

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: Bedford-Garden Streets Historic District

Other names/site number: 133-139 Brook, 115-150 Bedford, 343-400 Garden; 149 & 179 Mather St

Name of related multiple property listing:

N/A

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

### 2. Location

Street & number:

City or town: Hartford State: CT County: Hartford

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR t 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national      \_\_\_ statewide      \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B      \_\_\_ C      \_\_\_ D

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>30</u>	<u>0</u>	buildings
<u>        </u>	<u>6</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>30</u>	<u>6</u>	Total

Number of contributing resources previously listed in the National Register 2

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

COMMERCE/TRADE/specialty store

RELIGION/religious facility

RELIGION/synagogue school

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

COMMERCE/TRADE/specialty store

RELIGION/religious facility

VACANT/NOT IN USE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVAL/Classical Revival, Romanesque Revival,  
Jacobean Revival, Mediterranean Revival  
OTHER/Late 20<sup>th</sup> century vernacular

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete

Walls: Brick, Cast stone

Roof: Rolled asphalt, Rubber, EPDM

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

### Summary Paragraph

The Bedford-Garden Streets Historic District (the District) is a 6.18-acre residential development on the west end of the Clay-Arsenal neighborhood in the North End section of the City of Hartford, Hartford County, Connecticut (Figure 1). It encompasses predominantly residential properties constructed on the former James Junius Goodwin and Francis Goodwin estates on the north side of Albany Avenue between Mather Street and Brook and Vine streets, platted by the real estate firm of Myers & Gross in 1922 (Figures 2–4). The District encompasses 28 residential buildings, 2 mixed-use residential and commercial buildings, 2 religious buildings, and 6 vacant lots (see Figures 2 and 4). All of the buildings were erected between 1922 and 1925 and are contributing resources to the District. Three of the vacant lots originally contained residential buildings, which were demolished between 1962 and 2008, and 2 were never developed; all 6 vacant lots are non-contributing resources. The 28 small-scale brick apartment buildings and two mixed-use buildings in the District were executed in the Classical Revival, Jacobean Revival, and Mediterranean Revival styles, and the two former brick synagogues were built in the Romanesque Revival and Classical Revival styles. The District retains its historic layout and architectural character, with densely spaced rows of similarly designed, early twentieth century masonry apartment houses.

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## Narrative Description

### Setting

The District is a 6.18-acre residential development on the west side of the Clay-Arsenal neighborhood in Hartford's North End (see Figure 1). It covers a roughly L-shaped area and encompasses the buildings situated on the east and west sides of Garden and Bedford streets and on the east side of Brook Street between Mather Street on the north and Albany Avenue on the south (see Figures 2–4). Reflecting its history as one of the main thoroughfares through Hartford, Albany Avenue is a major commercial corridor lined with a diverse mix of commercial buildings, churches and institutional buildings, gas stations, mixed-use residential and commercial buildings, apartment buildings, and parking lots. The area to the north of Albany Avenue is primarily residential and characterized by a dense mix of late nineteenth- and early twentieth-century multi-family residences, including the rows of two- and three-family, wood-frame dwellings on Irving and Magnolia streets to the west of the District. Many of the buildings in the areas to the north and east of the District have been demolished and replaced with vacant lots and modern multi-family dwellings. The Dominick Delucco Playground and an asphalt-paved parking lot abut the District on the east along Brook Street. The buildings in the District are set back from the sidewalk, on predominantly rectangular lots with shallow front yards and modest landscaping. Chain link or iron fencing typically enclose each lot frontage, and poured concrete sidewalks line the road edge.

The District is characterized by a mix of residential, mixed-use residential and commercial, and religious buildings situated close to the road on narrow, rectangular lots and oriented east-west to the street grid formed by Albany Avenue and Bedford, Brook, Garden, and Mather streets. Erected in a single phase of construction between 1922 and 1926, these small-scale brick masonry buildings generally rise three stories above raised foundations and were executed in some of the most popular architectural styles of the early twentieth century, including the Classical Revival, Jacobean Revival, Mediterranean Revival, and Romanesque Revival. Apart from the former Beth Hamedrash Hagodol Synagogue on Garden Street, all of the buildings within the District have yellow-brick facades with inlaid brick ornamentation and flat roofs with raised parapets. The former Beth Hamedrash Hagodol and Chevry Lomday Mishnayes synagogues were individually listed in the National Register of Historic Places in 1995..

All resources within the District are listed in the data sheet below by address.

### District Data Sheet

Assessor's Parcel I.D.	Historic Name	Address	Est. Date	Resource Type	Contributing/ Noncontributing	District Photo Number
220228104	Benjamin Dubofsky Apartment Building	131-133 Brook Street	1924	Building	Contributing	5
220228110	Ann Kelly and Thomas J. Morrissey Store and Apartment Building	135-139 Brook Street	1924	Building	Contributing	5
220227095	Gordon & Wagman Apartment Building	115-117 Bedford Street	1922	Building	Contributing	1, 2, 4
220228105	Benjamin Dubofsky Apartment Building	116-118 Bedford Street	1922	Building	Contributing	1, 3, 4

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Assessor's Parcel I.D.	Historic Name	Address	Est. Date	Resource Type	Contributing/ Noncontributing	District Photo Number
220227096	Gordon & Wagman Apartment Building	119-121 Bedford Street	1922	Building	Contributing	1, 2, 4
220228104	Benjamin Dubofsky Apartment Building	120-122 Bedford Street	1922	Building	Contributing	1, 3, 4
220227096	Gordon & Wagman Apartment Building	123-125 Bedford Street	1924	Building	Contributing	1, 2, 4
220228104	Benjamin Dubofsky Apartment Building	124-126 Bedford Street	1924	Building	Contributing	1, 3, 4
220227096	Gordon & Wagman Apartment Building	127-129 Bedford Street	1924	Building	Contributing	1, 2, 4
220228104	John Guica Apartment Building	128-130 Bedford Street	1923	Building	Contributing	1, 3, 4
220227096	Gordon & Wagman Apartment Building	131-133 Bedford Street	1924	Building	Contributing	1, 2, 4
220228104	Weingeroff and Black Apartment Building	132-134 Bedford Street	1924	Building	Contributing	1, 3, 4
220227096	Applebaum and Bizonker Apartment Building	135-137 Bedford Street	1924	Building	Contributing	1, 2, 4
220228104		136-142 Bedford Street		Vacant Lot	Noncontributing	-
220228103		146 Bedford Street		Vacant Lot	Noncontributing	6
220228102	Chevry Lomday Mishnays Synagogue	148-150 Bedford Street	1924-1926	Building	Contributing	5, 6, 7
220228111		149 Mather Street		Vacant Lot	Noncontributing	-
220227099	Louis Rosenthal Apartment Building	179 Mather Street	1925	Building	Contributing	7, 8, 9, 11
220222037	George Lacava Apartment Buildings	343-351 Garden Street	1924	Building	Contributing	19
220222038	George Lacava Apartment Building	353-355 Garden Street	1923	Building	Contributing	18, 19
220222039	George Lacava Apartment Building	357-359 Garden Street	1923	Building	Contributing	18, 19
220222040		361 Garden Street		Vacant Lot	Noncontributing	17
220222041	Frank Sanibbi Apartment Building	365-367 Garden	1922	Building	Contributing	17, 19

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Assessor's Parcel I.D.	Historic Name	Address	Est. Date	Resource Type	Contributing/ Noncontributing	District Photo Number
		Street				
220222042	Benjamin Dubofsky Apartment Building	369-371 Garden Street	1922	Building	Contributing	16, 19
220227093	Beth Hamedrash Hagodol Synagogue	370 Garden Street	1922-1923	Building	Contributing	13, 14, 15
220222043	Antonio Gallucci Apartment Building	373-375 Garden Street	1924	Building	Contributing	16, 19
220222044		377 Garden Street		Vacant Lot	Noncontributing	12, 19
220227092	Andrea and Rosa LaPenta Apartment Building	378-380 Garden Street	1922	Building	Contributing	13
220222045	Defazio & Rood Apartment Building	381-383 Garden Street	1922	Building	Contributing	12, 19
220227091		382 Garden Street		Vacant Lot	Noncontributing	11
220222046	Defazio & Rood Apartment Building	385-387 Garden Street	1922	Building	Contributing	10, 12
220227090	Esther Levy Krane Apartment Building	386-388 Garden Street	1922	Building	Contributing	8, 11
220222047	Peter Dowholonek Apartment Building	389-391 Garden Street	1922	Building	Contributing	10, 12
220227089	Benjamin Dubofsky Apartment Building	390-392 Garden Street	1922	Building	Contributing	8, 11
220222048	Max Selwitz Apartment Building	393-395 Garden Street	1922	Building	Contributing	10, 12
220227088	Benjamin Dubofsky Apartment Building	394-396 Garden Street	1922	Building	Contributing	8, 9, 11
220222049	M.F. Morrissey Apartment Building	397-399 Garden Street	1922	Building	Contributing	10, 12
220227087	Paul Hoja Apartment Building	398-400 Garden Street	1922	Building	Contributing	8, 9, 11

**Resource Descriptions**

The following descriptions of buildings in the District are arranged approximately east to west then alphanumerically, and similar buildings are grouped together.

The **Benjamin Dubofsky Apartment Building, 131-133 Brook Street (1924, Photo 5)**, at the southwest corner of Brook and Mather streets, is a northeast-facing, three-story, three-bay, Classical

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Revival-style, brick-frame apartment building. It has flat roof covered with rubber membrane and is clad with yellow, running-bond brick above a cast stone water table on the facade and running-bond red brick on the side and rear elevations. The facade is topped by a low parapet wall ornamented with a rowlock brick diamond-shaped frame inlaid with a cast stone panel in the middle bay above a continuous soldier brick and cast stone cornice. Cast stone belt courses span the facade beneath the second- and third-floor windows. The main entrance is centered on the facade and consists of a modern single-light flush metal door surmounted by a transom and set within an inlaid brick door surround with square cast stone corners. Windows are evenly spaced and arranged in columns across all elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows occupy the outer bays on the first and second floors. The outer bays on the third floor each contain two windows. Fenestration consists of double-hung, one-over-one replacement vinyl sash. The windows on the facade are enclosed by inlaid brick surrounds with square cast stone corners, while the windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

Around the same time as the Brook Street apartment building, Dubofsky built three brick-frame apartment buildings on Bedford Street, the **Benjamin Dubofsky Apartment Buildings, 116–118, 120–122, and 124–126 Bedford Street (1922–1924, Photos 1, 3, and 4)**, and three brick brick-frame apartment buildings on Garden Street, the **Benjamin Dubofsky Apartment Buildings, 369–371, 390–392, and 394–396 Garden Street (1922, Photos 8–9, 11, 16, and 19)**. All six are three-story, three-bay, Classical Revival-style, brick frame apartment buildings clad with yellow or buff brick on the facade and running-bond brick on the side and rear elevations and feature cast stone detailing. The building at 369–371 Garden Street is distinguished by the heavy modillioned cornice and dentilled trim on the facade. The **Apartment Building, 386–388 Garden Street (1922, Photos 8 and 11)** is identical to 390–392 Garden Street and 394–396 Garden Street and may also have been constructed by Dubofsky.

Immediately to the north at the southwest corner of Brook and Mather streets sits the **Ann K. and T.J. Morrissey Store and Apartment Building, 135–139 Brook Street (1925, Photo 5)**. Oriented to Brook Street, the northeast-facing, three-story, four-bay-by-three-bay, Classical Revival-style, apartment building houses storefronts on the first story and apartment units on the upper stories. It has a parapeted flat roof and is clad with yellow, running-bond brick on the facade and north (side) elevation and running-bond red brick on the south (side) and rear elevations. A rectangular rowlock brick frame inlaid with three rows of alternating groups of three stretcher bricks and three soldier bricks is centered within the triangular and stepped parapet on the facade. Belt courses consisting of a row of soldier bricks between two rows of rowlock bricks wrap around the facade and north elevation above the first and third floors. The entrance to apartment units is centered on the facade and consists of a modern flush metal door surmounted by a transom. It is flanked by a storefront to the north. The space to the south of the apartment entrance originally consisted of two storefronts, which have been combined into one. The plate glass windows that originally lighted each storefront have been removed and infilled with running-bond brick. The entrance to the north storefront sits at the northeast corner of the building and consists of modern full-light metal door. The entrance to the south storefront contains a modern half-light flush door and is flanked by a single window to the north and south. Paired windows are evenly spaced across the second and third floors on the facade, and single windows are evenly spaced across the second and third floors on the side and rear elevations. Fenestration consists of double-hung, one-over-one wood sash. The windows on the facade and north elevation are enclosed by inlaid brick surrounds with square cast stone corners, while the windows on the south and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

Located at the south end of the District on the west side of Bedford Street, the **Gordon & Wagman Apartment Building, 115–117 (1922, Photos 1, 2, and 4)** is northeast-facing, three-story, three-bay-by-



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six-bay, Classical Revival-style, brick-frame apartment building. It has a parapeted flat roof and is clad with yellow, running-bond brick above a cast stone water table on the facade and running-bond red brick on the side and rear elevations. The facade is topped by a low arched and stepped parapet wall ornamented with a rowlock brick T-shaped frame inlaid with a small square cast stone panel in the middle bay flanked by rowlock rectangular brick frames inlaid with two rows of alternating groups of three header and three soldier bricks to the north and south. A continuous cast stone and soldier brick cornice sits beneath the parapet. A cast stone and rowlock brick belt course spans the facade between the first and second floors. The main entrance is centered on the facade and consists of a modern full-light metal door with a full-light sidelight and transom set within an inlaid brick door surround with square cast stone corners. Windows are evenly spaced and arranged in columns across all elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows occupy the outer bays on the first through third floors. Fenestration consists of double-hung, one-over-one replacement vinyl sash. The windows on the facade are enclosed by inlaid brick surrounds with square cast stone corners, while the windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

