

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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RECEIVED APR 16 1982  
DATE ENTERED MAY 15 1982

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Pittsford Green Historic District  
AND/OR COMMON  
Pittsford Green Historic District

**2 LOCATION**

STREET & NUMBER  
Main Street  
CITY, TOWN  
Pittsford  
STATE  
Vermont  
N/A NOT FOR PUBLICATION  
CONGRESSIONAL DISTRICT  
Vermont  
N/A VICINITY OF  
Vermont  
CODE  
50  
COUNTY  
Rutland  
CODE  
021

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	N/A <input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME  
Multiple Ownership; See Continuation Sheet 4-1  
STREET & NUMBER  
CITY, TOWN  
STATE

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.  
Office of the Town Clerk  
STREET & NUMBER  
Main Street  
CITY, TOWN  
Pittsford  
STATE  
Vermont  
05763

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
Vermont Historic Sites and Structures Survey  
DATE  
1975  
—FEDERAL  STATE —COUNTY —LOCAL  
DEPOSITORY FOR  
SURVEY RECORDS  
Vermont Division for Historic Preservation  
CITY, TOWN  
Montpelier  
STATE  
Vermont  
05602

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Pittsford Green Historic District coincides with the center of Pittsford Village located along the crest of a low ridge east of the Otter Creek floodplain; the historic district comprises 33 principal buildings, many of which surround the triangular village green. The buildings represent generally vernacular forms of several nineteenth and early twentieth century architectural styles, principally Federal and the Greek, Gothic, Italianate, Romanesque, and Colonial Revivals. Reflecting Pittsford's historical character as a predominantly agricultural community, the historic district remains essentially residential in nature; the few commercial and public buildings correspond both in form and scale to the surrounding houses.

Pittsford Village follows the crest of a north-south ridge that rises nearly 200 feet above the parallel mile-wide floodplain of the Otter Creek to the west. In that direction, an expansive view from the Village looks over the valley to a chain of hills at the north end of the Taconic Range; in the opposite direction, the higher summits of the Green Mountains—the spine of Vermont—form the eastern horizon.

The Pittsford Green Historic District focuses on the triangular green at the center of the Village, and extends short distances both to the north and south along the single street through this part of the Village, Main Street (U.S. Route 7). South of the green, Main Street curves abruptly eastward and intersects two other streets—Elm and Arch—at that point. The historic district also encloses the buildings around the three-way intersection and continues a short distance eastward along Main Street.

The historic district contains 33 principal detached buildings together with a number of outbuildings, constituting a moderately dense but somewhat irregular pattern of development. The overwhelming majority of these buildings were constructed in the nineteenth century, and display in their vernacular simplicity the characteristics of certain contemporary architectural styles, ranging from Federal through the Greek, Early Gothic, Italianate, Romanesque, and Colonial Revivals along with applied Queen Anne ornamentation. Only a few buildings approach fuller expressions of style: the most notable examples include the Maclure Library (#1) in its finely detailed Romanesque Revival design, the modest Randall House (#12) in the restrained elegance of its Federal design, and the Congregational Church (#21) in the pinnacles and tracery of its Early Gothic Revival decoration.

Five houses in the historic district (#9, 16, 20, 25, and 27) share a common form and vernacular Federal style, consisting of two-and-one-half story, five-by-two bay, woodframed, gable-roofed buildings oriented (except in the case of #20) with their symmetrically arranged five-bay, central-entrance facades facing the street. Apparently these houses were constructed within a decade or so of 1800; subsequently, they have been somewhat altered by the removal or addition of details, appendages, or sheathing, but they retain their basic similarity.

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Property Owners in the Pittsford Green Historic District:

1. Maclure Library Association, Inc.  
c/o Thomas Conway, President  
Pittsford, Vermont 05763
2. Joseph and Josephine Kamuda  
Pittsford, Vermont 05763
3. Joseph and Josephine Kamuda  
Pittsford, Vermont 05763
4. Robert C. Forrest  
P.O. Box 54  
Forestdale, Vermont 05752
5. Frank and Grace Anderson  
Pittsford, Vermont 05763
6. Lloyd and Alice Provin  
Pittsford, Vermont 05763
7. Edward F. and Josephine M. Keith  
P.O. Box 234  
Pittsford, Vermont 05763
8. Donald and Barbara Poljacik  
Pittsford, Vermont 05763
9. Stephen and Ferne Wright  
R.F.D.  
Florence, Vermont 05744
10. Mrs. Lois Chapman  
Pittsford, Vermont 05763
11. Robert and Violet Frett  
Pittsford, Vermont 05763
12. Harold E. and Lois C. Blittersdorf  
P.O. Box 25  
Pittsford, Vermont 05763
13. Harold E. and Lois C. Blittersdorf  
P.O. Box 25  
Pittsford, Vermont 05763

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14. Robert and MarieAnne Moeder  
Pittsford, Vermont 05763
15. Elmer and Iona Carter  
Pittsford, Vermont 05763
16. Eugene W. Patch and Elois Giddings  
317 Harold Avenue R.F.D.  
Leonia, New Jersey 07605 Brandon, Vermont 05733
17. Richard A. and Christine B. Beriau  
Pittsford, Vermont 05763
18. Robert and Kathryn Smith  
Pittsford, Vermont 05763
19. Pittsford Congregational Church  
c/o Gordon Searles  
Pittsford, Vermont 05763
20. Robert and Elizabeth Moran  
Furance Road  
Pittsford, Vermont 05763
21. Pittsford Congregational Church  
c/o Gordon Searles  
Pittsford, Vermont 05763
22. Joseph H. and Ruth M. McQuaid  
90-02 86th Road  
Woodhaven, New York 11421
23. Eugene Sheldon  
Pittsford, Vermont 05763
24. Elizabeth J. Birmingham  
P.O. Box 186  
Pittsford, Vermont 05763
25. Peter and Kristina Cady  
Pittsford, Vermont 05763
26. James E. and Janet P. Hesse  
215 Adams Street  
Rutland, Vermont 05701
27. Charles and Jean Davies  
Pittsford, Vermont 05763

