

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

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

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

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received JAN 17 1986

date entered

1. Name

historic Putney Village Historic District

and/or common Putney Village Historic District

2. Location

street & number Westminster West Road, U.S. Route 5, Christian Square, Old Route 5, Old Depot Road N/A not for publication

city, town Putney N/A vicinity of ~~congressional district~~

state Vermont code 50 county Windham code 025

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<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— See Continuation Sheets

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Putney Town Clerk

street & number N/A

city, town Putney state Vermont

6. Representation in Existing Surveys

title Vermont Historic Sites and Structures Survey

has this property been determined eligible? ☐ yes ☒ no

date June 1974 ☐ federal ☒ state ☐ county ☐ local

depository for survey records Vermont Division for Historic Preservation

city, town Montpelier state Vermont

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved* date* only Buildings #7,18a,59(e11),
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		72a. See text.

Describe the present and original (if known) physical appearance

A small mill village in the Connecticut River Valley, the Putney Village Historic District extends to the north and south from a compact center near the falls of Sackett's Brook. The spacious northerly extension encompasses the formal, late 18th and early 19th century farmhouses that formed the original village center, while the southerly extension includes the less architecturally cohesive and more heavily trafficked U.S. Route 5, as well as two small branch roads. Most of the 107 primary buildings in the district are clapboard, slate roofed, $1\frac{1}{2}$ to $2\frac{1}{2}$ -story houses. Federal style or vernacular examples of the Georgian Plan and I-House configurations predominate, though vernacular Greek Revival or early Italianate style, $1\frac{1}{2}$ -story, gable front, Sidehall Plan houses are also numerous. Capes, Classic Cottages, and diverse late 19th and early 20th century vernacular houses are represented as well. While 22 buildings are non-contributing, they are counterbalanced by the generally high architectural quality found in the district. Of special note is the striking, close-knit streetscape of stores and small workers' houses that stretches to the top of Kimball Hill from the highly focal district center.

That center is marked by several large, non-residential buildings of diverse periods. The A.M. Corser Store, #51 (south section), and the massive, hip roofed, Georgian Plan tavern, #52, are the two primary visual focal points there, and have historically been hubs of social activity as well. The store, which has two eaves front, 2-story bay windows, terminates the impressive Kimball Hill streetscape, and can be seen from far to the south on U.S. Route 5. Equally prominent, the late 18th or early 19th century tavern across the street is the centerpiece of an impressive, curving row of five public-oriented buildings that unite Westminster West Road with U.S. Route 5. Those south of the tavern, the brick Methodist Church, #69, and the Town Hall, #67, are major landmarks for travelers from the north and south. Those northwest of the tavern, the Congregational Church, #47, and the Masonic Hall, #49, contribute formality to the most densely built up section of the district. Also marking the district core are a 1-story brick paper mill, and the Baptist Church, #63, both located on "Christian Square"—a small loop opposite the intersection with Westminster West Road. On the small island in that intersection stood, in the early 20th century, a bandstand that helped to visually tie all these elements together.

Nearly 30% of the buildings in the district date from before 1830, almost all of which are houses. Of those, half have a clearly distinguishable style. While buildings of this period are scattered in the southern half of the district, the finest examples are found both at the district center, and lining the spacious and rolling Westminster West Road to the north. Many of the latter stand on artificial hillocks set back from the road, and are fronted by rows of locust trees. Of special note on that road are #3, a vernacular Georgian style I-House with corner and entry quoins, #19, a 1772 Cape, and #'s 2 and 11, brick-ended, Federal style