In 1924, Gordon & Wagman built additional apartment buildings on the west side of Bedford Street at the north end of the District. The **Gordon & Wagman Apartment Buildings, 123–125, 127–129, and 131–133 Bedford Street (1924, Photos 1, 3, and 4)** are a group of three northeast-facing apartment buildings topped by flat roofs with stepped parapets and cast stone coping. Designed in the Classical Revival style, the buildings rise three stories above raised basements and are clad with yellow, running-bond brick on the facade and running-bond red brick on the side and rear elevations. The facade is three bays wide, and the primary entrance is in the center bay. Entrances consist of modern single-light flush metal doors with metal sidelights. The buildings at 123–125 Bedford Street and 127–129 Bedford Street have arched entrances with inlaid brick surrounds and stuccoed fanlights, while the building at 131–133 Bedford Street has a rectangular entrance with an inlaid brick surround. Windows are evenly spaced and arranged in columns across all elevations. On the facade, single windows occupy the middle bay on the second and third floors above the main entrance, while paired windows occupy the outer bays on the first through third stories. Fenestration consists of double-hung, one-over-one replacement vinyl sash. The windows on the facade are enclosed by inlaid brick surrounds with square cast stone corners on 123–125 Bedford Street and 127–129 Bedford Street, except for the third-floor windows on 123–125 Bedford Street, which sit within arched inlaid brick surrounds beneath stuccoed fanlights. The windows on 131–133 Bedford Street have simple inlaid brick surrounds. The windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

The **Gordon & Wagman Apartment Building, 119–121 Bedford Street (1922, Photos 1, 2, and 4)**, on the west side of Bedford Street at the south end of the District, is a southeast-facing, three-story, three-bay-by-seven-bay, Classical Revival-style, brick-frame apartment building. It has a flat roof covered with EPDM and is clad with yellow, running-bond brick above a cast stone water table on the facade and running-bond red brick on the side and rear elevations. A rectangular panel composed of a rowlock brick frame with square cast stone corners inlaid with three rows of alternating triple soldier and stretcher bricks around a central cast stone square is centered in the stepped parapet on the facade. A continuous cast stone cornice supported by a soldier brick course spans the facade above the third floor. A similar belt course consisting of a band of cast stone above a rowlock brick course spans the facade between the first and second floors. The main entrance is centered on the facade and framed by a soldier brick surround. It consists of a modern single-light flush metal door flanked by metal sidelights and surmounted by a transom. Windows are evenly spaced and arranged in columns across all elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows occupy the outer bays on all three floors. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash. The windows on the facade are enclosed by inlaid brick surrounds

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with square cast stone corners, while the windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

Sitting directly opposite on the east side of Bedford Street is the **John Guica Apartment Building, 128–130 Bedford Street (1923, Photos 1, 3, and 4)**. Constructed in the Classical Revival style, the northwest-facing, five-bay-by-ten-bay brick apartment building rises three stories above a raised concrete foundation. It is topped by a parapeted flat roof with metal flashing. The facade is laid with yellow, running-bond brick above a molded cast stone water table and a brick soldier course, and the side and rear elevations are composed of running-bond red brick. A large cast stone panel with stepped corners stamped with a floral design is centered in the stepped parapet on the facade and is flanked by small square cast stone panels stamped with floral designs above the outer bays. The center-hall main entrance occupies the middle bay on the facade and consists of a modern single-light flush metal door flanked by metal transoms and surmounted by a transom set within a molded cast stone architrave surround. Windows are evenly spaced and arranged in columns across the facade and side elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows with soldier brick lintels occupy the outer bays on all three floors. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash set in plain wood frames. Two vertical stretcher brick courses topped by small cast stone panels stamped with a floral pattern frame the triple windows on the facade. The paired windows on the facade are enclosed by inlaid brick surrounds with square cast stone corners stamped with a floral design and have cast stone sills above stamped cast stone pendants. The windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

Immediately to the north is the **Weingeroff and Black Apartment Building, 132–134 Bedford Street (1924, Photos 1,3, and 4)**. The symmetrical, three-story, three-bay-by-five-bay, Classical Revival-style, brick-frame apartment building faces northwest on Bedford Street. It has a rectangular footprint topped by a parapeted flat roof with metal flashing and covered with rolled asphalt. The building has a facade composed of yellow, running-bond brick above a molded cast stone water table and framed by paneled brick corner pilasters topped by cast stone Tuscan capitals. The walls on the side and rear elevations are laid with running-bond red brick. A simple stepped brick parapet spans the facade above a continuous molded cast stone cornice surmounted by a rowlock brick course. A round cast stone panel stamped with a floral design and set within an inlaid rowlock brick frame is centered on the parapet and flanked by two rectangular panels composed of a header brick frame inlaid with two rows of alternating triple soldier and stretcher bricks around a central cast stone square. Three similar rectangular brick panels separate the second- and third-floor windows. The main entrance occupies the middle bay on the facade and consists of a modern single-light flush metal door framed by metal sidelights and surmounted by a transom set within a door surround composed of inlaid paneled brick pilasters with cast stone Tuscan capitals and an inlaid brick entablature containing a cast stone panel stamped with a floral garland. Windows are evenly spaced and arranged in columns across all elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows occupy the outer bays on all three floors. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash. The windows on the facade are enclosed by inlaid brick surrounds with square cast stone corners stamped with a floral design and cast stone sills supported by small square cast stone panels stamped with a scalloped design. The windows on the side and rear elevations have segmentally arched rowlock brick lintels and cast stone sills.

The **Applebaum and Bizonker Apartment Building, 135–137 Bedford Street (1924, Photos 1, 2, and 4)** sits directly opposite on the west side of Bedford Street. Designed in the Classical Revival style, the five-bay-by-eight-bay brick apartment building faces southeast and has a rectangular footprint topped by a parapeted flat roof and metal flashing. The walls rise three stories above a raised concrete foundation

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and are laid in yellow, running-bond brick above a soldier brick course water table on the facade. The walls on the side and rear elevations are composed of running-bond red brick. A pointed and stepped brick parapet topped by cast stone coping spans the facade above an inlaid soldier brick cornice set above inlaid keystone-shaped cast stone panels. A plain band of trim composed of cast stone panels spans the facade above the foundation. The center-hall main entrance occupies the middle bay on the facade and consists of a modern single-light flush metal door flanked by metal sidelights set within an inlaid brick surround. An inlaid rectangular brick panel spans the space between the entrance and the second-floor window. Windows are evenly spaced and arranged in columns across the facade and side elevations. On the facade, paired windows occupy the middle bays on the second and third floors above the main entrance with groups of two windows on either side. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash set in plain wood frames. Inlaid brick surrounds with cast stone corners enclose the windows in the outer bays on the facade, while the windows in the middle bay sit within a three-story round arch inlaid brick surround. Fourteen rows of alternating brown and buff header bricks occupy the surround above the third-floor window. The windows on the side and rear elevations have segmentally arched rowlock brick lintels. All of the windows have cast stone sills.

**The Chevy Lomday Mishnaves Synagogue, 148–150 Bedford Street (1924, NRDIS 5/11/1995, NRIS #95000575, Photos 5, 6, and 7)**, at the southeast corner of Bedford and Mather streets, resembles the neighboring apartment buildings in form, massing, style, and exterior finishes. Constructed in the Classical Revival style, the three-story, three-bay-by-four-bay brick building faces northwest on Bedford Street. It has a parapeted flat roof with metal flashing and is clad with yellow, running-bond brick on the facade and running-bond red brick on the side and rear elevations. The stilted peaked pediment that originally enclosed the roof on the facade has been raised to a triangular parapet, while the stilted peaked pediment on the north (side) elevation has been removed. The main entrance is centered on the facade and consists of double-leaf, paneled wood doors surmounted by a fanlight with radial muntins set within an inlaid round arched brick frame. It is flanked by a single rectangular window covered with wood panels to the north and south. An oculus with a Magen David occupies the middle bay on third floor of the facade and rear elevation and identifies the building as a synagogue. A second round window on the second floor of the facade has been filled with a cast stone panel bearing a raised cross, while the second-floor round window on the rear elevation has been stuccoed. Round arched windows occupy the outer bays on second and third floors of the facade and are evenly spaced across the second and third floors on the side and rear elevations. The height of the second-floor windows indicates the presence of an auditorium at this level. Rectangular window openings are evenly spaced across the first floor on the side and rear elevations. The windows on the facade sit within inlaid brick surrounds, and the second-story arched windows are ornamented with cast stone keystones. The second- and third-floor windows on the north (side) elevation have arched lintels consisting of three rows of rowlock yellow bricks, while the arched lintels on the south and rear elevations are composed of three rows of rowlock red bricks. All of the windows have cast stone sills. Fenestration consists primarily of replacement double-hung, one-over-one vinyl sash. The fanlights that originally filled the arched windows have been removed and infilled with wood. A two-story, round apse that historically housed the ark projects from the rear elevation. The Chevy Lomday Mishnaves Synagogue was individually listed in the National Register in 1995.

To the west of the synagogue at the southwest corner of Bedford and Mather streets is the **Louis Rosenthal Apartment Building, 179 Mather Street (1925, Photos 7–9 and 11)**. The three-story, four-bay-by-eight-bay, Jacobean Revival-style brick apartment building houses storefronts on the first floors and apartment units on the upper floors and faces northeast on Bedford Street. It has a flat roof enclosed by stepped parapets with cast stone coping on the facade and north (side) elevation above a belt course composed of narrow cast stone blocks. The walls are laid on buff, running-bond brick on the facade and north and south (side) elevations, while the rear elevation is composed of painted concrete blocks. A second belt course consisting of raised cast stone blocks wraps around the facade and north elevation

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above the first story. A cruciform cast stone panel impressed with a raised diagonal frame containing a floral motif is centered on the triangular parapet on the facade and on the long rectangular parapet on the north elevation. The entrance to the apartment units occupies the second northmost bay on the facade and consists of a modern flush metal door and is flanked by one storefront to the north and two storefronts to the south. A single storefront is located at the northwest corner of the building facing Mather Street. The storefronts have been altered and are clad with modern ridge concrete panels pierced by narrow rectangular, fixed plate glass windows. Paired windows are evenly spaced across the second and third floors on the facade, while single and paired windows are evenly spaced and arranged in columns across the second and third floors on the north elevation. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash with cast stone sills and soldier brick lintels.

Situated at the south end of the District on the west side of Garden Street, the **George Lacava Apartment Buildings, 343–351 Garden Street (1922, Photo 19)** is a group of two, connected, Classical Revival-style, northeast-facing, four-story, running-bond brick apartment buildings with flat roofs. The facades are finished with buff and yellow brick with brick pilasters topped by cast stone Tuscan capitals at the corners, and the side and rear elevations are laid with red brick that has been painted. The roof is enclosed by an undulating stepped parapet wall with cast stone coping topped by cast stone panels with bas-relief scrolls and two cast stone urns in the middle. Two identical rectangular panels consisting of a cast stone frame inlaid with diagonal-pattern brick and flanked by diagonal-shaped cast stone panels are embedded in the parapet above each entrance. A narrow molded cast stone cornice spans the facade of each building beneath the parapet wall, and a cast stone belt course wraps around the facades above the first floor. The entrances are in the center of the northeast elevations, sheltered by canvas canopies, and consist of full-light modern metal doors with metal sidelights with identical paneled cast stone surrounds. Paired windows occupy the middle bay on the second through fourth stories on the facade of 343–347 Garden Street while single windows are evenly spaced across the outer bays on the first through fourth stories. Single windows are evenly spaced across the facade of 349–351 Garden Street. Fenestration throughout consists of double-hung, one-over-one vinyl replacement sash with cast stone sills and soldier brick lintels. Identical rectangular panels consisting of a rowlock brick frame inlaid with a small, diagonal-shaped cast stone panel framed by soldier bricks laid in a V-shaped pattern sit between the second- and third-floor windows. The third-floor windows sit beneath a round arch panel with a cast stone keystone.

To the north are the **George Lacava Apartment Buildings, 353–355 Garden Street and 357–359 Garden Street (1923, Photos 18 and 19)** are two identical four-story, four-bay brick apartment buildings. Designed in the Classical Revival Style, the northeast-facing buildings have flat roofs and are clad with buff and yellow, running-bond brick on the facade and painted running-bond red brick on the side and rear elevations. An undulating stepped parapet wall with cast stone coping embedded with rectangular cast stone finials with bas relief garlands and inlaid rectangular brick panels spans the roof above the facade. A diagonal cast stone panel with a bas relief floral design is centered in the arched parapet above the front entrance. A narrow molded cast stone cornice spans the facade of each building beneath the parapet wall, and a molded cast stone belt course wraps around the facades above the first floor. Inlaid brick pilasters with paneled cast stone capitals and bases extend between the belt course and cornice and frame the outer two bays. The entrances are in the center of the northeast elevations, sheltered by canvas canopies. They consist of paneled cast stone door surrounds containing full-light modern metal doors framed by metal sidelights. Paired windows occupy the outer two bays on the first through fourth floors, while tripartite windows occupy the middle two bays on the second through fourth floors. The entrance is flanked by single windows to the north and south on the first floor. Fenestration throughout consists of double-hung, one-over-one replacement vinyl sash with cast stone sills and rowlock brick lintels.

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**The Frank Sanibbi Apartment Building, 365–367 Garden Street (1922, Photos 17 and 19)** to the north on the west side of Garden Street is a plain, three-story, three-bay-by-six-bay, Classical Revival-style brick building. It has a flat roof enclosed by a stepped parapet with cast stone coping and embedded with diagonal-shaped cast stone panels. The façade is clad with yellow, running-bond brick above a cast stone water table, and the side and rear elevations are finished with running-bond red brick. A cast stone belt course spans the facade beneath the second-floor windows. The main entrance is centered on the facade and consists of a modern flush metal door with metal and plate glass sidelights surmounted by a transom and set within an inlaid brick door surround. Windows are evenly spaced and arranged in columns across all elevations. On the facade, paired windows occupy the middle bay on the second and third floors above the main entrance, while triple windows occupy the outer bays on the first and second floors. The outer bays on the third floor each contain two windows. Fenestration consists of double-hung, one-over-one replacement vinyl sash with cast stone sills. The first- and second-floor windows have soldier brick lintels, while an inlaid soldier brick belt course runs across the facade directly above the third-floor windows.