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- 
- 28. David and Barbara Thompson  
Pittsford, Vermont 05763
  
  - 29. Alexander and Kathleen Wroblewski  
Pittsford, Vermont 05763
  
  - 30. Town of Pittsford  
Pittsford, Vermont 05763
  
  - 31. Miss Ruth S. Wimett  
Pittsford, Vermont 05763
  
  - 32. Miss Ruth S. Wimett  
Pittsford, Vermont 05763
  
  - 33. Monmouth Ski Club  
P.O. Box 324  
Little Silver, New Jersey 07739

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None of the buildings in the historic district substantially exceeds a domestic scale, giving an unusual uniformity to the built environment. Only five buildings (#1, 12, 21, 28, and 30) are constructed of brick. The rest are wood-framed buildings, many of whose originally clapboarded exteriors are being sheathed with synthetic materials. During the latter half of the nineteenth century, porches and ornamental details of the Italianate and Queen Anne styles were applied to numerous buildings, and the buildings were painted in polychromatic color schemes. In several cases, those features and colors have disappeared during the present century.

The triangular green constitutes the heart of Pittsford Village and the historic district. Main Street forms its hypotenuse on the southwest, while a gravel roadway defines the east and north sides of the triangle. The Congregational Church (#21) stands inside the north-east corner of the triangle; in front of the church, the green slopes gently downward to its south apex. A dwindling number of randomly spaced, large deciduous trees shades the green. A gravel driveway bisects the green passing to the west of the church; a parallel walkway leads to the central entrance of the church.

A much smaller triangular green space occupies the area in front of the Maclure Library (#1) between the converging Main and Arch Streets. In recent decades, this space has been reduced in size by the widening of the roadways, and its landscaped appearance has been compromised by large traffic signs installed at the curve of Main Street.

Elsewhere along Main and the intersecting streets, the front yards of buildings are being eroded by vehicle and roadway encroachment. A scattering of shade trees remains standing, but the Village has lost most of the umbrella-shaped American elms that formerly arched its streets. The heavy traffic along Main Street (U.S. Route 7)-particularly of large trucks-constitutes the worst single intrusion into the Village's nineteenth century character.

The buildings in the historic district contain a limited variety of non-residential uses: a few modest commercial enterprises (#3, 6, 13, 13A, and 28), governmental and public services (#1, 2, and 30), and religious (#21). These uses occupy buildings that share a nearly universal residential scale and massing. Almost without exception, the buildings of the historic district remain in their original or related uses.

The general condition of the buildings in the historic district ranges from fair to excellent. Most have been subjected to minor alteration, primarily the removal of ornamental details or porches and the application of synthetic sheathing. Nevertheless, the basic historic fabric of the Village center remains virtually intact, and residents have shown an active interest in preserving its nineteenth century character. The Maclure Library (#1), the Congregational Church (#21), and a number of houses reflect that interest by their careful maintenance.

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Descriptions of individual buildings in the historic district follow; numbers refer to the enclosed sketch map.

1. Walker Memorial Building (Maclure Library), 1894-1895

Complementing the focal position of the Congregational Church (#21) at the north end of the Pittsford village green (and historic district), the Walker Memorial Building of the Maclure Library Association constitutes the architectural and visual focus at the south end of the historic district. Owing to the abrupt eastward curve of Main Street, however, the library stands east of the sightline along the green and not visible from it. The library occupies a triangular site between the converging Main and Arch Streets, its lot sloping downward to the east. The building was erected in 1894-95 at a cost of \$20,000 provided by Dr. Henry E. Walker; its architect is not known.

Although executed on the modest scale of a one-story, three-bay building of T-plan, the Romanesque Revival design of the Walker Building constitutes the most sophisticated expression of architectural style within the Pittsford Green Historic District. Its brown and yellow pressed brick walls, light marble foundation, and red slate-sheathed roof give the building a certain sense of monumentality. That effect is appreciably enhanced by the terra cotta, brownstone, oak, and stained glass used to trim the building in a richly polychromatic and finely crafted manner.

The main block of the library presents its three-bay west facade to the small triangular green at the street intersection. A perpendicular hip-roofed secondary block extends from the east elevation, the downward slope of the ground requiring a progressively higher foundation of rock-faced marble blocks (set in red mortar) with segmental-arched basement window openings below the dressed marble water table. At the north interior corner of the building, a short square stair tower rises to a pyramidal roof crowned by a copper finial. All roofs are shingled with red slate and a denticulated cornice encircles the main roof. Copper ridge crestings, copings, and downspouts with Romanesque 'capitals' provide additional embellishment.

The front (west) facade of the library is dominated by a central gabled entrance pavilion that projects somewhat from the wall plane and contains the building's main entrance within a round-arched, molded brick surround. The present double-leaf exterior doorway was added early in the present century to enclose a vestibule in front of the original deeply recessed doorway. The outer doorway repeats in its mostly oak materials the appearance of the inner design; paneled pilasters flank the glass-paneled doors and carry a denticulated cornice surmounted in turn by a semicircular architrave that surrounds a semicircular stained-glass transom. Above the entrance, a brownstone beltcourse at the main eaves line bears the raised lettering, "Walker Memorial;" the parapeted raking eaves rise to a finial above a gable window enframed by a rectangular molded brick surround.

Other fenestration on the building consists of paired or triplet windows with molded brick surrounds rising from sill-level terra cotta beltcourses molded with a fretwork design. The windows share deep reveals, thick mullions, and on the main block brownstone transoms and opalescent stained glass transoms (the windows diminish in size from the front to the rear of the building).

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The interior of the Walker Memorial Building is arranged along a central east-west axis that leads from the main entrance past polygonal corner reading rooms in the main block to a polygonal core room (now occupied by the circulation desk) and continues along the central aisle of the stack room in the east block. The reading rooms are finished largely in natural wood, including paneled wainscoting, molded door and window surrounds, and the classically detailed mantelpieces of the stone fireplaces; possessing also a built-in wall safe, the north room was designed (and used until circa 1910) for the Pittsford Town Clerk's Office. The stack room occupies the entire east block, its hipped open ceiling sheathed in natural matched oak and framed with exposed chamfered oak beams. In the basement, the marble block foundation forms the interior walls while the ceiling consists of shallow brick vaults carried by steel beams.