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Owners

1. Kenneth A. Pick & Virginia H. Scholl,
a. RFD 3, Box 16A, Putney VT 05346
2. James K. Williams,
RFD 3, Box 1442, Putney VT 05346
3. John D. Berkley Jr.,
RFD 3, Box 254, Putney VT 05346
4. John D. Berkley Jr.,
a. RFD 3, Box 254, Putney VT 05346
5. Bradley & Geraldine Fellows,
RFD 3, Box 13, Putney VT 05346
6. Anita Harrington,
a. Rfd 3, Box 219, Putney VT 05346
7. Louisa Amidon,
RFD 3, Box 220, Putney VT 05346
8. Robert C. Wilcox,
a,b RFD 3, Box 1454, Putney VT 05346
9. Margaret G. Mallory,
a. RFD 3, Box 27, Putney VT 05346
10. Robert Nassau M.D. & Nancy Storrow,
a. RFD 3, Box 11, Putney VT 05346
11. David B. Hannum Jr.,
a. RFD 3, Box 1460, Putney VT 05346
12. Francis E. Temple,
RFD 3, Box 24, Putney VT 05346
13. Frank Wilson,
a,b RFD 1, Box 1, Putney VT 05346
14. James & Jean Reilly,
a,b RFD 3, Box 21, Putney VT 05346
c
15. Claire Wilson,
a. RFD 3, Box 7, Putney VT 05346
16. Raymond & Cynthia Long,
a,b RFD 3, Box 223, Putney VT 05346
c
17. Katherine Ericson,
a,b P.O. Box 712, Norwich VT 05055
18. Flora Hendricks,
a,b P.O. Box 185, Putney VT 05346
19. Nancy A. & Edith West,
RFD 3, Box 1484, Putney VT 05346
20. George & Debora Page,
a. RFD 3, Box 1486, Putney VT 05346
21. Frank & Constantine Wilson,
RFD 1, Box 1, Putney VT 05346
22. W. Fred & Mary Herbert,
RFD 3, Box 1488, Putney VT 05346
23. Stanley & Genevieve Clark,
RFD 3, Box 15, Putney VT 05346
24. Daniel Ladd,
a. Box 254, Putney VT 05346
25. Elizabeth Sprague,
a. P.O. Box 16, Putney VT 05346
26. Eva Buchanan,
P.O. Box 29, Putney, VT 05346

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27. Alan & Elizabeth Hood Jr.,
a,b RFD 3, Box 12, Putney VT 05346
28. Minnie Wood,
RFD 2, Box 356, Putney VT 05346
29. James E. Zellmer,
P.O. Box 477, Putney VT 05346
30. Carl A. Ollivier,
a. RFD 2, Box 81, Putney VT 05346
31. Hugh MacKay
Putney, VT 05346
32. Mary Hicks Estate,
P.O. Box 81, Putney VT 05346
33. Hubris Enterprises, Inc.
P.O. Box 728, Putney, VT 05346
34. Robert J. Turner,
35 N. Main St., Newmarket NH 03857
35. Ronald & Martha Simonds,
a. P.O. Box 469, Putney VT 05346
36. William & Phylli Graham Jr.,
P.O. Box 288, Putney VT 05346
37. Katherine Richardson,
Martha & Seth Richardson,
RFD 2, Box 248, Putney VT 05346
38. Robert F. Olson,
a. P.O. Box 451, Putney VT 05346
39. William & Philli Graham Jr.,
P.O. Box 288, Putney VT 05346
40. Adam & Debora Wetzel,
a. P.O. Box 457, Putney VT 05346
41. Genesis Church of the Brethren
a. P.O. Box , Putney VT 05346
42. Mary Farrington,
RFD 3, Box 1484, Putney VT 05346
43. Hildemarie Hendricks,
P.O. Box 185, Putney VT 05346
44. Glenn & Beverly Davis,
a. P.O. Box 344, Putney VT 05346
45. William Price,
P.O. Box 184, Putney VT 05346
46. Jon Hendricks,
488 Greenwich St., New York NY 10013
47. Congregational Society,
c/o Beverly Cooke,
RFD 1, Box 227, Putney VT 05346
48. Putney Consumers' Co-op, Inc.,
Putney VT 05346
49. Golden Rule Lodge,
c/o John Hawkins,
RFD 2, Putney VT 05346
50. Neil Madow
127 Main St., Brattleboro, VT 05301
51. Neil Madow
127 Main St., Brattleboro, VT 05301
and
Robert Fairchild,
Westminster West VT 05158