To the northeast on the east side of Bedford Street is the **Beth Hamedrash Hagodol Synagogue, 370 Garden Street (1922–1923, NRDIS 5/11/1995, NRIS #95000577, Photos 13–15)**. Designed in the Romanesque Revival style by the Hartford-based architectural firm of Berenson & Moses, the two-story brick building has a simple rectangular form topped by a parapeted front-gable roof with cast stone coping and a segmentally arched corbelled cornice. Two square brick towers topped by flat-on-hip roofs covered with metal shingles resembling terra cotta tile project from the northwest and southwest corners of the facade. Their raised foundations have been stuccoed beneath the cast stone water table. The towers frame the front entrance, which is recessed within an arched brick portico and consists of three doorways containing double-leaf, paneled wood doors. A pent roof covered with metal shingles resembling terra cotta tile spans the portico above the doorways, and two round cast stone panels with bas relief five-pointed stars are embedded in the spandrels adjoining the middle doorway. A large rose window with a five-pointed star in the middle is centered on the second floor above the portico. It is flanked by narrow paired round arched windows to the north and south. Narrow paired round arched windows are centered on the first and second floors on the tower facades and on the second floor on the side elevations. Round arched windows are evenly spaced across the side elevations of the block. The windows on the facade retain their original double-hung wood sash and have limestone sills and arched rowlock brick lintels with paneled inlaid limestone trim. Fenestration on the side elevations consists of replacement double-hung, one-over-one vinyl sash with cast stone sills, stuccoed fanlights, and rowlock brick lintels. A wide poured concrete staircase enclosed by brick wingwalls provides access to the front entrance. The Beth Hamedrash Hagodol Synagogue was individually listed in the National Register of Historic Places in 1995.

Directly opposite the synagogue on the west side of Garden Street is the **Antonio Gallucci Apartment Building, 373–375 Garden Street (1924, Photos 16 and 19)**. The three-story, three-bay-by-five-bay, Classical Revival-style, brick apartment building faces northeast and has a rectangular footprint topped by a parapeted roof with cast stone coping. The facade is clad with yellow, running-bond brick above a soldier brick course water table, and the side and rear elevations are finished with running-bond red brick. A molded cast stone cornice spans the facade beneath the parapet wall. A cast stone belt course runs across the facade above the first floor. The main entrance occupies the middle bay on the facade and consists of a modern flush metal door with a metal sidelight and metal transom set within a paneled cast stone door surround. Windows are evenly spaced and arranged in columns across the facade and side elevations. On the facade, paired windows occupy the middle bays on the second and third stories above the main entrance with tripartite windows in the outer bays on each floor. Fenestration throughout consists of replacement double-hung, one-over-one replacement vinyl sash with cast stone sills. The windows in the outer bays on the facade have soldier brick lintels, while the windows in the middle bay

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sit within a two-story round arch inlaid brick surround with a cast stone keystone. The windows on the side elevations have cast stone lintels.

Located immediately adjacent to the Beth Hamedrash Hagodol Synagogue on the east side of Garden Street is the **Andrea and Rosa Lapenta Apartment Building, 378–380 Garden Street (1922, Photo 13)**. Designed in the Jacobean Revival style, the three-story, three-bay-by-six-bay, brick apartment building has a flat roof and is clad with yellow, running-bond brick above a cast stone water table on the facade and running-bond red brick on the side and rear elevations. An elaborate undulating stepped parapet wall with cast stone coping embedded with diagonal cast stone panels and topped by cast stone urns at the ends spans the roof above the facade. A cast stone panel reading “The Garden” is centered on the facade above a molded cast stone cornice. Flat cast stone belt courses wrap around the facade beneath the second- and third-floor windows. The front entrance occupies the middle bay on the facade and contains a modern flush metal door with plate glass and metal sidelights and a plate glass transom with within an inlaid brick surround with square cast stone corners. Paired windows occupy the middle bays on the second and third stories above the front entrance with tripartite windows in the outer bays on the first and second floors. Two windows are situated in the outer bays on the third floor. Fenestration consists of replacement double-hung, one-over-one vinyl sash with inlaid brick surrounds with square cast stone corners and cast stone sills. The windows on the side and rear elevations have segmentally arched rowlock brick lintels.

To the north on the west side of Garden Street is are the three nearly identical **Defazio & Rood Apartment Buildings, 381–383 and 385–387 Garden Street (1922, Photo 10, 12 and 19)** and **Peter Dowholonek Apartment Building, 389–391 Garden Street (1922, Photos 10 and 12)**. The three-story, three-bay-by-six-bay, Classical Revival-style brick buildings face northeast on Garden Street. They have flat roofs with identical triangular and stepped parapet walls with cast stone coping. The facades at 381–383 Garden Street and 385–387 Garden Street are laid with buff, running-bond brick, while the facade at 389–391 Garden Street is finished with yellow, running-bond brick. All three buildings have running-bond, red brick walls on the side and rear elevations and cast stone water tables on the facade. A continuous molded cast stone and soldier brick cornice spans each building below the parapet. Rectangular brick panels consisting of rowlock brick frames inlaid with patterned brick are centered on the parapet walls at 381–383 Garden Street and 385–387 Garden Street, while a small, diagonal-shaped cast stone panel with a rowlock brick frame is embedded in the parapet wall at 389–391 Garden Street. Front entrances consisting of modern flush metal doors with metal and plate glass sidelights and plate glass transoms occupy the middle bay on the facades and are flanked by tripartite windows to the north and south. Inlaid brick door surrounds with cast stone keystones and square cast stone panels bearing floral designs at the corners enclose the front entrances at 381–383 Garden Street and 385–387 Garden Street. The front entrance at 389–391 Garden Street sits within a paneled cast stone door surround with a cast stone keystone. Paired windows are located in the middle bays on the second and third floors above the front entrances with tripartite windows to the north and south at 381–383 Garden Street and 385–387 Garden Street and groups of two windows to the north and south at 389–391 Garden Street. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash with cast stone sills and inlaid brick window surrounds. Windows on the side and rear elevations have cast stone sills and arched rowlock brick lintels.

The **Max Selwitz Apartment Building, 393–395 Garden Street (1922, Photos 10 and 12)** sits immediately to the north on the west side of Garden Street. Constructed in the Classical Revival style, the northeast-facing, three-bay-by-six-bay, brick apartment building rises three stories above a raised basement to a flat roof with cast stone coping. The facade is laid in buff, running-bond brick with a cast stone water table, and the side and rear elevations are laid in running-bond, red brick. A rectangular panel composed of a rowlock brick frame inlaid with brick in a herringbone pattern is embedded on the low

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stepped parapet wall that spans the facade above a continuous molded cast stone and soldier brick cornice. The front entrance occupies the middle bay on the facade and consists of a modern flush metal door with metal and plate glass sidelights and a plate glass transom set within an inlaid soldier brick surround with square cast stone corners and a square cast stone keystone. Tripartite windows flank the front entrance to the north and south on the first floor and occupy the outer bays on the upper floors. Paired windows are located in the middle bay on the second and third floors. A three-story inlaid soldier brick frame with cast stone corners encloses the windows in the outer bays. Rectangular panels composed of rowlock brick frames inlaid with herringbone-pattern brick are embedded between the second- and third-floor windows. Inlaid soldier brick frames enclose the paired windows. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash with cast stone sills. The windows on the side and rear elevations have arched rowlock brick lintels.

The neighboring **M.F. Morrissey Apartment Building, 397–399 Garden Street (1922, Photos 10 and 12)** on the west side of Garden Street is a three-story, three-bay-by-six-bay, Jacobean Revival-style brick apartment building. It faces northeast and has a flat roof. The facade is clad with brown running-bond brick above a cast stone water table, and the side and rear elevations are finished with running-bond, red brick. A low parapet wall spans the facade above a continuous inlaid soldier brick cornice. The parapet wall is finished with stucco with inlaid brick quoins on the outer edges. A round cast stone panel with a bas relief floral motif is centered on the parapet wall and is flanked by diamond-shaped cast stone panels with bas relief floral motifs to the north and south. A flat cast stone belt course spans the facade beneath the third-floor windows. The front entrance occupies the middle bay on the facade and contains a modern flush metal door with metal and plate glass sidelights and plate glass transom. It is enclosed by a frame composed of inlaid brick quoins on the sides and a flat arch brick lintel with a fluted cast stone bracket. Tripartite windows occupy the outer bays on each floor, and a single window occupies the middle bay above the front entrance at the second and third floors. The first- and second-floor windows are framed by inlaid brick quoins and flat arch brick lintels. They first-floor windows have fluted cast stone keystones. Fenestration throughout consists of replacement double-hung, one-over-one vinyl sash with cast stone sills. The windows on the side and rear elevations have arched rowlock brick lintels.

Located directly opposite on the east side of Garden Street is the **Paul Hoja Apartment Building, 398–400 Garden Street (1922, Photos 8–9 and 11)**. Designed in the Mediterranean Revival style, the three-story, five-bay, brick apartment building has a flat roof with cast stone coping. A low stepped parapet spans the facade above a pent roof covered with metal shingles resembling terra cotta and supported by modillions. The facade is clad with orange, running-bond brick above a cast stone water table, and the side and rear elevations are finished with running-bond, red brick. The center-hall front entry sits at ground level below the first-floor windows beneath a modillioned, hip-roof hood covered with metal shingles resembling terra cotta. The entry has been covered with plywood and is framed by low brick and concrete wingwalls. It is flanked by two sets of paired windows to the north and south. Two sets of paired windows occupy the outer bays on the second and third floors to either side of inlaid, three-sided brick panels with cast stone corners in the middle bays. A small diamond-shaped cast stone panel is centered within the second-floor panel, while a circular cast stone panel is centered with the panel on the third floor. Fenestration consists of a mix of original double-hung, six-over-six wood sash and replacement double-hung, one-over-one vinyl sash with cast stone sills and inlaid soldier brick frames with cast stone corners. Three of the first-floor windows have been covered with plywood.

### **Statement of Integrity**

The District possesses integrity of location, with all of the buildings in the district occupying their original foundations and narrow, rectangular lots and retaining their east-west orientation to the street grid. The

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buildings retain their original form and massing, and the vast majority of the original stylistic elements, including cornice ornaments, door and window surrounds, and window configurations, remain intact. Minor alterations, including replacement windows and doors, reconfigurations of storefronts, and limited areas of replacement cladding, are present; however, these alterations have only minimally impacted integrity of materials and workmanship and have not changed the overall significance of the District. The apartment buildings within the District still serve as multi-family residences. The former synagogues continue to fulfill their original function and house religious institutions, though they were converted into churches the late twentieth century after the original Orthodox congregations moved in the 1960s.. There has been little infill construction or loss of building stock within the District, with only five instances of a vacant parcel (136–142 Bedford Street, 146 Bedford Street, 361 Garden Street, 377 Garden Street, and 382 Garden Street). Despite some demolition and new commercial and residential construction, the surrounding area retains much of its late nineteenth- and early twentieth-century fabric and contributes to the integrity of the District's setting. The tiered system of housing types established by Myers & Gross when it developed Goodwin estate in 1922 remains intact within the District and the residential area to the west. As such, the District continues to convey strong feeling and association with its early twentieth-century residential history as a speculative subdivision characterized by densely spaced rows of modest, working-class, similarly designed masonry apartment buildings.



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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

COMMUNITY PLANNING & DEVELOPMENT  
ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1922-1926

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**Significant Dates**

1922: Subdivision of former Goodwin estate and construction of first apartment buildings

1926: Completion of Chevy Lomday Mishnays Synagogue

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

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**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Berenson & Moses (architect)

Becker, Willis Eaton (architect)

D'Avino, Rocco Alfredo (architect)

Dunkelberger & Gelman (architect)

Golden-Storrs & Co. (architect)

Matthews, George H. (architect)

Zunner, George A., Sr. (architect)

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Bedford-Garden Streets Historic District is eligible for listing on the National Register of Historic Places under Criteria A and C at the local level in the area of Community Planning and Development and Architecture. Under Criterion A, the district is associated with the early twentieth-century growth of the City and the development of the Clay-Arsenal and Upper Albany neighborhoods in Hartford's East End. The district contains a collection of similarly designed yellow brick apartment buildings erected in a single phase of construction on a plat that the prominent Hartford real estate firm of Myers & Gross explicitly designated for development of multi-family housing. The larger Clay Arsenal and Upper Albany neighborhoods, which initially developed as a suburban community inhabited by first- and second-generation Irish families in the mid- to late nineteenth century, experienced a second wave of construction in the late nineteenth and early twentieth centuries in response to the opening of a streetcar line along Albany Avenue. By the 1920s, the Eastern European immigrants moved into the neighborhood and contributed to its development. Within the district, the construction of two Jewish Orthodox synagogues, Beth Hamedrash Hagodol, 370 Garden Street (NR-listed 1995), and Chevry Lomday Mishnayes, 148-150 Bedford (NR-listed 1995), reflect this population. Under Criterion C, the area is eligible as a distinctive, visually cohesive, and well-preserved grouping of masonry buildings with consistent orientation, form, scale, and massing. The 28 apartment buildings and two mixed-use residential and commercial buildings embody the defining characteristics of the "yellow brick" apartment building type that became popular in Hartford in the 1920s and was a successor to the ubiquitous late nineteenth-century "perfect six." Together with the two synagogues, the 32 buildings that comprise the Bedford-Garden Streets District represent the work of at least seven different local architects and architectural firms and exhibit aspects of the popular Classical Revival, Jacobean Revival, Mediterranean Revival, and Romanesque Revival styles.

The period of significance for the district begins with the subdivision of the former Goodwin estate and the construction of the first apartment buildings in the Bedford-Garden Streets District in 1922 and ends in 1926, when the Chevry Lomday Mishnayes Synagogue was completed and all new construction within the District ceased.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

#### **CRITERION A – COMMUNITY PLANNING & DEVELOPMENT**

The District is eligible for listing in the National Register of Historic Places at the local level under Criterion A for its role in the development of the Clay-Arsenal and Upper Albany neighborhoods and Hartford's North End in the early to mid- twentieth century. Platted by the prominent Hartford-based real estate development firm of Myers & Gross on the former Goodwin estate in 1922, the District developed during a single phase of construction between 1922 and 1926. Individuals, many of whom were Jewish immigrants from Eastern Europe, purchased the lots laid out by Myers & Gross and, as envisioned by the firm, erected a collection of modest apartment buildings and tenements along Brook, Bedford, and Garden streets. A couple of these buildings incorporated commercial space and storefronts on the first floor, which housed a variety of businesses that served the District's many Eastern European Jewish residents and the larger Eastern European Jewish community spread throughout the Clay-Arsenal and

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Upper Albany neighborhoods and Hartford. The District also housed two Orthodox synagogues (Chevry Lomday Mishnayes and Beth Hamedrash Hagodol synagogues) that continued to operate into the 1960s despite the changing demographics of the Clay-Arsenal and Upper Albany neighborhoods and the North End. Spanning most of the two-block area roughly bounded by Mather Street on the north, Brook Street on the east, Albany Avenue on the south, and Garden Street on the west, the Bedford-Garden Streets Historic District lies on the west side of the Clay-Arsenal neighborhood in Hartford's North End. Clay-Arsenal, which represents one of the oldest residential neighborhoods in Hartford, developed into an urban, predominantly residential neighborhood during the mid- to late nineteenth century. Much of this growth was fueled by an influx of immigrants from Ireland, Eastern Europe, and Italy (O'Maxfield 2014).

