across the roadway from the waiting room door. The tripartite window set in this wall toward the front has rectangular openings without the suggestion of trefoils. (Photograph 10.) The north elevation has two rectangular windows and the office's west wall repeats that of the waiting room. Both the waiting room and the office have ridge tiles like the chapel's.

The interior of the office is plain. It has a plastered ceiling, now obscured by a dropped ceiling, and a dado of narrow, beaded, vertical boards.

The buildings have withstood the passage of time relatively well. The masonry of the chapel walls, with thin mortar lines, has stood up well. A troublesome leak in the roof has now, after some years, been satisfactorily repaired. The masonry of the waiting room and gateway posts, with thicker mortar joints, has been less satisfactory. Several of the stones in the gate posts have been reset while the mortar in the waiting room walls has recently been dug out and replaced at great cost.⁶ The office which has been in constant use and therefore has received regular maintenance, is in the best condition.

1. Cedar Hill Cemetery, p. 19. Little is known about Bauer. William Young, A Dictionary of American Artists, Sculptors and Engravers, p. 34 states that a Theodor Bauer exhibited at the National Sculpture Society, New York (no date).

2. There is no way to ring the bell. So far as is known, the bell never has been rung.

3. The proprietor of the New England Granite Works was James G. Batterson. The firm supplied the granite for construction of the Library of Congress. J.G. Batterson also was constructor for construction of the Connecticut State Capitol and founder of the Travelers Insurance Co.

4. Cedar Hill Cemetery, p. 10.

5. Incised lettering above the fireplace dedicates the gateway to the memory of Julia A. Gallup (1814-1884).

6. The cost of re-pointing the waiting room ashlar exceeded \$10,000. Original cost of the entire gateway was \$28,000.

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volved the basilican plan, wooden tracery and gingerbread bargeboards, none of which exist at Cedar Hill, although the simplicity of the English parish church as found at Cedar Hill sometimes was present in Early Gothic Revival style churches. The mid-period of High Victorian Gothic was noted for use of polychrome materials on a heavy scale in a manner that is entirely missing from the Cedar Hill structures. The period of the Late Gothic Revival, c. 1890-1915, followed Keller's work at the cemetery, usually with smooth masonry and often with vaulted ceilings, not found at Cedar Hill.

For basic plan, scale and fenestration pattern, Keller's Cedar Hill buildings owe much to the English Gothic parish church, but such churches usually were built of smooth stone. In the 1880s in America the rough masonry of the Romanesque Revival was much in vogue and the quarry-faced granite of the Chapel and Gateway reflect the contemporary popularity of that building material. Keller himself referred to his work at the time as being in the Modern Gothic style, which is perhaps as suitable a label as any for this phase of his work.

Northam Memorial Chapel was the third and last church building in this style that Keller designed. The first was Grace Episcopal Church, Windsor, Connecticut (1864-65).⁸ It is somewhat larger than Northam Memorial Chapel, 35 x 75 feet vs. 30 x 59 feet, with similar stone construction, low walls, high roof and central doorway with triple window above. Grace Church has a tower as well, set at one corner, with a slate-covered spire 100 feet tall. On the interior, the trusses supporting the ceiling are similar to those at Cedar Hill but otherwise the interior is quite different. The walls were finished in imitation of Caen stone, the wainscoting grained in imitation of oak, and the pews, doors and chancel furniture are black walnut.

Elizabeth Chapel (1875) at the Institute of Living, Hartford, continues the same basic plan and materials, with the roof even higher in relation to the low walls. Elizabeth Chapel has a three-sided apse with apsidal roof, in which respect it differs from the other two buildings as it is the only one of the three to have this feature. On the other hand, Elizabeth Chapel is similar to Northam Memorial Chapel because it has an open belfry surmounted by an ornamental cross. Also, Elizabeth Chapel's roof carries a low cresting of red tiles as found at Cedar Hill. The interior of Elizabeth Chapel is the plainest of the three churches.

At Cedar Hill the chief difference in plan from the earlier structures is the addition of transepts to make the shape of the building a cruciform. In contrast to the flat sites of the first two churches the ground slopes off sharply at Cedar Hill. Keller capitalized on this factor by designing the basement entrance for caskets, the elevator scheme for raising the caskets to the chapel floor and the exterior stairway for convenient access from the rear basement entrance to the chapel.

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A further difference is that at Northam Memorial Chapel Keller designed and coordinated and presumably commissioned the artistic components of the building, including the sculpture by Bauer over the front door, the stained glass windows and the tile floor. Keller used a Cottier & Co. window and a similar tile floor in the waiting room of the Gallup Memorial Gateway, and in addition provided the great chimney piece.