2. U.S. Post Office, 1956

One story; wood-framed; clapboarded; gable roof; large multi-pane windows flank central (north) entrance. Noncontributing owing to age.

3. Kamuda's Store, 1939

Two-and-one-half stories; wood-framed; clapboarded; gable roof (slate shingles); embayed display windows flank central (north) entrance beneath continuous hip-roofed canopy; 6/1 sash on main block; two-story, shed-roofed west wing added 1947. Noncontributing owing to age.

4. Caverly-Swift House, 1866

The Italianate Revival style, five-by-two bay main block of this two-story, wood-framed and clapboarded house dates from 1866 when Dr. A. M. Caverly purchased and enlarged a house built in 1798 by Stephen Avery. The Caverly design incorporates a very deep entablature with a wide cornice and paired scrolled brackets that encircle the eaves of the slate-shingled hip roof. Atop the center of the roof stands a large three-by-two bay belvedere with pilastered arcaded openings beneath a deeply overhung, bracketed, and denticulated cornice. A rectangular bay window remains on the south elevation of the house, but a three-bay entrance porch with bracketed pillars and roof balustrade has been replaced with the present full-width porch with clapboarded porch wall.

A large two-story west ell capped by a slate-shingled gable roof with shed dormers was added to the house circa 1890 by Caroline A. Swift, the daughter of Dr. Caverly and the wife of Dr. H. H. Swift; the wing was planned (but never used) for a hospital. An original entrance porch on the wing's south elevation was later enlarged to a two-story porch with turned posts; a similar porch exists also on the north elevation.

In 1928, Raymond Fallon acquired the house and subsequently added contiguous land to develop a farm. Located to the rear of the house, the existing barns, outbuildings, and agricultural land are excluded from the Pittsford Green Historic District.



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5. Anderson House, c.1860, altered 20th century

Two stories (enlarged from one story, post-1905); 2 by 3 bays; wood-framed; board/batten sheathing (originally clapboarded); gable roof (slate shingles); gabled entrance porch at main (south) entrance shifted from originally pedimented east gable front; 12/1 sash replaced original 2/2. Noncontributing owing to alterations.

5A. Garage, c.1970

One story; wood-framed; clapboarded; shallow-pitched gable roof. Noncontributing owing to age.

6. Former Drake's Store (Now Laundry Center), 1860

This Greek Revival style, two-and-one-half story, wood-framed and clapboarded building oriented with its slate-shingled gable roof perpendicular to the street was constructed by James T. Gorham in 1860. Robert R. Drake bought the store in 1861 and pursued his mercantile business there for several years. On the east gable-end facade, prominent corner pilasters rise to support a full pediment (inset with a horizontal window). Six-over-two sash predominate among irregular window openings. A former full-width porch has been enclosed and altered to an extended storefront with large display windows; a circa 1905 photograph shows an Italianate Revival style, three-bay porch with square pillars and arcaded openings.

7. Drake House, c.1840, altered 20th century

One-and-one-half stories; 3 by 1 bays; wood-framed; composition siding (orig. clapboarded) gable roof (slate shingles) with gabled east dormer above central entrance; coupled one-over-one sash; two-story west ell with enclosed south porch; c.1905 photo shows full-width front porch (now removed). Noncontributing owing to alterations.

8. Former Hasbrouck Hardware Store, 19th century, altered c.1970

Two stories; wood-framed; metal siding; gable roof; two-story shed-roofed south addition; c.1947 photo shows paneled embayed display windows flanking central east entrance under continuous canopy (now removed). Noncontributing owing to alterations.

9. Hasbrouck House, c.1800

One of five similar wood-framed, vernacular Federal style houses in the historic district (see also #16, 20, 25, and 27), this two-story, five-by-two bay, clapboarded house was built circa 1800; during the twentieth century, the house has been altered somewhat by its conversion first to a tourist lodge and more recently (circa 1970) to an apartment house. Its shallow-pitched, slate-shingled, gable roof extends parallel to Main Street, with a full pediment distinguishing the south gable end (the cornice return appears to have been

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added to match the cornice of the attached west ell). The symmetrically arranged five-bay front (east) facade contains a sidelighted central entrance, now sheltered by a gabled entrance porch in place of a previous shallow cornice hood. A two-story ell extends from the rear (west) elevation with an enclosed south porch.

9A. Barn: One-and-one-half stories; wood-framed; clapboarded; gable roof (slate shingles); converted to apartments (1970's) with altered door and window openings and subdivided interior. Noncontributing owing to alterations.

10. Chapman House, c.1860

This two-story, three-bay, wood-framed and clapboarded house oriented with its gable roof perpendicular to the street is distinguished chiefly by a porch with turned posts and patterned balustrade. On the main (east) facade, the porch shelters a bay window along with the main entrance; turning the corner onto the north elevation, the porch meets a one-story wing that continues around the west elevation. The house retains its original six-over-six sash, contrasting with the overwhelmingly preponderant two-over-two or one-over-one sash on other houses in the historic district.

11. Rand House, 1795

James Ewings constructed this two-and-one-half story, five-by-three bay, wood-framed and clapboarded building in 1795 to contain his tavern. Oriented with its gable roof parallel to the street, the house's original Georgian center-hall plan survives although successive alterations have changed its exterior appearance by the addition (and removal) of various Italianate and Queen Anne details.

A central cross gable dominates the five-bay main (east) facade, projecting above a two-story entrance porch that shelters sidelighted first and second story doorways. The cross gable was added in 1866 when Egbert B. Rand converted the tavern (last kept by his father, Ebenezer B. Rand, who died in 1851) to his house. The round-headed triptych cross gable window and the main-block window cornices with semicircular centers date from that conversion.