Although Albany Avenue had served as a major thoroughfare through Hartford since it opened in the seventeenth century, its environs remained predominantly rural throughout the nineteenth century.<sup>1</sup> Between 1897 and 1909, however, 21 new streets were laid out and numerous single- and two-family dwellings were constructed north of Albany Avenue in Clay-Arsenal and the adjacent Upper Albany neighborhood. By 1920, a 15-acre property belonging to the heirs of James Junius Goodwin (1835–1915) and an approximately 10-acre property belonging to Francis Goodwin (1839–1923), both of which stood on the north side of Albany Avenue, represented the two largest undeveloped parcels of land remaining in these neighborhoods (Figure 5). James Junius Goodwin and Francis Goodwin were brothers, and their properties originally formed part of an extensive country estate built by their father, James Goodwin (1803–1878), in the mid nineteenth century. The descendant of one of Hartford's earliest European settlers, James Goodwin was a prominent and successful businessman, who engaged in both the railroad and insurance industries with his cousin and business partner J. Pierpont Morgan (1837–1913). He served as president of the Connecticut Mutual Life Insurance Company for 30 years. The Goodwin family had owned most of the land along Albany Avenue since 1783 and operated a stagecoach line and an inn on the road in the late eighteenth and early nineteenth centuries (Baker & Tilden 1869; Clark 2007; Clouette and Roth 1986:8–1; Farmer and Vairo 2011:8–7 to 8–8; Find A Grave 2002; *Hartford Courant* 1922:32; Grant 2004; Sanborn Map Company 1917; Weeks 1896:236; Woodford 1855).

Hartford's population continued to expand during the first two decades of the twentieth century, rising from 79,850 people in 1900 to 98,915 people in 1910 and more than 138,000 people by 1920. This created both a housing shortage in the city and a demand for new and modern residential buildings to house its growing number of inhabitants, many of whom were attracted to the North End. Recognizing the economic opportunity offered by the demand for new housing in Hartford and the desirability of the North End, the real estate firm of Myers & Gross embarked on a series of large-scale residential development projects in the area in the 1920s. Established by Samuel H. Gross (1880–1964), Max Myers (1880–1954), and Abraham Schwartz (1880–1907) in 1901, the firm of Myers & Gross originally operated under the name Schwartz, Myers & Gross and initially manufactured dresses and flannel nightgowns. All three men were Jewish immigrants who arrived in the United States in the late nineteenth century as children: Samuel H. Gross was born in Austria; Max Myers came from Lithuania; and Abraham Schwartz was a native of Romania. The firm became known as Myers & Gross after the death of Abraham Schwartz in 1907 and expanded into the real estate business around 1920. The firm specialized in land development and purchased tracts of vacant land in Hartford, which it subsequently developed by plotting new streets and laying out residential lots (Farmer and Vairo 2011:8–9; *Hartford Courant* 1907:13, 1922:32, 1922:12, 1922:3, 1964:11; Silverman 1970:160, 229).

In 1922, Myers & Gross acquired the former Goodwin estate on the north side of Albany Avenue from the heirs of James Junius Goodwin and Francis Goodwin. The estate consisted of two parcels

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<sup>1</sup> Albany Avenue was laid by the Connecticut General Assembly in 1678 as the Talcott Mountain Turnpike to connect Hartford to western Connecticut and New York. It eventually extended to and served as the primary route between Hartford and Albany, New York.

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encompassing approximately 25 acres of land bound by Mather Street on the north, Brook Street on the east, Albany Avenue on the south, and Vine Street on the west. The Bedford-Garden Streets Historic District straddled the two parcels, but it largely stood within the boundaries of the lot that Myers & Gross acquired from Francis Goodwin, whose eastern and western borders aligned with Brook Street and Garden Street, respectively (see Figure 5). After purchasing the Goodwin estate, the firm extended Bedford, Magnolia, and Irving streets north across Albany Avenue to Mather Street to create street frontage and subdivided the property into dozens of new lots, which it then surveyed and sold for development. The lots possessed an average of 50 feet of street frontage and ranged between 125 and 150 feet deep (Figure 6) (Farmer and Vairo 2011:8–9; *Hartford Courant* 1922:32, 1922:12, 1922:3, 1964:11; Silverman 1970:160, 229). Myers & Gross restricted construction on Magnolia and Irving streets to two- and three-family dwellings and explicitly planned for the “erection of tenement and apartment houses on Garden street” and Bedford Street (*Hartford Courant* 1922:3).

The Bedford-Garden Streets Historic District developed in the early 1920s within and in response to the demographic shifts that involved the relocation of thousands of Jews, predominantly immigrants from Eastern Europe, and Irish and Italian families from the East Side of Hartford to the North End neighborhoods of Clay-Arsenal and Upper Albany. While Jewish real estate developers, architects, property owners, and congregations played a central role in designing and constructing the Bedford-Garden Streets Historic District, they were joined by property owners and real estate developers of various ethnic backgrounds. Although Myers & Gross likely did not envision the area as an exclusively Jewish enclave, Samuel H. Gross and Max Myers were undoubtedly aware that the large-scale movement of Eastern European Jews into the North End combined with shortages of affordable housing options in the area would make the Bedford-Garden Streets Historic District a prime target for investment. Gross and Myers were both active members of Hartford’s Jewish community. Each held multiple prominent positions with local Jewish philanthropic organizations and the Temple Beth Israel congregation, of which both Gross and Myers were members. Additionally, both men knew that the Orthodox Shaarey (Sharah) Torah-Beth Hamedrash Hagodol congregation planned to construct a synagogue on Garden Street and likely anticipated that it would generate demand for housing within the District and the larger Goodwin subdivision. In doing so, Myers and Gross speculated that members of the congregation, as Orthodox Jews and strict adherents to Jewish law, would want to live in close proximity to the new synagogue so they could walk to services during Shabbat (the Sabbath). A subdivision map filed by Myers & Gross in February 1922 identified the congregation as the owner of a lot measuring approximately 100 feet by 115 feet on the east side of Garden Street between Albany Avenue and Mather Street (present-day 370 Garden Street) (see Figure 6) (Farmer and Vairo 2011:8–9; *Hartford Courant* 1907:13, 1922:32, 1922:12, 1922:3, 1964:11; Jewish Historical Society of Greater Hartford 2016; Hoffman 2010, 2021; Lotstein 2005; O’Maxfield 2014; Silverman 1970:160, 229).

Erected in 1922–1923, the **Beth Hamedrash Hagodol Synagogue, 370 Garden Street (1922–1932, Photos 13–15)** represented one of the earliest buildings completed in the Bedford-Garden Streets Historic District (Figures 7–9). Over the next two years, property owners built dozens of apartment blocks on the surrounding lots during a single sustained period of construction that ran from 1922 to 1926. Most turned to local architects and architecture firms to furnish the designs for these buildings. These included the well-known, and prolific, firms of Berenson & Moses, Dunkelberger & Gelman, and Golden-Storrs & Co. (see below) (Hartford Preservation Alliance 2013). In the Bedford-Garden Streets Historic District, these architecture firms overwhelmingly produced apartment blocks that exhibited similar characteristics to building types known locally as the “perfect six” and the “yellow brick,” terms coined by architectural historian David F. Ransom (Farmer and Vairo 2011:8–8; Ransom 2003:15) (**see Criterion C – Architecture**).

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The property owners and real estate developers who invested and erected the apartment buildings within the Bedford-Garden Streets Historic District possessed a mix of ethnic and religious backgrounds, though they were predominantly Jewish, Eastern and Italian immigrants. The vast majority of property owners treated their apartment buildings as rental properties and lived elsewhere in Hartford. In 1930, only five of the 30 residential buildings in the district contained units occupied by their owners (U.S. Census 1930).

Benjamin Gedaliah Dubofsky (1868–1938) appears to have been the most active of the Jewish property owners. He owned and built at least seven of the apartment blocks in the Bedford-Garden Streets Historic District: the **Benjamin Dubofsky Apartment Buildings, 131–133 Brook Street (1924, Photo 5), 116–118, 120–122, and 124–126 Bedford Street (1922–1924, Photos 1, 3, and 4), and 369–371, 390–392, and 394–396 Garden Street (1922, Photos 8–9, 11, 16, and 19)**. Born in 1868 in either Poland or Lithuania, Dubofsky immigrated to the United States in 1904. He eventually settled in Hartford, where he worked as a carpenter. Like many Eastern European Jewish immigrants in Hartford, he initially lived in close proximity to the existing Jewish community on the East Side of the city. By 1920, however, he and his family had relocated to the North End, where they lived in the Clay-Arsenal neighborhood on Garden Street less than one-block north of Mather Street and the Bedford-Garden Streets Historic District at 419 Garden Street (Find A Grave 2017; *Hartford Courant* 1924:18, 1927:22; Hartford Preservation Alliance 2013; Plummer and Ransom 1980:8–4; Ransom 1991:67; U.S. Census 1910, 1920, 1930).

Dubofsky belonged to the Chevry Lomday Mishnayes congregation and likely influenced its decision to build a synagogue (the **Chevry Lomday Mishnayes Synagogue, 148–150 Bedford Street [1924–1926, Photos 5–7]**) in the Bedford-Garden Streets Historic District. In 1927, Dubofsky and other members of the congregation conveyed the “land and buildings [at] Nos. 148–150 Bedford Street” to Chevry Lomday Mishnayes (*Hartford Courant* 1927:22). Organized in 1918 by Jewish immigrants from Russia and Eastern Europe, the Chevry Lomday Mishnayes congregation occupied rented space in Hartford’s East Side neighborhood until the completion of the Bedford Street *shul* between 1924 and 1926. Although building permits do not list an architect for the building, it is possible that the architecture firm of Dunkelberger & Gelman contributed to the design. The firm designed the apartment block at 378–380 Garden Street, which bears a striking resemblance to the Chevry Lomday Mishnayes synagogue, for Dubofsky in 1922–1924, and personal contact with clients often translated into commissions for architects (Find A Grave 2017; *Hartford Courant* 1924:18, 1927:22; Hartford Preservation Alliance 2013; Plummer and Ransom 1980:8–4; Ransom 1991:67; U.S. Census 1910, 1920, 1930).

In addition to Dubofsky, at least three other Jewish individuals and at least two Jewish-owned firms invested in property in the Bedford-Garden Streets Historic District. The individuals included: Max Selwitz (1851–1923), who built the **Max Selwitz Apartment Building, 393–395 Garden Street (1922, Photos 10 and 12)**; Esther Levy Krane (1897–1960), who owned the **Esther Levy Krane Apartment Building, 386–388 Garden Street (1922, Photos 8 and 11)**; and Louis Rosenthal (1880–1930), who owned the **Louis Rosenthal Apartment Building, 179 Mather Street (1923, Photos 7–9 and 11)**. Born in Eastern Europe in 1851, Selwitz immigrated to the United States in 1907. By 1920, he had settled with his family on Windsor Street on the North End, where he worked as a shoemaker until his death in 1923 (Find A Grave 2020; U.S. Census 1920). Born Esther Levy in Russia in 1897, Krane immigrated to the United States with her family around 1905 and settled in Hartford. She graduated from the Hartford Public High School and married Samuel Krane, a baker, in 1915. The couple, who had two children and belonged to the Chevry Lomday Mishnayes Synagogue, do not appear to have resided in the Esther Levy Krane Building. In 1927, Krane sold the building and a nearby apartment building on Albany Avenue to her brother, Arel Levy (*Hartford Courant* 1927:19, 1960:34). Rosenthal was born in Poland in 1880 and immigrated to the United States in 1907. He initially settled with his family in East Hartford but had relocated to Hartford by 1920. Rosenthal owned and operated a bakery on the ground floor of the Louis Rosenthal Building with a street address of 406 Garden Street in the 1920s (see below). In 1930,

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Rosenthal lived in close proximity to the District in the North End at 630 Garden Street (Find A Grave 2009; U.S. Census 1910, 1920, 1930).

The Hartford-based construction firm of Gordon & Wagman built four of the apartment buildings on the west side of Bedford Street (the **Gordon & Wagman Apartment Buildings, 115–117 and 123–125 Bedford Street [1922, Photos 1–4] and 127–129 and 131–133 Bedford Street [1924, Photos 1, 3, and 4]**). The firm, which was owned by partners Noah Gordon (d. 1965) and Joseph Wagman (d. 1977), built numerous multi-family dwellings and apartment buildings in Hartford's North End in the 1910s and 1920s (*Hartford Courant* 1919:4, 1923:16, 1926:26). A native of Israel, Gordon lived in Hartford for 60 years and worked as a building contractor. He was a member of the Teferes Israel Synagogue at 2 Mahl Avenue in the Clay-Arsenal neighborhood (*Hartford Courant* 1965:2). Wagman was born in Russia and lived in the Hartford area for 70 years, working as a building contractor until his retirement in 1967 (*Hartford Courant* 1977:2). In 1924, partners Morris Weingeroff (b. ca. 1880) and Benjamin Black (ca. 1885–1958) erected the **Weingeroff & Black Apartment Building, 132–134 Bedford Street (1924, Photos 1, 3, and 4)** on the east side of Bedford Street. Born around 1880 in Eastern Europe, Weingeroff had immigrated to the United States with his parents and siblings by 1910, when the federal census listed him as a resident of Brooklyn, New York, and lived and worked as a carpenter in Hartford in the 1920s (*The Hartford Printing Company* 1928:1474; U.S. Census 1910). Like his partner, Benjamin Black was born in Eastern Europe and immigrated to the United States as a child. He lived in Hartford for 40 years, working variously as a carpenter and building contractor (*Hartford Courant* 1958:8; U.S. Census 1930). Interestingly, Benjamin Black lived in the Weingeroff & Black Apartment Building with his wife, their four children, and his mother-in-law in 1930 (U.S. Census 1930).