Keller's drawings for the Cedar Hill buildings survive.⁹ They specify the building materials, e.g., red mortar, granite coping, cherry wood, Carlyle stone, pressed brick, etc. The drawings also show the development of the plan. In an early sketch there is no waiting room. Then, the waiting room and the office both have bay windows and, finally, the waiting room's bay window is replaced with the stained-glass window with heavy tracery, as built. The design of the wrought-iron work of the gate progressed from simple pickets in a rectangular shape through a scheme of superimposed circles to the convex-curved top as executed, while C-curved and tendril-shaped elaboration was added to the stark pickets.

Considering the English origin of the Gothic Revival style employed by Keller at Cedar Hill, it perhaps is unusual to find the buildings lined up in a row. Some sort of cloister effect might be expected. Apparently, nothing of the sort was contemplated; from the first, the intent was to create a gateway grouping.

While other ecclesiastical buildings designed by Keller were essentially in different modes,¹⁰ several of the interior components of the Cedar Hill building turned up in later Keller work. The chimney piece of the waiting room and the ceilings of the waiting room and chapel were forerunners of the chimney pieces and ceilings of the Keller libraries in Norfolk (1888, 1911) and Ansonia (1892). The coordination of interior design by Keller reached its apex in the Garfield National Memorial, Cleveland (1894-1890), his most famous work. There the tesserae from Cedar Hill became elaborate mosaics, the stained glass windows became ten in number and the sculpture became a life-sized statue of President Garfield -- the whole encased in Gothic arches and the familiar stone work.¹¹

During the years in which Keller designed the Modern Gothic ecclesiastical buildings, he was simultaneously working in the High Victorian Gothic¹² and a version of the Romanesque Revival style.¹³ He later did several successful buildings in the Shavian interpretation of the Queen Anne style,¹⁴ and toward the end of his active practice attempted reluctantly and without success several buildings in the Georgian Revival style.¹⁵

The Northam Memorial Chapel and the Gallup Memorial Gateway form an introductory group of buildings at Cedar Hill Cemetery that was not part of Weidenmann's original plan but was an early addition that fulfilled the char-

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acteristic need for picturesque gateways at pastoral cemeteries of the period. These buildings brought to a conclusion the work done in this version of the Gothic Revival style by George Keller, Hartford's leading 19th-century architect.

1. The gateways at Grove Street and Mount Auburn both are in the Egyptian Revival style, Grove Street by Henry Austin in 1845 and Mount Auburn by Joseph Bigelow in 1843.

2. Rev. Twitchell participated in the consecration of the cemetery June 24, 1868 and Swift gave an historical address on that occasion.

3. Col. Charles H. Northam (1797-1881), a West Indies trader and banker, made an initial gift of \$30,000 for the chapel. Mrs. Susan R. Northam subsequently contributed \$10,000. Northam's charitable contributions, including Northam Hall at Trinity College, Hartford, were said to be \$250,000. See J. Hammond Trumbull, ed., The Memorial History of Hartford County, Connecticut, 1633-1884, v. 1, p. 444.

4. Mrs. Gallup was the widow of Judge David Gallup who had business and banking interests. See Representative Men of Connecticut, 1861-1894, p. 141.

5. Keller and Wight carried on a life-time correspondence that is frequently quoted in Sarah Bradford Landau and John Zukowsky, P.B. Wight: Architect, Contractor, and Critic, 1838-1925, Chicago: The Art Institute of Chicago, 1981.

6. No doubt Keller-designed monuments produced by the Batterson firm are to be found in Cedar Hill Cemetery but they are unidentified. After opening his own office, Keller continued to design cemetery monuments occasionally. One of them that is in Cedar Hill Cemetery is the monument for J.P. Morgan.

7. Grace Church, Windsor (1864-65), Connecticut Mutual Life Insurance Co., project (1869), Connecticut State Capitol, competition entry (1872).

8. Keller at this time was only 21 years old and newly arrived in Hartford. How he managed to secure the Windsor commission is unknown, but the documentation is clear that he designed the church. See Ransom, p. 51.

9. Two drawings are on soft paper; five are pen and ink on linen with a lavender wash. They may all have been drawn at the time the chapel was built

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for when the chapel was consecrated the comment was made that, "It is to be regretted that the original design, which contemplated a cemetery gateway, with the chapel on one side and a gate-lodge on the other, is completed only in part." See Cedar Hill Cemetery, Hartford, Connecticut, 1863-1903, p. 7.