In the 1880's, another remodeling gave the house an elaborate array of Queen Anne details, applied also to a full-width porch across the three-bay south elevation and a south gable end balcony; only the radiating clapboards surrounding the triptych window on the cross gable survive. During the twentieth century, both the east and south porches have been rebuilt with box posts and dimension stock in place of their previous turned components and stickwork. A plain one-and-one-half story ell was attached circa 1913 to the northwest corner of the house.

11A. Carriage Barn, c.1913

A small one-and-one-half story, wood-framed and clapboarded carriage barn with a slate-shingled gable roof stands a short distance to the rear (west) of the Rand House.

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12. Randall House, 1832

The finest expression of the Federal style in the Pittsford Green Historic District, this two-and-one-half story, marble-trimmed brick house was erected for Henry Messer in 1832. The house presents to Main Street and the Green a three-bay east gable facade and extends two bays in depth beneath the slate-shingled gable roof. A one-and-one-half story, wood-framed and clapboarded wing capped by a parallel gable roof projects from the rear (north-west) corner of the main block; a shed-roofed porch shelters the first story of the wing's front (east) facade.

The main (east) facade of the brick block is distinguished by louvered fans inset in semi-elliptical keystone arches with marble sills; one fan is centered in the gable peak and the other surmounts the right bay main entrance. The doorway itself is enframed by slender fluted pilasters and paneled reveals that flank sidelights with curvilinear muntins. The symmetrically arranged window openings on this and the other elevations have marble sills and splayed lintels, excepting the paneled bay window with a scroll-bracketed cornice added circa 1870 to the south elevation.

Originally four interior end chimneys with corbeled caps marked the quadrants of the brick block's roof; all have been removed since 1900. A gabled entrance porch with turned posts and ornamental stickwork was added to the main entrance circa 1885; it also has been removed during the present century.

The Randall House entered its namesake family in 1840 when Lydia F. Messer, the widow of Henry Messer, married Jeffrey A. Randall, who also practiced Henry Messer's trade of shoe-making. The house, the adjacent cobbler shop (#13), and horse barn (#13A) belonged to the same family until the middle twentieth century (1950 in the cases of #13 and 13A, and 1960 for #12).

13. Randall Cobbler Shop, 1810

This relatively plain two-story, wood-framed and clapboarded building oriented with its slate-shingled gable roof perpendicular to the street was built in 1810 to contain a cobbler shop. On the main (east) facade, a doorway surmounted by a transom (now blind) and cornice shelf occupies each corner, flanking two intermediate window bays.

The building remained a cobbler shop for a century, with members of the Randall Family practicing the trade there between 1840 and 1911. From 1948 to 1964, the building was used for a book shop; more recently, it has been adapted to offices.

13A. Randall Horse Barn, c.1880

This one-and-one-half story, wood-framed and clapboarded barn oriented with its gable roof perpendicular to the street stands near the northwest corner of the Randall Cobbler Shop (#13). Built circa 1880, the barn was converted to an art studio in 1954; at that time, most door and window openings were altered and the interior was subdivided to accommodate the different use. Noncontributing owing to alterations.

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13B. Barn: One story; wood-framed; boards/battens; gable roof; enlarged c.1950. Non-contributing owing to alterations.

14. Moeder House, c.1860

The former Baptist Parsonage, this two-story, three-by-two bay, wood-framed house oriented with its slate-shingled gable roof perpendicular to the street was built probably circa 1860. The house is now sheathed with metal siding, and one of the two-over-two sash on the south elevation has been recently replaced by a small bay window. The main (east) facade retains its sidehall entrance (and paneled door with slender round-headed lights) and the partial returns of the cornice. A one-and-one-half story ell extends from the rear of the north elevation; a one-story, shed-roofed wing is attached to the rear of the house.

15. Bogue House, c.1840

Similar in form to the Drake House (#7) and built possibly about the same time (circa 1840), this one-and-one-half story, three-by-two bay, wood-framed house of T-plan has been sheathed with composition shingles. On the east slope of the house's gable roof oriented parallel to the street, a central gabled dormer is ornamented with Gothic Revival quatrefoil bargeboards and a window label lintel. The sidelighted main doorway is sheltered by a bracketed canopy. Attached to the south elevation is a one-story, hip-roofed wing with an entrance porch. From circa 1915 to 1970, the Pittsford telephone exchange occupied a front room in the house.

15A. Garage, c.1970

One story, wood-framed; plywood sheathing; shallow-pitched gable roof. Noncontributing owing to age.

16. Stiles House, c.1799

Another one of the five similar wood-framed Federal style houses in the historic district (also #9, 20, 25, and 27), this two-and-one-half story house was built circa 1799; the house is now sheathed with composition siding. Its slate-shingled gable roof is oriented parallel to the street. A modern canopy with metal posts shelters the central main entrance on its five-bay east facade; a nineteenth century shed-roofed porch with turned posts and balustrade has been removed from the same facade. A same-scale ell of similar appearance extends from the main block's rear (west) elevation; however, the ell retains its original nine-over-six sash in contrast to the two-over-two of the main block.

17. Loveland House, c.1880

This small one-and-one-half story, wood-framed and clapboarded house oriented with its slate-shingled gable roof perpendicular to the street stands on a cut marble foundation at the northwest corner of the Pittsford Green Historic District. Its principal stylistic feature consists of a Queen Anne porch with turned posts, balustrade, and valance

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that shelters the main entrance centered on the three-bay south facade. A one-story, shed-roofed north wing beneath a parapeted false front doubles the width of the one-bay east gable elevation; a one-and-one-half story ell is attached to the rear of the north elevation.

18. Powers House, c.1910

James Flanagan built this two-story, three-by-two bay, wood-framed, multi-textured and polychromatic house. Its strictly symmetrical west facade, hip roof with denticulated cornice (and a hipped dormer), porch with paired half-length Tuscan columns resting on stone porch walls, a central pediment on the porch roofs, and a Palladian-type window centered on the second story make it an excellent, if modest, example of the (Georgian) Colonial Revival style.

The exterior sheathing of the house ranges upward from the gray rock-faced stone foundation and porch wall to the tan clapboarded first story, the dark brown wood-shingled second story, and finally the bluish slate shingles on the roof. These four basic colors are complemented by white trim to provide a strikingly polychromatic appearance.