Another figure who played an active role in the development of the Bedford-Garden Streets Historic District was George Lacava (d. 1979). Born in Corleto Perticara, Italy, Lacava immigrated to the United States and settled in Hartford around 1909 (*Hartford Courant* 1979:22). He founded the LaCava Construction Company in 1921 and “met with considerable success building single and multi-family dwellings in the [19]20s” (*Hartford Courant* 1972:321). Lacava built the **George Lacava Apartment Buildings, 353–355 and 358–359 Garden Street (1923, Photos 18 and 19)** in 1923, and the **George Lacava Apartment Buildings, 343–351 Garden Street (1924, Photo 19)** in 1924. Although the Great Depression (1929–1939) nearly destroyed the business, Lacava reentered the construction business with his four eldest sons after World War II ended in 1945 and began to build single-family houses in Hartford's South End. By the early 1950s, the Lacava Construction Company was building housing subdivisions in the suburbs around Hartford. These subdivisions included Rocky Hill and Meadowbrook Manor in Cromwell, High Ridge Manor in Rocky Hill, Ridgecrest in Weathersfield, Long Hill Park in East Hartford, and Colonial Ridge in Bristol (*Hartford Courant* 1972:321). After Lacava retired in 1958, his sons continued to operate the Lacava Construction Company into the 1970s. Lacava died at the age of 90 in 1977 (*Hartford Courant* 1977:22).

In addition to George Lacava, at least three other Italian immigrants invested in property in the Bedford-Garden Streets Historic District. These included Antonio Gallucci (b. 1884), who built the **Antonio Galluci Apartment Building, 373–375 Garden Street (1924, Photos 16 and 19)**, and Andrea (also spelled Andrew) (1882–1969) and Rosa (also spelled Rose) Loguidice LaPenta (b. 1886), who owned the **Andrea and Rosa LaPenta Apartment Building, 378–380 Garden Street (1922, Photo 13)**. Born in Sepino, Italy, Antonio Gallucci arrived in the United States in 1901. He had moved to Hartford by 1910 and owned and operated a saloon in the city's East Side in the 1910s and early 1920s (U.S. Census 1910, 1920). By 1926, Gallucci had switched careers to become a trucker and relocated with his family to an apartment in the Antonio Gallucci Building (Elihu Geer Sons 1926:357). Gallucci died sometime between 1926 and 1930, when the 1930 federal census identified his widow, Rose Gallucci, as the owner of the property (U.S. Census 1930). Like George Lacava, the LaPentas were natives of Corleto Perticara. They

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immigrated to the United States in 1910 and settled in Hartford, where their son Luigi was born. Andrea LaPenta worked for the Pratt & Whitney aircraft company, and the couple lived in close proximity to the Bedford-Garden Streets Historic District in 1923 at 154 Brook Street (Elihu Geer Sons 1923:473; *Hartford Courant* 1924:16, 1969:40). The Defazio & Rood Building Company erected the **Defazio & Rood Apartment Buildings, 381–383 and 385–387 Garden Street (1922, Photos 10, 12, and 19)** in 1922. Although the identities of the firm’s partners could not be conclusively identified, Defazio may be the Italian immigrant and mason named Camillo DeFazio (b. ca. 1886) who appears as a resident of Martin Street in the 1930 federal census (U.S. Census 1930).

The remaining apartment buildings within the Bedford-Garden Streets Historic District were built by people with diverse ethnic backgrounds. These included: Ann Kelly (1876–1958) and Thomas J. Morrissey (1870–1932), who erected the mixed-use residential and commercial **Ann K. and Thomas J. Morrissey Store and Apartment Building, 135–139 Brook Street (1924, Photo 5)** at the southwest corner of Brook and Mather streets in 1924; Peter Dowholonek (1884–1974), who owned the **Peter Dowholonek Apartment Building, 389–391 Garden Street (1922, Photos 10 and 12)**; and Paul Hoja (1861–1932), who built the **Paul Hoja Apartment Building, 398–400 Garden Street (1922, Photos 8–9, and 11)**, in 1922. Born in Connecticut in 1876 and 1870, respectively, Ann Kelly and Thomas J. Morrissey were both Irish American; Ann Kelly Morrissey’s father was an Irish immigrant, and both of Thomas Morrissey’s parents had immigrated to the United States from Ireland during the middle decades of the nineteenth century. Thomas Morrissey worked as an independent house builder in Hartford in the 1910s and early 1920s and as a construction superintendent for the H. Wales Lines Company in Meriden in the late 1920s and early 1930s, and the couple moved from Hartford to Meriden sometime between 1920 and 1930 (*Hartford Courant* 1932:4, 1958:4; U.S. Census 1920, 1930). A native of Minsk in present-day Belarus (then part of Russia), Dowholonek spent most of his life in Hartford, where he belonged to the All Saints Russian Orthodox Church and worked as a machinist for the Pratt & Whitney Aircraft Division of United Aircraft Corporation of East Hartford (*Hartford Courant* 1974:6). Paul Hoja was born in Germany in 1861 and immigrated to the United States sometime between 1892 and 1898. He worked as a manager of a German restaurant on Temple Street for 12 years before retiring in 1918. Hoja, who lived with his wife, Mathilda Heim Hoja, at 116 Barker Street in 1920 and 166 Beacon Street in 1930, was relatively wealthy. In 1930, the federal census valued his house at 166 Beacon Street at \$22,000 (*Hartford Courant* 1932:4; U.S. Census 1920, 1930).

The new apartment buildings erected in the Bedford-Garden Streets Historic District helped to address a critical need for housing during a period of rapid population growth in Hartford, and they were quickly filled with tenants upon their completion (Figure 10). Jewish families from Eastern Europe represented the primary ethnic group within the Bedford-Garden Streets Historic District in the 1920s, 1930s, and 1940s. A couple of Jewish-owned businesses operated within and in close vicinity to the district during this period and presumably catered primarily to the Jewish residents who occupied the apartment blocks on Bedford and Garden streets and in the surrounding neighborhood. Most of these businesses occupied the ground floor of the Louis Rosenthal Apartment Building (see Figure 10). These included a grocery store owned and operated by Max Later, an immigrant from Russia, at 404 Garden Street in the 1920s; and a bakery at 406 Garden Street that operated under a succession of Jewish proprietors, most notably Louis Rosenthal and Harry Berkman in the 1920s and 1930s, and A. Nathan Perler in the 1940s. The Bergen Brothers Gas Station (not extant) stood on the southwest corner of Bedford and Mather streets directly opposite the Chevry Lomday Mishnayas Synagogue in the 1940s. Despite the presence of two synagogues and Jewish-owned businesses, the Bedford-Garden Streets Historic District housed a diverse population of residents. In addition to dozens of residents whose surnames appear to be either Jewish or Eastern European, the 1925 Hartford city directory recorded tenants with Italian, Irish, English, and French (presumably French-Canadian) surnames. An apartment building that stood on the southwest corner of Garden and Mather streets at 401–405 Garden Street (not extant) housed Angelico’s Market, a



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grocery store owned and operated by Italian immigrant Paolo Angelico, in a storefront on the first floor in the 1940s and 1950s (Figure 11) (*Hartford Daily Courant* 1927:41, 1930:8, 1932:35, 1936:12, 1951:57, 1969:54; The Hartford Printing Company 1925; Sanborn Map Company 1950; Smith 2005–2006).

The 1930 federal census provides a more detailed view of the Bedford-Garden Streets Historic District. Of the 224 households that resided in the district in 1930, approximately 39% were Jewish. This included households headed by immigrants from Eastern Europe (Russia, Poland, Lithuania, and Romania), children of Eastern European immigrants, and people who spoke Yiddish before coming to the United States. Italians represented the second largest ethnic group in the Bedford-Garden Streets Historic District, with approximately 28% of households headed either by an Italian immigrant or an American-born child of Italian immigrants. Approximately 13% of household heads were American, predominantly from New England, and did not report a single immigrant parent. This included three African American households headed by men from Virginia and North Carolina. The Black population in the North End neighborhoods of Clay-Arsenal and Upper Albany, and in Hartford in general, began to expand during World War I (1914–1919) as increasing numbers of African Americans migrated to the city in search of jobs in its booming industrial sector. By the 1930s, African Americans had become one of the dominant minorities in the area, alongside the Eastern European Jewish and Italian communities (see below). In 1930, Irish immigrants and their children comprised only 5% of the Bedford-Garden Streets Historic District (Farmer and Vairo 2011:8–8; U.S. Census 1930).

The occupations of the residents of the Bedford-Garden Streets Historic District reflected the diversity of Hartford's early-twentieth century economy and ranged from manual laborers to professionals. The vast majority of residents, however, held jobs in the building trades (painter, carpenter, plumber, and cabinet maker), in local factories (machinist), or in the retail trade (clerk, salesman, saleswoman). Several residents worked for local businesses as barbers, tailors, butchers, and hairdressers. Twelve of the Jewish heads of households (or approximately 14%) worked as peddlers selling either fruit or ice. Peddling was a common occupation for many of the Jewish immigrants who arrived in Hartford from Eastern Europe because it required "no commercial training, little English and little money" and "was an important avenue of economic mobility" (Becker and Pearson 1979:201). In short, the Bedford-Garden Streets Historic District represented a diverse multi-ethnic, predominantly working-class community populated by a mix of Eastern European Jews, Italians, Black and white Americans, and the Irish. As such, it reflected the broader socio-economic and demographic patterns that characterized the Clay-Arsenal neighborhood and the North End during the interwar period (Clouette and Roth 1986: 8–2; Farmer and Vairo 2011:8–8; U.S. Census 1930; Walden 2009).

Although Jewish residents remained a dominant minority within the Bedford-Garden Streets Historic District into the 1960s, the number of Jews living in the district began to decline in the 1940s. After World War II, Jewish families began to leave the North End and Hartford *en masse* and move to its northern and western suburbs. Whole congregations left the city in this manner and erected synagogues in their new neighborhoods. The Beth Hamedrash Hagodol Synagogue left its Garden Street location in 1962 and merged with the Ateres Kneset Israel congregation to form the United Synagogue of Greater Hartford, which opened a new facility on North Main Street in West Hartford. The Chevry Lomday Mishnayes Synagogue closed in 1963, when the congregation relocated to a house on Westbourne Parkway in Hartford. There are currently no active synagogues or Jewish congregations in Hartford, and only a few hundred city residents identify as Jewish (Jewish Historical Society of Greater Hartford 2016; Hoffman 2010, 2021; Lotstein 2005; Ransom 1991:67, 76).

Like many urban neighborhoods, the population shifts experienced by the Bedford-Garden Streets Historic District and the North End during the inter- and post-war periods were accompanied by profound changes in housing and demographic patterns and, largely driven by state, federal, and private

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real estate practices. During the 1930s, the Home Owner's Loan Corporation (HOLC) conducted surveys of American cities to determine the level of investment risk in local real estate, ostensibly to combat home foreclosures during the Great Depression. While these surveys considered housing conditions and the presence of "unwanted" uses such as factories, their focus was the racial make-up of neighborhoods (Rothstein 2017:62, McGann, Shaun 2014). The HOLC's 1937 survey of Hartford designated a large section of the North End, including the portion of the Bedford-Garden Streets Historic District east of Garden Street, as "Grade D: Hazardous," the lowest possible, and described it as having "gradually drifted into a slum area now mainly occupied by Negroes" defined by combination stores and dwellings, scattered industrial plants, and variation of single- and multiple-family housing (University of Connecticut Libraries Map and Geographic Information Center 2012). HOLC surveys directly informed the Federal Home Loan Bank's, and later Federal Housing Administration (FHA) and the Department of Veterans Affairs, mortgage underwriting criteria and the lending practices of private banks. Together with racially restrictive covenants, federal and private lending and underwriting practices worked together to direct white middle- and upper-class families away from urban neighborhoods determined to be a lending risk towards suburban areas. This practice, known as "redlining," resulted in disinvestment in urban housing, including the Bedford-Garden Streets Historic District and the North End.

Beginning in the late 1960s, city officials focused urban renewal efforts on neighborhoods such as Clay-Arsenal and the North End. Launched by the Department of Housing and Urban Development (HUD) in the winter of 1969, Project Rehab aimed to rehabilitate substandard housing to provide housing for low- and moderate-income families. Under the program, non-profit organizations purchased properties from absentee owners and financed their rehabilitation through already existing government subsidy programs. Funneling Project Rehab and private monies to rehabilitation projects in the Bedford-Garden Street Historic District and across Hartford during this period was the Greater Hartford Housing Development Fund, Inc. (GHHDF). In 1969, GHHDF purchased the properties on the west side of Bedford Street to rehabilitate them as low-income housing (*Hartford Courant* 1969). In April 1970, the Utility Development Corporation received the contract to rehabilitate the apartment blocks and to provide on-the-job training to minority workers. Established by real estate developer Harold Rothstein in 1967, the Utility Development Corporation was a major contractor for GHHDF-funded projects in the North End, including the one on Bedford Street and others on Vine Street, Garden Street, and near the Old North Cemetery (Anderson, Janet 1969; *Hartford Courant* 1969, 1970, 1972, 2014). By 1972 the Bedford Street project was complete, and Clyde Billington Realty assumed ownership of the buildings, contracting with the Bedford Street Housing Corporation to handle day-to-day management (*Hartford Courant* 1972). Funded through HUD's Model Cities program, a large portion of Bedford Street was turned into a pedestrian mall with landscaping and lighting in 1973 (*Hartford Courant* 1971, 1973).

## **CRITERION C – ARCHITECTURE**

The District is significant at the local level under Criterion C as a distinctive, visually cohesive, and well-preserved grouping of masonry buildings in the Clay-Arsenal neighborhood in Hartford's North End. Erected in a single phase of construction between 1922 and 1926, the apartment buildings that comprise the District exhibit consistent orientation, form, scale, and massing. Executed in the popular Classical Revival, Jacobean Revival, Mediterranean Revival, and Romanesque Revival styles, the buildings display a visual cohesiveness that distinguishes them from the multi-family dwellings and apartment buildings on neighboring streets. They represent the work of seven different Hartford-based architects and architectural firms who predominantly worked in the 1910s and 1920s.