10. Asylum Avenue Baptist Church (1872), Temple Beth Israel (1875), First United Methodist Church, Waterbury (1877), Two Chapels, Danville, Illinois (1901), Christ Church Cathedral, alterations (1903), Simsbury United Methodist Church (1908).
11. For the cartoons of the mosaics and windows at the Garfield Memorial Keller employed the services of H. Walter Lonsdale who had recently done similar work for William Burges at St. Finbar's Cathedral, Cork, Ireland.
12. Seyms Street Jail (1873), Phelps House (1880), Seyms House (1880).
13. Temple Beth Israel (1876), Courant Building (1880), Ansonia Library (1891).
14. Watkinson School (c. 1885), Trumbull House (1886), Columbia Street Houses (1888, 1889).
15. Beach House (1895), Memorial Hall, Danville, Illinois (1901).

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 type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1882, 1889 **~~Builder~~/Architect** George Keller

Statement of Significance (in one paragraph)

Criterion

The Northam Memorial Chapel and the Gallup Memorial Gateway, designed in the Gothic Revival style of architecture, provide an introduction to the Cedar Hill Cemetery that relates well to the pastoral and picturesque character of the cemetery. The Chapel and Gateway, which today retain their original appearance and relationship to their surroundings, illustrate an important stage in the development of the career of George Keller, Hartford's leading 19th-century architect. (Criterion C.)

Discussion

Cedar Hill Cemetery was organized toward the end of the Civil War following earlier precedent for pastoral cemeteries set by the Grove Street Cemetery in New Haven and the Mount Auburn Cemetery in Cambridge, Massachusetts.¹ The landscape architect Jacob Weidenmann, who also designed Hartford's Bushnell Park, laid out Cedar Hill Cemetery at the behest of a group of prominent Protestant citizens led by George Beach, president of the Phoenix National Bank. Roland Swift, another banker, and the Rev. Joseph I. Twitchell, pastor of the Asylum Hill Congregational Church, participated in launching the new cemetery.²

Continued support of Cedar Hill Cemetery from affluent citizens was forthcoming from Col. Charles H. Northam³ and Mrs. Julia A. Gallup⁴ who by their wills provided the funds for the Chapel and Gateway. These added structures, although not part of the original Weidenmann plan, were built early in the history of Cedar Hill and, as no later changes were ever made, came to be regarded as a traditional part of the cemetery.

The considerations that led the administrators of the Northam and Gallup bequests to commission George Keller (1842-1935) to design the buildings are not known but Keller was an obvious choice as he was the prominent rising young architect in Hartford in the 1880s. Born in Cork, Ireland, Keller as a child emigrated to New York City where he attended school and then trained to become an architect by working as a draughtsman in the offices of several architects, notably Peter B. Wight.⁵ At the end of the Civil War, James G. Batterson hired Keller to come to Hartford as designer for his monument works.⁶ Keller designed at least three buildings while in Batterson's employ,⁷ and then in 1872 opened his own office for the practice of architecture.

The version of the Gothic Revival style that Keller used for the Chapel and Gateway does not fit readily into any of the three divisions of the Gothic Revival into which American architecture of that character usually is divided. The Early Gothic Revival, popular c. 1820-1860, usually in-

9. Major Bibliographical References

Cedar Hill Cemetery, Hartford, Connecticut, 1863-1903, Hartford:
Cedar Hill Cemetery, 1903

Ransom, David F., George Keller, Architect, Hartford: The Stowe-Day Foundation, 1978.

10. Geographical Data

Acreeage of nominated property Less than one

Quadrangle name Hartford South

Quadrangle scale 1:24000

UMT References

A

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

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification The nominated property is bounded on the north by an imaginary line 10 feet from the office, on the east by Fairfield and Maple avenues, on the south by an imaginary line 10 feet from the chapel and on the west by cemetery roadways as shown by Sketch Map. (continued)

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 David F. Ransom

organization Architectural Historian

date September 13, 1981

street & number 33 Sunrise Hill Drive

telephone 203 521-2518

city or town West Hartford

state Connecticut

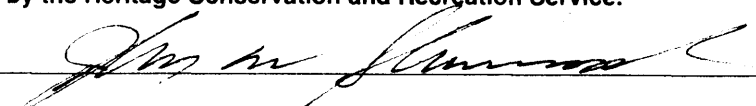
12. State Historic Preservation Officer Certification

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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature



title Director, Connecticut Historical Commission

date May 21, 1982

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Boundary Justification

The purpose of the boundaries is to set off the chapel and gateway from the rest of the cemetery property.

Cedar Hill Chapel and Gateway
Hartford, CT

Sketch Map
Photo Key

Scale: 1" = 50'