On the main (west) facade, the canted, protruding central entrance bay is flanked by tripartite (6/1-8/1-6/1) windows. A similar projection occurs on the north elevation in the form of a bay window; other windows generally consist of eight-over-one sash. A one-story east wing is entered via a columned north porch. On the south elevation, a red brick chimney is inset flush with the wall surface for the entire height of the house, contributing still another texture and color to the ensemble.

19. Congregational Parsonage, c.1910

Sheltered by tall coniferous trees planted probably at the time of its construction by Ed Geno (circa 1910), the Congregational Parsonage consists of a one-and-one-half story, wood-framed house sheathed with wood shingles stained dark brown. The west slope of its slate-shingled gable roof oriented parallel to the street is interrupted by a large central gabled dormer. A porch with single half-length Tuscan columns and shingled porch wall effectively shields the first story of the main (west) facade, whose central entrance is flanked on the right by triplet windows. A bay window projects from the south elevation; other windows generally consist of six-over-one sash.

19A. Garage, c.1910

Set within the trees behind the parsonage, this one-story, one-stall, wood-framed and wood-shingled garage with a slate-shingled gambrel roof constitutes an extraordinarily attractive example of the building type.

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20. Hitchcock House, c.1800

One of five similar wood-framed Federal style houses in the historic district (also #9, 16, 25, and 27), the two-and-one-half story, clapboarded Hitchcock House was built probably circa 1800, set back from Main Street to the north of the Congregational Church (#21). At the top of its wall planes, a wide frieze rises to a denticulated cornice that encircles its gable roof oriented perpendicular to the street. The five-bay south elevation faces the green, its central entrance being surrounded by slender pilasters, paneled reveals, sidelights, and a blind transom. Soon after acquiring the house in 1867, Carlos A. Hitchcock added the Italianate three-bay porch with square posts; the east panel of the porch has been enclosed to create an overscaled bay window.

A one-and-one-half story wing projects from the house's east gable elevation with a columned south porch under an extension of the wing's gable roof; a one-story, shed-roofed wing is attached in turn to the first wing.

21. Congregational Church, 1835-1837

Standing on the rise of ground at the north end of the green (with its burial ground to the east), the Congregational Church occupies the traditional dominant position in the village center, overlooking its secular neighbors around the green to the south and west. William Cain, an architect from nearby Rutland, designed the church in a blend of Greek Revival form with Early Gothic Revival decorative elements. The church was erected in 1835-37 at a cost of \$6,000 and, aside from minor changes in its ornamental details, retains intact its original appearance.

The three-by-three bay, marble-trimmed brick building stands on a high marble block foundation; in front of the main (south) facade, marble slabs form full-width steps rising to the church's three entrances. A two-stage square tower projects slightly from the center of the south facade, interrupting the raking eaves of the slate-shingled gable roof. On the rear (north) elevation, a smaller-scaled, hip-roofed wing was added in 1879 to provide an altar alcove and office space. Near the southwest corner of the main block, a porte-cochere supported by brick piers on marble pedestals shelters a west entrance to the basement parish hall; added in the late nineteenth century, the porte-cochere has been subsequently truncated to a depth that will not accept vehicles.

The church presents to the green and village center a symmetrically arranged south facade whose main openings consist of three slightly recessed, pilastered, and paneled doorways surmounted by denticulated cornices and (immediately above) pointed-arch windows half the height of the similar windows on the side elevations; the side-bay windows are subdivided by two lancets while the central-bay (tower) window has three lancets with intersecting tracery. A full-size, three-lancet window overhung by a wood screen with scroll-sawn quatrefoil figures occupies the second story of the tower. All the windows are glazed with diamond panes and their pointed-arch openings possess marble keystones and impost blocks.

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Above a prominent wood cornice that caps the brick portion of the tower, the smaller bell stage is wood-framed and flush-boarded; each face displays a blind pointed arch inset with a louvered panel. Another projecting cornice terminates the bell stage, above which rises a battlemented wood perimeter cresting with corner pinnacles. Identical cresting and pinnacles have been removed from the cornice of the brick stage; the porte-cochere retains another set of the same features.

The interior of the Congregational Church has been somewhat altered by successive nineteenth and twentieth century renovations. The 1879 addition of the north wing enabled the shift of the paneled wood altar into a semielliptical-arched alcove recessed through the original north wall, whose paneled corner pilasters carry a full entablature and enframe the semielliptical-arched opening. The side (east and west) walls and the south end wall are sheathed with stamped metal above paneled wainscoting. A paneled choir rail incorporating the pulpit separates the chancel from the nave, whose oak pews flank the center aisle in rows parallel to the choir rail. A south balcony extends the full width of the church above the entrance vestibule. The main ceiling has been sheathed with composition panels while the vestibule ceiling is hung with stamped metal. The basement of the church contains a central hall surrounded by a kitchen and utility rooms.

21A. Horse Shed, 19th century

Directly behind and perpendicular to the church stands an elongated one-story, wood-framed and partly clapboarded horse shed with a slate-shingled gable roof. Eight double-doored bays opening on the south elevation provided shelter for the horses of the parishioners during church services. Now in fair condition, this shed represents a building type threatened with extinction in Vermont.

22. McQuaid House, c.1860

This two-story, wood-framed and clapboarded house oriented with its gable roof perpendicular to the green defines the north end of a row of closely spaced houses (#22-27) along the east side of the green. Its narrow three-bay west gable facade is almost completely shielded by a two-story, shed-roofed porch with square posts and dimension-stock balustrades; a side-bay entrance on the main story contrasts with the central doorway on the upper story. A similarly scaled wing extends from the east elevation of the main block.

23. Burbank House, c.1860

Oriented with its three-bay west gable facade toward the green, this two-and-one-half story, wood-framed and clapboarded, gable-roofed house is distinguished by a Queen Anne porch with turned posts, balustrade, and valance. Sheltering the pilastered right-bay main entrance, the porch extends across the west facade and curves onto the north elevation to meet a one-and-one-half story east wing. On the west gable peak of the main block, a small horizontal window is inset within a semielliptical surround.