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The 30 apartment buildings within the District embody the defining characteristics of the “yellow brick” apartment building type, a later variant of the “Hartford perfect six” building type, that became popular in Hartford in the 1920s. Originally developed by builders in Hartford in the late nineteenth and early twentieth centuries to address the need for affordable, modern residential buildings to house the city’s growing population of middle- and working-class inhabitants, the “Hartford perfect six” was essentially a variation on the triple decker. It typically stood three stories in height with a symmetrical, double-bow facade and a center-hall main entrance and was designed to accommodate six units, or two on each floor (Farmer and Vairo 2011:8–8; Wigren 2019:81). Offering a balance between affordable housing for tenants and a reasonable return on investment for property owners, the “perfect six” became ubiquitous throughout Hartford (Farmer and Vairo 2011:8–8; Wigren 2019:81).

The “yellow brick” apartment building succeeded the “perfect six” as the “ubiquitous Hartford building type for low-income housing” in the early twentieth century (Ransom 1989:50). Although “yellow brick” apartment buildings shared some of the same characteristic elements as “perfect six” apartment buildings, most notably a symmetrical facade, a center-hall main entrance (or entrances), and a three-story layout consisting of two units per floor, they visibly differed in their exterior use of brick. In a typical “yellow brick” building, the façade of a red brick masonry building is clad with yellow brick “with diaper patterns and window outlines in deeper orange brick, soldier courses above and below the windows, a floor plan that can be read by the fenestration of double and triple 1-over-1 windows” and rooflines with stepped parapets (Ransom 1989:75). While “yellow brick” apartment buildings were typically Colonial Revival in style, they also drew on Classical precedents (Ransom 2003:15).

Although designed by different architects and architectural firms, the apartment blocks in the Bedford-Garden Streets Historic District display a visual cohesiveness reinforced by the use of the popular early twentieth century revival styles and similar exterior materials, most notably yellow brick on the facades, red brick on the side and rear elevations, and cast stone and brick ornamentation. While original architectural plans for the apartment buildings within the district could not be located, building permits and newspaper records indicate that most were originally designed as six-unit tenements with two units on each floor arranged around a central staircase (*Hartford Courant* 1922:8). In doing so, they speak both to the adaptability of the “perfect six” building type, and its later variations, and the popularity of yellow brick as a cladding material. By the 1920s, apartment houses with the “standard ‘Yellow Brick’ shell” were “going up by the dozens” (Ransom 1991:67). Although constructed as a synagogue, the Chevy Lomday Mishnayes Synagogue displays the form and exterior materials characteristic of the yellow brick “perfect six” building type, including cladding materials, parapeted flat roof, and symmetrical, center-hall plan. It is distinguished by the unusual shape (circular and round arched) of the windows (Ransom 1994:59).

### ***Architects***

The visual cohesiveness of the Bedford-Garden Streets Historic District stems from the fact that the buildings were designed and erected in a single four-year period by seven of Hartford’s most prolific early twentieth-century architects. All of these architects, with one notable exception, had relatively brief careers that reached their peak in the 1920s and early 1930s, when the popularity of the “yellow brick” apartment building type and revival architectural styles of the late nineteenth and early twentieth century reached their zenith in Hartford. Collectively, they designed hundreds of buildings throughout the city and played an integral role in shaping its residential architecture and establishing the “yellow brick” as one of the most ubiquitous housing types in Hartford.

### ***Berenson & Moses***

Founded in 1917 by partners Julius Berenson (1891–1987) and Jacob F. Moses (1884–1956), the architectural firm of Berenson & Moses was one of the most active firms in Hartford in the 1920s and

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completed over 170 commissions during its relatively brief 15-year existence. It designed a diverse array of buildings, including single-family dwellings, apartment houses, commercial buildings, and ecclesiastical structures. Like many early-twentieth-century architectural firms, Berenson & Moses completed designs in a range of architectural styles as dictated by the wishes of its clients. As such, its commissions include buildings in the Italian Renaissance, Jacobethan Revival, Colonial Revival, Georgian Revival, Classical Revival, and Art Deco styles. The Beth Hamedrash Hagodol Synagogue (370 Garden Street) represented the firm's most prominent commission. Completed in 1922 in the Romanesque Revival style, it was one of two synagogues designed by Berenson & Moses. The firm also designed the Agudas Achim Synagogue, a Romanesque Revival-style building at 271 Greenfield Avenue, in 1928. Although it employed a range of architectural styles, the buildings designed by Berenson & Moses were typically brick with cast stone ornamentation and detailing. The firm dissolved in 1932 due to the downturn in construction precipitated by the Great Depression (Kraus 2007:8–8).

Berenson & Moses designed two buildings in the Bedford-Garden Streets Historic District: the Beth Hamedrash Hagodol Synagogue (370 Garden Street), constructed in 1922–1923, and the apartment building at 132–134 Bedford Street.

Jacob F. Moses was born in New York City in 1884 to Jewish immigrants from Germany. He moved to Hartford in 1912 at the age of 28. He practiced architecture with Julius Berenson between 1917 and 1932. After the partners closed their firm in 1932, Moses subsequently worked for the State of Connecticut's Public Works Department as an equipment engineer for 15 years. He died in Hartford at the age of 71 on January 9, 1956 (*Hartford Courant* 1956:4; Ransom 1989:80).

Born in Hartford, Connecticut in 1891, Julius Berenson was the son of Jewish immigrants from Austria. He graduated from the Yale School of Architecture in 1912 and returned to Hartford, where he began his architecture practice and worked briefly as a partner with Araham L. Rosen in 1912 and Ernest S. Goodrich in 1913–1915 before opening a firm with Jacob F. Moses. After dissolving his partnership with Moses in 1933, Berenson worked independently for over 20 years. In 1954, he began a brief collaboration with Clifton C. West, which lasted for approximately one year. West subsequently practiced architecture under the name Julius Berenson & Associates between 1957 and 1960, though Berenson was not associated with the firm. Julius Berenson retired from architecture in the mid-1950s and moved to Florida, where he died at the age of 96 on August 6, 1987 (*Hartford Courant* 1987; U.S. Census 1920).

#### *Dunkelberger & Gelman*

The architectural firm of Dunkelberger & Gelman was established in 1921 by George L. Dunkelberger (1891–1960) and Joseph Gelman (1892–1953). It was one of the most active firms in Hartford in the 1920s and designed at least 169 buildings between 1921 and 1927. Its commissions predominantly consisted of single-family dwellings and apartment blocks. The firm dissolved in 1927 (Ransom 1989:80).

Dunkelberger & Gelman designed 13 of the apartment buildings in the Bedford-Garden Streets Historic District: 115–117 Bedford Street (1922); 119–121 Bedford Street (1922); 116–118 Bedford Street (1922); 128–130 Bedford Street (1923); 365–367 Garden Street (1922); 369–371 Garden Street (1922); 378–380 Garden Street (1922); 381–383 Garden Street (1922); 385–387 Garden Street (1922); 390–392 Garden Street (1922); 393–395 Garden Street (1922); 394–396 Garden Street (1922); and 397–399 Garden Street (1922).

Born in Camden, New Jersey, in 1891, George L. Dunkelberger graduated from the Drexel Institute (currently Drexel University) in Philadelphia. He moved to Hartford in 1914 to work for Frederick C. Walz, a local architect. He joined the Navy during World War I (1914–1918) and established a partnership with Joseph Gelman when he returned to Hartford. After the partners dissolved their firm in 1927, Dunkelberger worked briefly as an independent architect between 1931 and 1933. He joined the

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Connecticut Highway Department as a draftsman and highway architect in 1933 and designed many of the bridges on the Merritt Parkway between 1935 and 1940. He left the Connecticut Highway Department in 1950. Dunkelberger eventually relocated to Florida, where he died at the age of 68 on January 30, 1960. In contrast to his partner, Dunkelberger was Catholic (Farmer and Vairo 2011: 8–11; *Hartford Courant* 1960:4).

Joseph Gelman was born in Ekron, Palestine (present-day Israel), in 1892 and immigrated to the United States, where he settled in Hartford, in 1902. He graduated from the Carnegie Institute of Technology in 1917 and worked as a draftsman for Frederick C. Walz in 1919 and George L. Dunkelberger in 1920. He and Dunkelberger established an architectural firm in 1921 and worked together for six years. After the partnership dissolved in 1927, Gelman opened his own architecture practice. Between 1928 and 1953, he designed numerous single-family houses in Hartford and West Hartford and helped develop the designs for Charter Oak Terrace, a public housing project in Hartford, and the WKNB Building in New Britain. He was a member of the Zionist Organization of America, the American Jewish Congress, and the American Institute of Architects. Gelman died at the age of 60 on February 10, 1953, and was buried in the Emanuel Synagogue Cemetery in Wethersfield, Connecticut (Farmer and Vairo 2011: 8–11; Find A Grave 2019; *Hartford Courant* 1953:5).

#### *Golden-Storrs & Co.*

The architectural firm of Golden-Storrs & Co. was established in 1924 by Maurice H. Golden (1898–1976) in partnership with an architect known as Mr. Storrs, a somewhat mysterious figure about whom little is known. Although the partnership was extremely brief and only lasted for a few months, Golden continued to practice under the name Golden-Storrs & Co. for 24 years (Gruber 2014; Ransom 1989:136, 2003: 8–13 to 8–14).

Golden-Storrs & Co. designed three apartment buildings in the Bedford-Garden Streets Historic District, all constructed in 1922: 343–351 Garden Street; 353–355 Garden Street; and 357–359 Garden Street.

Born in Odessa in present-day Ukraine in 1898, Golden immigrated to North America in the 1910s. He initially settled in Winnipeg, Canada, before relocating to Hartford in 1919. After his partnership with Storrs failed in 1924, Golden established himself as a successful architect under the firm's name. Although his commissions primarily consisted of working-class housing, including single-family dwellings and apartment buildings, he also designed a couple of prominent buildings. These include the John P. Nielsen & Sons Ford Agency on Washington Street, completed in 1927, and the Connecticut State Police Headquarters at 100 Washington Street, completed in 1938. Golden also designed at least one synagogue in Connecticut: the Adath Israel Synagogue, a Romanesque Revival-style brick building erected in 1929 in Middletown. In 1958, Golden moved his office to West Hartford and reorganized his architecture firm as Golden, Thornton & LaBau. This was the forerunner of the present-day architecture firm of Stecker, LaBau, Arneill, McManus (S/L/A/M), which represents the largest architectural firm in central Connecticut (Gruber 2014; Ransom 1989:136, 2003: 8–13 to 8–14).

#### *George A. Zunner, Sr. (1861–1936)*

Born in Amberg, Germany, in 1861, George A. Zunner was the son of George and Sophie Zunner. He immigrated to the United States in 1878. Between 1891 and 1893, he supervised the construction of the German buildings at the World's Columbian Exposition in Chicago. He subsequently worked as an architect in Boston for three years before moving to Hartford in 1896. Zunner quickly established himself as one of the city's most prominent and prolific architects. During his approximately 40-year-long career, Zunner's firm designed over 600 buildings in Hartford. His commissions included hundreds of single-family dwellings and apartment buildings in the city and numerous church and bank buildings throughout Connecticut. His most prominent commissions included the Broadview Community Church on Oliver Street, completed in 1929, and the Pilgard Building (not extant) on Main Street in Hartford, and the

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August Moeller Memorial Home in Wethersfield. He was also active in local politics and served on the Hartford City Building Commission for eight years and on the High School Plan and Building Commission and the High School Committee several times. Zunner's son, George A. Zunner, Jr. (1892–1976), joined his firm in 1921 and practiced with him until his death. Zunner died at the age of 75 on July 13, 1936 (*Hartford Courant* 1936:1, 7).

George A. Zunner, Sr. designed four of the apartment buildings in the Bedford-Garden Streets Historic District, all completed in 1924: 123–125 Bedford Street; 127–129 Bedford Street; 131–133 Bedford Street; and 135–137 Bedford Street.

*George H. Matthews, Jr. (1884–1935)*

Born in Hartford on August 30, 1884, George H. Matthews, Jr. worked as a draftsman for the Factory Insurance Company and the L.F. Dettenborn Woodworking Company, which was well-known for its fine woodworking and fixtures. He had a brief career as an architect in the 1910s and 1920s and designed 16 of the apartment buildings on Frederick and Denison streets in the Little Hollywood Historic District (NRDIS 4/29/1982, NRID 82004423) (Kummer and Ransom 1980:8–1; Ransom 1989:77). His most notable commission was the house at 670 Broadview Terrace, which represents “what is probably the earliest example in Hartford of the California-type, asymmetrical bungalow” (Kummer and Ransom 1980:8–2). He died on January 8, 1935 (*Hartford Courant* 1935:4).

George H. Matthews designed one apartment building in the Bedford-Garden Streets Historic District: the Ann K. and T.J. Morrissey Store and Apartment Building at 135–139 Brook Street, which was constructed in 1924.

*Willis Eaton Becker (1864–1951)*

Willis Eaton Becker was born in 1864. He worked as a draftsman for Albert W. Scoville in Hartford and briefly partnered with other architects before commencing his career as an independent architect in the early twentieth century. He designed numerous “apartment blocks and triple-decker residences” throughout Hartford and appears to have worked from around 1905 to around 1930 (Farmer and Vairo 2011: 8–11). He died in Hartford on February 11, 1951 (*Hartford Courant* 1951:3).

Willis Eaton Becker designed the Antonio Gallucci Apartment Building at 373 Garden Street, which was completed in 1923.

*Rocco Alfredo D’Avino (1851–1953)*

Born in Italy on April 16, 1882, Rocco Alfredo D’Avino immigrated to the United States and settled in New Haven around 1900. He worked briefly for the Sargent Manufacturing Company, New Haven Clock Company, and the Winchester Arms Company before establishing a civil engineering firm in 1908. His firm specialized in the construction of reinforced concrete work for apartment buildings and dwellings and in factory and mill construction. D’Avino opened a branch office, which was headed by architect Joseph E. Marchetti (1884–1977), in Hartford around 1911 (*Hartford Courant* 1911; Hill 1918). The Hartford office designed at least 41 buildings in Hartford under the names of Marchetti & D’Avino and Rocco Alfredo D’Avino. D’Avino died at the age of 101 or 102 and is buried in the Sacred Heart Cemetery in Meriden (Find A Grave 2014).