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24. Willard Randall's South House

One-and-one-half stories, 3 by 2 bays; wood-framed; clapboarded; gambrel roof with hipped dormers; hipped canopy with posts shelters central west entrance; bay window on south elevation; one-story east wing; rebuilt in the early 20th century from older gable-roofed house.

25. Cady House, 1795

One of five similar wood-framed Federal style houses in the historic district (also #9, 16, 20, and 27), this two-and-one-half story, clapboarded house was built probably by Abraham Walker in 1795. A shed-roofed porch with exposed rafter tails and bracketed turned posts extends across the five-bay west facade, sheltering the central entrance with its small-paned rectangular transom; a similar entrance porch is attached to the two-bay south gable elevation. A one-story, shed-roofed east wing has a bay window on its south elevation.

26. Phillips House, c.1870

A moderately detailed expression of the Italianate Revival style built circa 1870, the Phillips House has a two-and-one-half story, wood-framed and clapboarded main block; pairs of scrolled brackets support the eaves of its slate-shingled gable roof oriented parallel to the street. On the three-bay west facade, a central entrance porch is distinguished by paired chamfered posts with wedge-shaped heads that carry the bracketed cornice of its flat roof; the paneled door has a pilastered surround. A bay window also with a bracketed cornice projects from the two-bay south gable elevation.

A two-story wing attached to the east elevation of the house has an entrance porch on its south elevation; a small barn is attached in turn to the rear of the wing.

27. Davies House, c.1794

One of five similar wood-framed Federal style houses in the historic district (also #9, 16, 20, and 25), the Davies House retains most nearly its original circa 1794 appearance with narrow cornerboards and closely cropped raking eaves. The two-and-one-half story, clapboarded house presents to Main Street a virtually unembellished five-bay west facade, its transomed central entrance sheltered by a shed-roofed porch with turned posts added during the late nineteenth century. Unlike the other houses in this group, the Davies House has a rear (east) wing whose shed roof extends the east slope of the house's slate-shingled gable roof, giving it a salt box profile.

28. Denison Store (Now Thompson Hardware Store), c.1828

The Federal style, two-and-one-half story, brick and marble-trimmed main block of this store oriented with its slate-shingled gable roof perpendicular to the street appears essentially identical (excepting the altered first story) to the contemporary Randall



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House (#12). Constructed circa 1828, the building has remained a store throughout its existence, belonging to members of the Denison Family for many years after 1878. Like the Randall House, the store displays on its three-bay main (west) facade second story windows framed by marble sills and splayed lintels and, centered in the gable end, a semielliptical arch (now blind) with a marble keystone and sill.

The first-story storefront has been successively altered; it now consists of embayed small-pane windows flanking the transomed doorway. The ensemble is sheltered by a flat porch roof supported at the front by box posts and at the wall plane by nineteenth century engaged columns; the porch has a ground-level concrete floor. A two-story, wood-framed and clapboarded wing is attached to the rear of the brick block, and a small barn is attached in turn to the rear of the wing.

28A. Barn: One-and-one-half stories; wood-framed; clapboarded; gable roof (slate shingles); one-story south wing.

29. Denison House, 1876

The owner of the adjacent Denison Store (#28) built this Italianate Revival style, two-story, wood-framed and clapboarded house in 1876, oriented with its slate-shingled gable roof perpendicular to Main Street. To clear the site at the street's abrupt curve, the Ewings-Wimett House (#31) was removed to its present location farther east. The principal stylistic features of the Denison House include pairs of scrolled brackets at the main cornice, a circular fan on the west gable end, peaked window surrounds, a gabled canopy over the main entrance, and a paneled bay window on the south elevation with a bracketed denticulated cornice.

A smaller-scaled, two-story wing extends from the rear (east) elevation of the house with a partly enclosed south entrance porch. A small carriage barn is attached to the north-east corner of the wing.

29A. Barn: One-and-one-half stories; wood-framed; clapboarded; gable roof; three garage bays on west facade.

30. Pittsford Town Office, 1910

The overscaled classical details applied to this one-story, brick, concrete-trimmed office building erected in 1910 nearly cover its wall surfaces. Massive concrete pilasters subdivide the side elevations into four bays. The pilasters rise from the concrete water table to support a heavy concrete entablature that encircles the eaves of the slate-shingled gable roof oriented perpendicular to the street. On the three-bay pedimented south facade, the entablature continues around a hip-roofed central entrance pavilion whose corner pilasters flank the transomed doorway reached by a flight of concrete steps. Window openings consist of round-headed, multi-pane sash set within rusticated, keystone concrete surrounds, each window occupying nearly the entire panel between adjacent pilasters.

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31. Ewings-Wimett House, 1792

Originally built in 1792 for Alexander Ewings on the site now occupied by the Denison House (#29), this one-and-one-half story, wood-framed and clapboarded house was moved to its present site in 1874 and oriented with its gable roof parallel to the street. The asymmetrically arranged four-bay south facade has an off-center pilastered and side-lighted main doorway with a paneled surround; above the entrance, a gabled dormer rises from the deeply overhung eaves. A one-story, shed-roofed wing is attached to the north elevation.

The roof of the house appears to have been substantially reworked and raised, possibly at the time of the house's relocation. Later in the nineteenth century, the house acquired a Queen Anne two-story entrance porch with turned components that has been subsequently removed; the porch's gable roof sheltered a second-story balcony in place of the present dormer. In 1893, Charles N. Hart purchased the house and lived there for about two decades while using the adjacent shop (#32) for his harness making trade.

32. Hart's Shop, c.1890

Charles N. Hart probably built this diminutive one-and-one-half story, wood-framed and clapboarded shop oriented with its slate-shingled gable roof perpendicular to the street; he used the shop for making harnesses, carriage fittings, mattresses, and other upholstery. A shed-roofed porch shelters the narrow two-bay south facade; a one-story shed-roofed wing is attached to the rear (north) elevation.

33. McCormick House, 1906

This two-and-one-half story, wood-framed and clapboarded house oriented with its slate-shingled gable roof perpendicular to the street defines the southeast corner of the Pittsford Green Historic District. Jerome McCormick constructed the building in 1906 to contain a store but it never served that use, instead being converted to a two-family residence. On the three-bay south gable facade, coupled one-over-one sash flank the central entrance sheltered by a shed-roofed porch; originally a two-story porch with turned posts and balustrades also served a left-bay entrance on the second story. The coupled sash at the gable peak are distinguished by borders of colored lights in their upper frames.



# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet 9-1.

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 15      Quadrangle Name: Proctor, Vt.  
 UTM REFERENCES      Quadrangle Scale: 1:24000

A	1,8	6,5,8	7,4,0	4,8	4,1	2,7,0	B	1,8	6,5,9	0,3,0	4,8	4,0	8,8,5
	ZONE	EASTING		NORTHING			ZONE	EASTING		NORTHING			
C	1,8	6,5,8	8,4,0	4,8	4,0	8,5,0	D	1,8	6,5,8	6,2,5	4,8	4,1	1,6,5

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet 10-1.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Hugh H. Henry, Architectural Historian

ORGANIZATION

Vermont Division for Historic Preservation

DATE

July 24, 1981

STREET & NUMBER

Pavilion Building

TELEPHONE

802-828-3226

CITY OR TOWN

Montpelier

STATE

Vermont 05602

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC-PRESERVATION OFFICER SIGNATURE

*William B. Pinner*

TITLE Deputy State Historic Preservation Officer

DATE

7-5-82

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

*William B. Pinner*

DATE

5-13-82  
Entered in the  
National Register

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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Also during the 1790's, the first quarries were opened in the Pittsford stretch of the Marble Belt that extends from Rutland northward to Brandon. The Pittsford quarries are located along the low ridge across the Otter Creek floodplain from the village. Jeremiah Sheldon started the first quarry in 1795, from which came much of the marble used in Pittsford buildings during the succeeding decades.

Early religious activities in Pittsford led to the organization in 1784 both of the Congregational and (a few months later) the Baptist Churches. A decade passed, however, before a proper church building appeared in the nascent village: in 1795, the so-called White Meeting House was constructed on the site of the present Congregational Church (#21) to serve both denominations. The joint occupancy lasted only until 1802 when the Baptists withdrew in order to build their own church (about one-half mile north of the historic district).

Another kind of industry appeared in Pittsford in 1796 when a fulling mill was put into operation. Beginning around the turn of the nineteenth century, a series of small woolen mills operated during various periods; the last would succumb to outside competition about 1860. Meanwhile the iron furnace continued in production, although destroyed by fire and rebuilt in 1827; a small foundry, called the 'Pocket Furnace,' was opened the same year to make small castings. Two years later, Simeon Granger and Sons (who had recently purchased the furnace) built another foundry and there produced iron stoves whose popularity gained them regional distribution. The furnace continued active until the 1850's, when a declining supply of ore and increased competition from larger companies reduced it to sporadic operation under a succession of ownerships.

By the 1830's, the slowly accumulating wealth of the small community began to find expression in more elaborate forms of architecture. The finest example of the Federal style in the historic district appeared in 1832 when Henry Messer built his new brick house (#12) on the west side of the green. Two years later, Messer joined many of his ranking townsmen in the Pittsford Congregational Meeting House Society formed to direct the construction of a new church. The Society hired an architect from Rutland, William Cain, to design the brick and marble-trimmed Congregational Church (#21), specifying "the windows to be of the Gothic style, with diamond lights." Cain also applied Early Gothic Revival details to the tower of the building, whose construction started in 1835 and concluded in 1837. Standing on a crest at the north end of the green, the new church assumed the dominant position in the emerging village-scape. In order to clear the site, the older White Meeting House was moved to the east side of the green north of the present McQuaid House (#22); subsequently it was used for a Town Hall and school until destroyed by fire in 1922.

As early as 1796, a Librarian Society had been formed in Pittsford to provide members with a small collection of "Books of a Moral, Historical, Philosophical, and Theological kind." Another library group was organized in 1832 to develop a collection of all but "religious or sectarian works." In 1839, the two groups merged into the Maclure Library Association, named in honor of William Maclure, a retired Philadelphia merchant who was persuaded to contribute \$400 toward the establishment of a town library. (The actual construction of a library building would not occur until another benefactor made that possible a half century later.)

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At the mid-point of the nineteenth century (the autumn of 1849), the Rutland and Burlington Railroad was completed through Pittsford township; that event introduced profound changes in the development of many Vermont communities but had considerably less effect on Pittsford. The railroad followed the Otter Creek floodplain, thereby bypassing both the Village on the ridge and the modest industrial enterprises scattered along Sugar Hollow and Furnace Brook farther east. Probably the marble quarries west of the floodplain benefited the most: a branch track introduced economical transport previously unavailable for their heavy, bulky product.

Evidence of some increase in the Village's commercial activity appeared in 1860 when James Gorham built a new store (#6), the best surviving example of the then-outdated Greek Revival style in the historic district. Only six years later, Dr. A. M. Caverly—a prominent local physician and the compiler of an authoritative town history published in 1872—rebuilt a nearby house (#4) in an elaborate Italianate Revival style, marking the change in architectural fashion. Within a few years, the three-story Otter Creek Inn was constructed across Elm Street in a similar Italianate style with its main block surrounded by a distinctive two-story porch. (The Inn proved the largest building ever to appear in the historic district; it was destroyed by fire in 1931.)

By 1880, the population of Pittsford township had not yet reached 2,000, reflecting the continuing dominance of agriculture among the town's economic activities. However, a new marble quarry was opened that year and its operation provided the largest industrial employment in the town. The iron smelter—then called the Titan Furnace—once again had been restored to operation and produced some ten tons per day. A small pulp and paper mill also existed along with a few other small shops; however, the availability of rail shipment from metropolitan industrial centers had already taken its toll on the small Pittsford enterprises active earlier in the century.