Rocco Alfredo D’Avino designed the apartment building at 398–400 Garden Street in 1922.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register (Chevry Lomday Mishnayes Synagogue;  
Beth Hamedrash Hagodol Synagogue)  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: Jewish Historical Society of Greater Hartford

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** 6.18 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| A. Latitude: 41.780246 | Longitude: -72.685392 |
| B. Latitude: 41.780102 | Longitude: -72.684735 |
| C. Latitude: 41.780215 | Longitude: -72.684696 |
| D. Latitude: 41.780132 | Longitude: -72.684306 |

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E. Latitude: 41.779705	Longitude: -72.684442
F. Latitude: 41.779609	Longitude: -72.683856
G. Latitude: 41.779996	Longitude: -72.683731
H. Latitude: 41.779809	Longitude: -72.682945
I. Latitude: 41.779497	Longitude: -72.683051
J. Latitude: 41.779575	Longitude: -72.683448
K. Latitude: 41.778733	Longitude: -72.683730
L. Latitude: 41.779031	Longitude: -72.685289
M. Latitude: 41.778270	Longitude: -72.685542
N. Latitude: 41.778356	Longitude: -72.685870
O. Latitude: 41.778486	Longitude: -72.685820
P. Latitude: 41.778509	Longitude: -72.685899

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

**Verbal Boundary Description** (Describe the boundaries of the property.)

The District is roughly bounded by Mather Street on the north, Brook Street and the rear property lines of buildings on the east side of Bedford Street on the east, the south property lines of buildings on the east

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and west sides of Bedford and Garden streets on the south, and the rear property lines of buildings on the west side of Garden Street on the west.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries of the Bedford-Garden Streets Historic District have been selected to encompass all of the extant apartment buildings and the two synagogues constructed on the lots platted and explicitly designated for development with apartment buildings on the eastern portion of the former Goodwin estate by Myers & Gross in 1922. Erected in a single phase of construction between 1922 and 1926, the 30 apartment buildings embody the defining characteristics of the popular Hartford building type known as the yellow brick “perfect six” and, together with the two synagogues, represent the work of at least four different local architectural firms and exhibit aspects of the popular Classical Revival and Romanesque Revival styles. The areas to the north and east of Mather and Brook streets, which formed the boundaries of the former Goodwin estate in 1922, predate the Bedford-Garden Streets District and developed in the late nineteenth and early twentieth centuries with a diverse mix of wood-frame and brick multi-family residences and apartment buildings. Demolitions and modern construction are present throughout and visually disrupt the historic streetscapes. The east boundary was placed along the rear parcel line of the properties on the east side of Bedford Street to exclude the Dominick DeLuco Playground, which was constructed in the late 20<sup>th</sup> century. The west boundary was placed along the rear parcel line of the properties on the west side of Garden Street to exclude the properties on Irving and Magnolia streets designated for development with two- and three- family dwellings and those on Irving Street designated for development with “high-class apartment buildings” by Myers & Gross in their subdivision plans for the former Goodwin estate. The south boundary was placed along the south parcel line of the residential properties on the east and west sides of Bedford and Garden streets to exclude modern commercial development along Albany Avenue. Other apartment buildings within the vicinity of the district were constructed in a different time period or as part of other developments and were not included.

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**11. Form Prepared By**

name/title: Eryn C. Boyce, Architectural Historian; Devon T. King, Associate Architectural Historian; David Lewis, Associate Architectural Historian; Alisa Augenstein, Senior Architectural Historian (edited by Jenny Scofield, CT SHPO)

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street & number: 26 Main Street

city or town: Pawtucket state: Rhode Island zip code: 02860

e-mail: aaugenstein@palinc.com

telephone: (401) 728-8780

date: July 2022

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**Additional Documentation**

Submit the following items with the completed form:

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- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Bedford-Garden Streets Historic District

City or Vicinity: Hartford

County: Hartford

State: Connecticut

Photographer: Alisa Augenstein, PAL

Date Photographed: April 20, 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 19. Bedford Street, looking north.
- 2 of 19. 115–137 Bedford Street, looking northwest (left to right).
- 3 of 19. 116–134 Bedford Street, looking northeast (right to left).
- 4 of 19. Bedford Street, looking south.
- 5 of 19. 131–133 and 135–139 Brook Street, looking southwest (left to right).



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- 6 of 19. 148–150 Bedford Street (former Lomday Mishnayes Synagogue), looking east.
- 7 of 19. 179 Mather Street, looking southwest.
- 8 of 19. 398–386 Garden Street, looking southeast (left to right).
- 9 of 19. 179 Mather Street, 398–400 and 396–394 Garden Street, looking northwest (left to right).
- 10 of 19. 387–399 Garden Street, looking northwest (left to right).
- 11 of 19. 382–400 Garden Street & 179 Mather Street, looking northeast (right to left).
- 12 of 19. 377–399 Garden Street, looking northwest (left to right).
- 13 of 19. 378–380 & 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking southeast (left to right).
- 14 of 19. 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking southeast.
- 15 of 19. 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking east.
- 16 of 19. 369–375 Garden Street, looking west (left to right).
- 17 of 19. 365–367 Garden Street, looking west.
- 18 of 19. 353–359 Garden Street, looking northwest (left to right).
- 19 of 19. 343–387 Garden Street, looking northwest (left to right).

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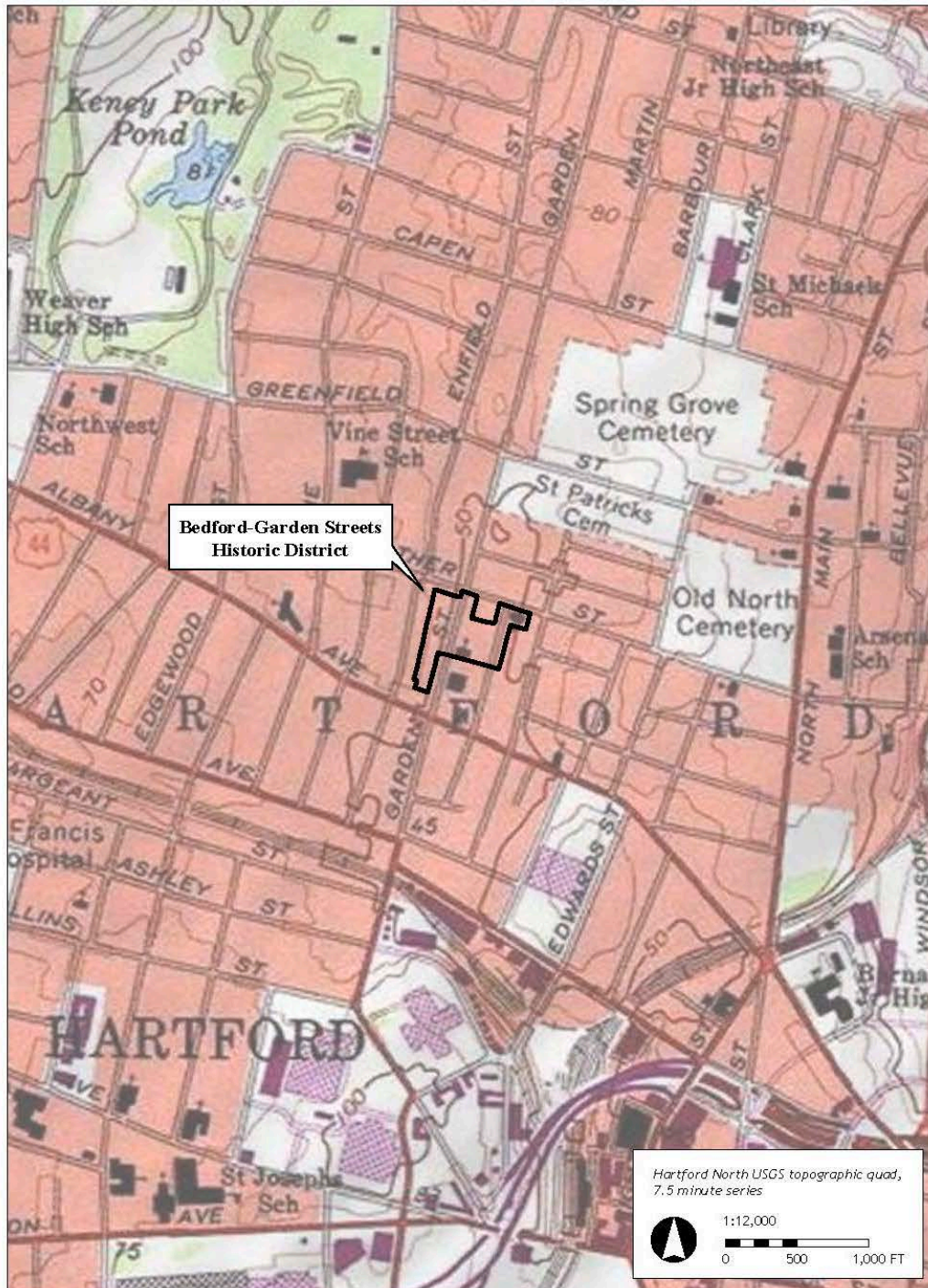


Figure 1. Hartford USGS 7.5 minute series map depicting the Bedford-Garden Streets Historic District.

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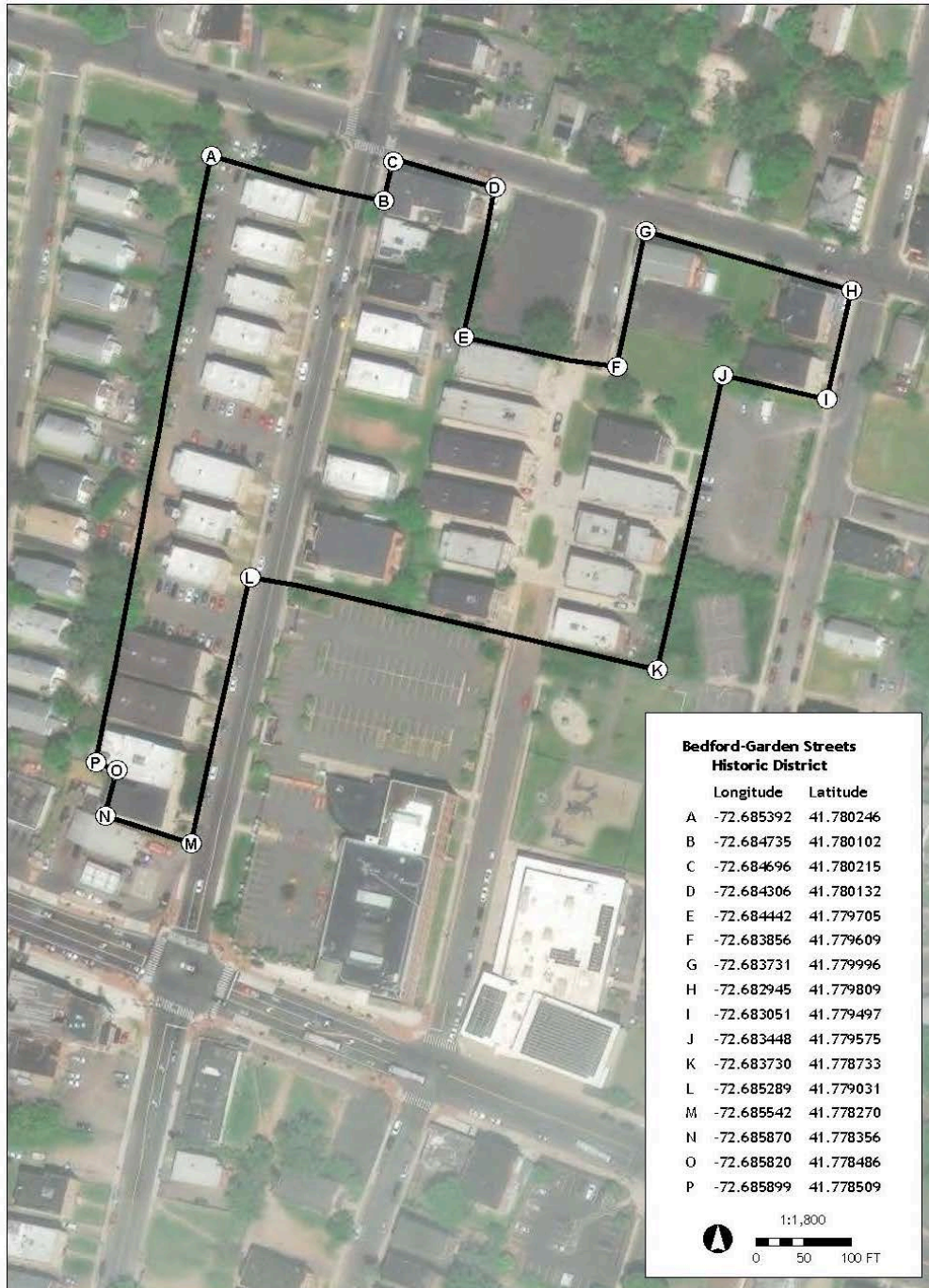


Figure 2. Location map for the Bedford-Garden Streets Historic District.