During the last decade of the nineteenth century, the Village finally received its library building and its single representative of the Romanesque Revival style; the Walker Memorial Building (#1) was erected in 1894-95 to contain the collections of the Maclure Library Association. A New York physician and occasional Pittsford resident, Dr. Henry F. Walker, donated the cost of the building in memory of his brother, Stephen A. Walker, who died in 1892. Although a relatively small building, the library displays a polychromatic array of expensive materials applied in a finely crafted manner. The Walker Memorial Building achieves the most sophisticated architectural expression in the historic district and ranks among the finest examples of its building type in Vermont.

The first decade of the present century brought an increase in Pittsford's population to its historical peak of 2,479 (in 1910). The last houses built within the historic district appeared about that time, including an excellent example of the (Georgian) Colonial Revival style, the Powers House (#18), located north of the green. Other significant buildings disappeared: the White Meeting House or Town Hall was destroyed by fire in 1922, leaving a lot that remains vacant on the east side of the green. A more spectacular fire in 1931 consumed the Otter Creek Inn with its encircling 'steamboat' porches; the following year, the undistinguished Kamuda's Store (#3) was constructed on the site. Among Pittsford's nineteenth century industries, the marble quarries alone survived, largely by shifting from building stone to other products.

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Since 1932, only one additional building—the unobtrusive Post Office (#2) from 1956—has been constructed within the Pittsford Green Historic District. Several historic buildings have been altered somewhat in the intervening years, mostly by the removal of porches and ornamental details, or by the application of modern sheathing materials, e.g., metal or vinyl siding. Preservation activities have been limited essentially to the careful maintenance of certain buildings, including the Congregational Church (#21), the Maclure Library (#1), and a number of houses. The only serious intrusion affecting the nineteenth century character of the historic district involves the heavy traffic—especially the large trucks—on Main Street (U.S. Route 7) with its attendant noise, disruption of pedestrian activity, and encroaching pavement.

The Pittsford green, with its dwindling number of large shade trees, remains surrounded by nineteenth century buildings, and the general appearance of this ensemble continues to evoke strongly the period of its development. Similarly the short extensions of the historic district to the north and south (east) include buildings of the same vintage together with a small number of sympathetic twentieth century additions. The almost uniformly domestic scale of these buildings and the similarity of their gable-roofed forms constructed predominantly of wood materials create a markedly cohesive architectural environment.

The boundaries of the Pittsford Green Historic District enclose the village green and its surrounding buildings. Beyond these buildings to the east and west lies open or agricultural land without significant buildings. Along Main Street to the north and south of the green, the boundaries include buildings that relate visually or architecturally to the green. A short distance south of the green where Main Street curves abruptly eastward from the sightline along the green, the historic district boundary follows the continuum of significant buildings to include the Maclure Library (#1), a visual terminus (and architectural landmark) of the space traversed by Main Street. To the north of the green, contemporary intrusions mark the limit of the historic district.

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The boundary of the Pittsford Green Historic District begins at its northeast corner, a Point A located at the northeast corner of the Congregational Church (#21) and horse shed (#21A) lot; thence the boundary extends southerly along the east property line of said lot and continues along the east edge of the driveway defining the east edge of the village green to a Point B located at its intersection with the north property line of the McQuaid House (#22); thence the boundary turns easterly and follows said property line (or an easterly extension thereof) to a Point C located 200 feet east of the east edge of the driveway along the green; thence the boundary turns southerly and follows a line parallel to, and 200 feet east of, the east edge of the driveway along the green and continues in the same manner parallel to the east and then the north edge of the Main Street (U.S. Route 7) right-of-way around the abrupt eastward curve of said right-of-way (passing behind buildings #22-33) to a Point D located 200 feet north of the north edge of said right-of-way on the east property line (or a northerly extension thereof) of the McCormick House (#33); thence the boundary turns southerly and follows said (extension and) property line to a Point E located at its intersection with the north edge of the Main Street right-of-way; thence the boundary turns westerly and follows the north edge of said right-of-way to a Point F located at its intersection with a northerly extension across said right-of-way of the east property line of the Maclure Library (#1); thence the boundary turns southerly and follows said extension (crossing the Main Street right-of-way) and property line to a Point G located at its intersection with the north edge of the Arch Street right-of-way; thence the boundary turns westerly and follows the north edge of said right-of-way to a Point H located at its intersection with a northerly extension across said right-of-way of the east property line of the U.S. Post Office (#2); thence the boundary turns southerly and follows said extension (crossing the Arch Street right-of-way) and property line to a Point I located at its intersection with the south property line (or an easterly extension thereof) of Kamuda's Store (#3); thence the boundary turns westerly and follows said (extension and) property line and a westerly extension thereof across the Elm Street right-of-way to a Point J located 100 feet west of the west edge of said right-of-way; thence the boundary turns northerly and follows a line parallel to, and 100 feet west of, the west edge of said right-of-way (passing behind the Caverly-Swift House, #4) to a Point K located at its intersection with the south property line (or a westerly extension thereof) of the Anderson House (#5); thence the boundary turns westerly and follows said property line (or extension) 100 feet to a Point L located 200 feet west of the west edge of the Elm Street right-of-way; thence the boundary turns northerly and follows a line parallel to, and 200 feet west of, the west edge of said right-of-way and continues in the same manner parallel to the Main Street right-of-way (passing behind buildings #5-17) to a Point M located 200 feet west of the west edge of said right-of-way on the north property line (or a westerly extension thereof) of the Loveland House (#17); thence the boundary turns northeasterly and follows said (extension and) property line and an easterly extension thereof across the Main Street right-of-way to a Point N located at its intersection with the east edge of said right-of-way; thence the boundary turns northwesterly and follows the east edge of said right-of-way to a Point O located at its intersection with the north property line of the Powers House (#18); thence the boundary turns northeasterly and follows said property line to a Point P located at the northeast corner of said property; thence the boundary turns southeasterly and follows a straight line (passing behind buildings #18-21A) to Point A, the point of beginning.

WINDFALL RD NEIGH HISTORIC DISTRICT

WINDFALL, VERMONT

June 1981

Approximate Scale: 1 inch = 105 feet

-  Historic Building
-  Noncontributing Building
-  Historic District Boundary