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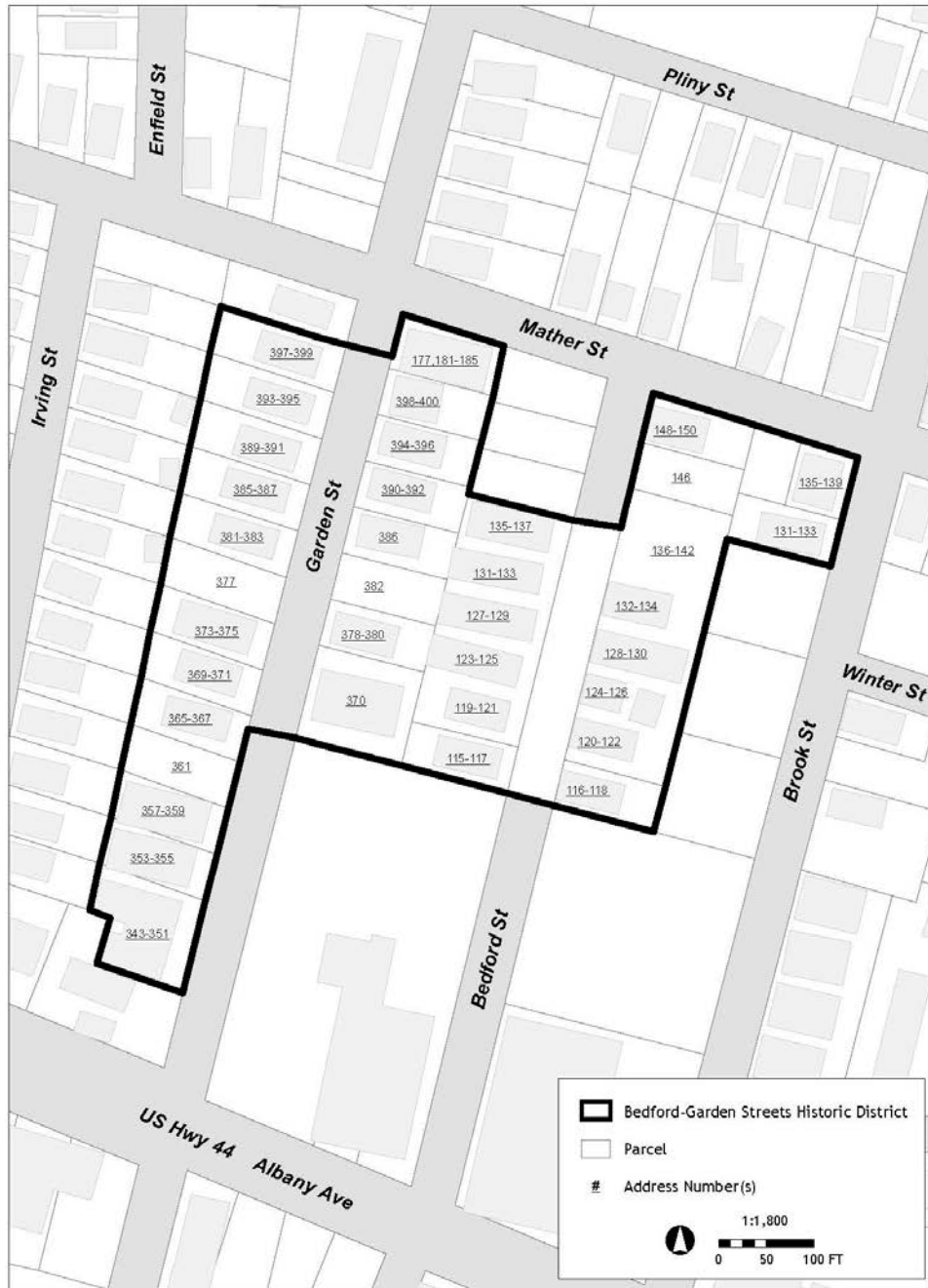


Figure 3. Annotated parcel map of the Bedford-Garden Streets Historic District.

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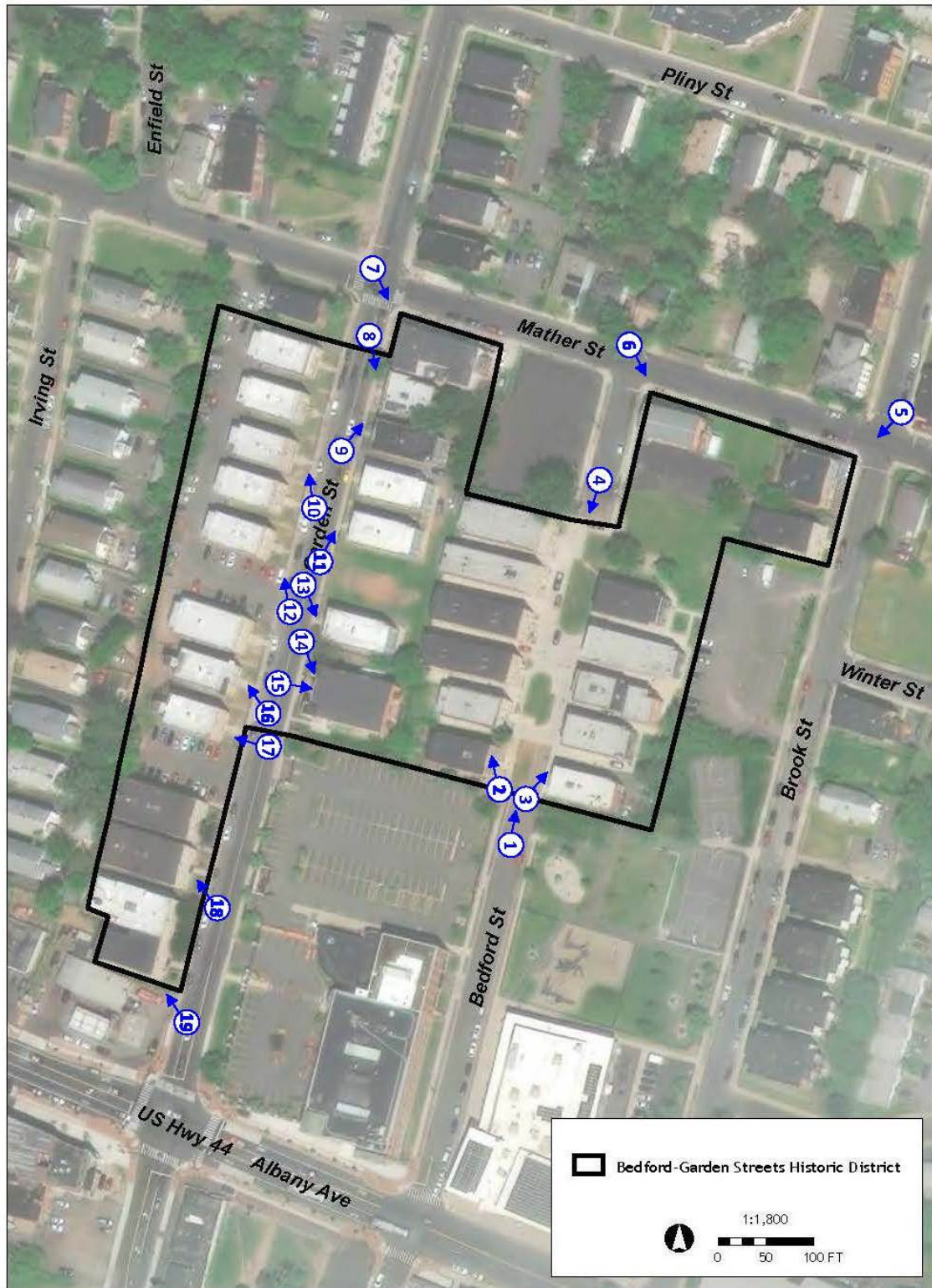


Figure 4. Sketch map and exterior photo key of the Bedford-Garden Streets Historic District.

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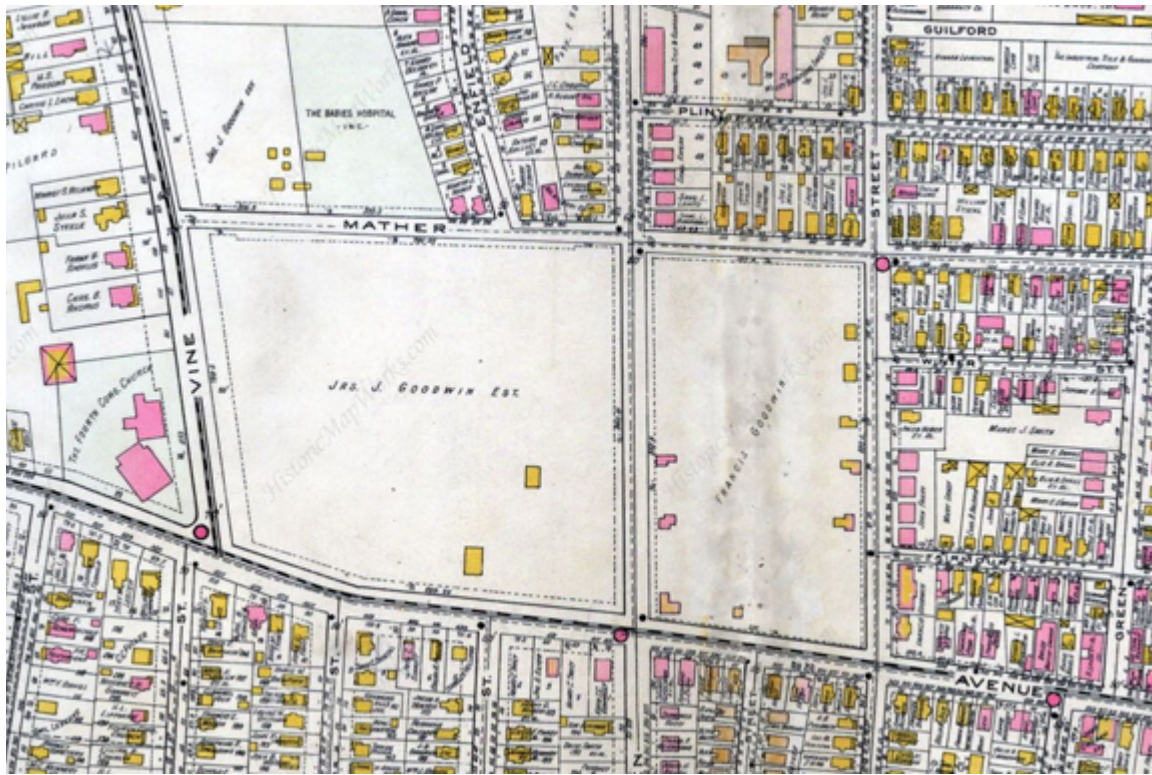


Figure 5. 1917 Sanborn Fire Insurance map showing estates of James Junius Goodwin and Frances Goodwin (Sanborn Map Company 1917).

Bedford-Garden Streets Historic District  
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Hartford, CT  
County and State

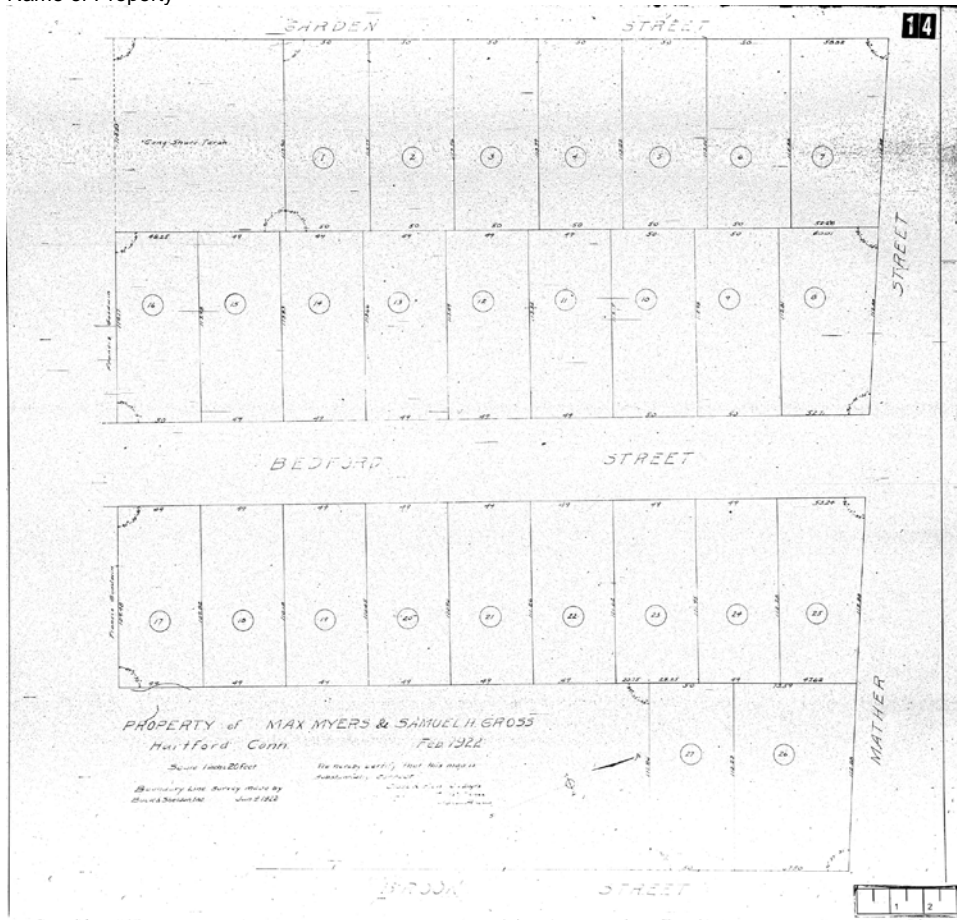


Figure 6. 1922 map showing Myers and Gross' subdivision of Bedford and Garden Streets (Bulk & Sheldon, Inc. 1922).

Bedford-Garden Streets Historic District  
Name of Property

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County and State



Figure 7. Undated exterior photograph of the Beth Hamedrash Hagodol Synagogue (also known as the Garden Street *shul*) (courtesy the Jewish Historical Society of Greater Hartford).



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Figure 8. Undated interior photograph of the ark in the Beth Hamedrash Hagodol Synagogue (also known as the Garden Street *shul*) (courtesy the Jewish Society of Greater Hartford).

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Figure 9. Undated interior photograph of the Beth Hamedrash Hagodol Synagogue (also known as the Garden Street *shul*) (courtesy of the Jewish Historical Society of Greater Hartford).

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Figure 10. 1950 Sanborn Fire Insurance map showing Bedford and Garden Streets (Sanborn Map Company 1950).

Bedford-Garden Streets Historic District

Name of Property

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Figure 11. 1951 photograph of the mixed-use apartment building at 401-405 Garden Street (*Hartford Courant* 1951).

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



1. Bedford Street, looking north



**2. 115–137 Bedford Street, looking northwest (left to right)**



**3. 116–134 Bedford Street, looking northeast (right to left)**



4. Bedford Street, looking south





5. 131–133 and 135–139 Brook Street, looking southwest (left to right)



6. 148–150 Bedford Street (former Lomday Mishnays Synagogue), looking east



7. 179 Mather Street, looking southwest



8. 398–386 Garden Street, looking southeast (left to right)



9. 179 Mather Street, 398–400 and 396–394 Garden Street, looking northwest (left to right)



10. 387–399 Garden Street, looking northwest (left to right)



**11. 382–400 Garden Street & 179 Mather Street, looking northeast (right to left)**



**12. 377–399 Garden Street, looking northwest (left to right)**





**13. 378–380 & 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking southeast (left to right)**



**14. 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking southeast**



15. 370 Garden Street (former Beth Hamedrash Hagodol Synagogue), looking east



16. 369–375 Garden Street, looking west (left to right)



17. 365–367 Garden Street, looking west



18. 353–359 Garden Street, looking northwest (left to right)



19. 343–387 Garden Street, looking northwest (left to right)