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52. Craig Stead,
a. P.O. Box 243, Putney VT 05346
53. Bernard Corcoran,
Alstead NH 03602
54. Hubris Enterprises, Inc.,
P.O. Box 728, Putney VT 05346
55. Putney Paper Co.,
P.O. Box 436, Putney VT 05346
56. Hubris Enterprises, Inc.,
P.O. Box 728, Putney VT 05346
57. Putney Paper Co.,
P.O. Box 436, Putney VT 05346
58. Sarah Doyle,
P.O. Box 37, Putney VT 05346
59. Sarah Doyle,
P.O. Box 37, Putney VT 05346
60. Phoebe Roth,
P.O. Box 112, Putney VT 05346
61. Carolyn Lane,
P.O. Box 31, Putney VT 05346
62. Dale N. & Dart W. Everett,
a,b. Box 1216, Brattleboro VT 05301
63. Putney Community Center,
c/o Shirley Ellis,
RFD 1, Box 15, Putney VT 05346
64. Karla Hurwitz,
Box 728, Putney VT 05346
65. New England Telephone Co.,
Attention: Bob Griffin,
Franklin St., Boston MA 02107
66. Richard & Sharon Bastille,
a. P.O. Box 459, Putney VT 05346
67. Town of Putney,
a,b. Putney VT 05346
68. Craig Stead,
P.O. Box 243, Putney VT 05346
69. Our Lady of Mercy,
c/o Rev. Vincent Malone,
P.O. Box 246, Putney VT 05346
70. Bast Corp.,
103 Main St., Brattleboro VT 05301
71. Bast Corp.,
103 Main St., Brattleboro VT 05301
72. Anthony & Muriel Kray,
a, P.O. Box 143, Putney VT 05346
69a.
73. Barrows Coal Co.,
35 Main St., Brattleboro VT 05301
74. Anthony & Muriel Kray,
a. P.O. Box 143, Putney VT 05346
75. Lawrence H. & Mary J. Cook,
a. RFD 2, Putney VT 05346
76. M.H. Parsons & Sons Lumber Co.,
50 Woodbridge Rd., York ME 03909
77. Flora Hendricks,
a. P.O. Box 185, Putney VT 05346

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78. Nathaniel Hendricks,
325 State St., Brooklyn NY 11217
79. Robert & Rachel Dunham,
a. P.O. Box 72, Putney VT 05346
80. Flora Hendricks,
P.O. Box 185, Putney VT 05346
81. Donald & Marcia Hanson,
RFD 1, Putney VT 05346
82. Vincent & Hikung Brandt,
RFD 3, Box 1364, Putney VT 05346
83. Craig Stead,
P.O. Box 243, Putney VT 05346
84. Nathaniel Hendricks,
325 State St., Brooklyn NY 11217
85. David A. & Janet Wells,
RFD 2, Putney VT 05346
86. Town of Putney,
Putney VT 05346
87. Geoffrey B. Gaddis,
RFD 2, Box 378, Putney VT 05346
88. Bruce H. Howard,
a. RFD 2, Box 380, Putney VT 05346
89. Olive J. Wood,
a. RFD 2, Box 376, Putney VT 05346
90. Putney Public Library,
Putney VT 05346
91. Rev. Jordan & Carol Cole,
a. RFD 2, Box 182, Putney VT 05346
92. Frederick & Margaret Torrey,
P.O. Box 203, Putney VT 05346
93. Putney Credit Union,
Main St., Putney VT 05346
94. Jonathan Flaccus,
P.O. Box 485, Putney VT 05346
95. Phyllis Graham,
P.O. Box 288, Putney VT 05346
96. The Furniture House,
Box 167, Westminster VT 05158
97. Richard M. and Susana Ramsay
a. P.O. Box 102, Putney, VT 05346
98. Fran Renaud
a. P.O. Box 326, Putney, VT 05346
99. Ann McBroom,
P.O. Box 486, Putney VT 05346
100. Craig Stead,
P.O. Box 243, Putney VT 05346
101. Craig Stead,
P.O. Box 243, Putney VT 05346
102. Peter Nero,
Jacksonville Stage Rd.,
Brattleboro VT 05301

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103. William & Jeanette White,
a. Claudia Knutson,
RFD 2, Box 21, Putney VT 05346
104. Thomas R. & Ann U. Wheeler,
RFD 2, Box 16, Putney VT 05346
105. Johnson Petroleum Co.,
a,b. c/o Bernice Johnson,
Rt. 3, Box 554,
Madison GA 30650
106. George Prior,
a. RFD 2, Box 14, Putney VT 05346
107. Irene & James Coombs,
RFD 2, Box 12, Putney VT 05346
108. Bettina Martin Estate,
a. c/o R.V. Gaines,
Hoffecker Rd., RD 1,
Pottstown, PA 19464
109. George Barton
RFD 1, Box 231
Putney, VT 05346
110. Roy and Phillis Stromberg
a. P.O. Box 13
Putney, VT 05346

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I-Houses with unusual facade ornamentation (#11 however, is covered with aluminum siding). Two of the most ornate Federal style houses, #'s 27 and 32, stand atop Kimball Hill, facing the village center below rather than the road, and act as gateways to Westminster Road. In the district center itself, #'s 41, 46 and 66 are also excellent examples of this style, and #52 is an excellent example of a tavern of a slightly earlier period.

While the Georgian and Federal period is dominant in the district overall, the Greek Revival period, which accounts for 22 structures, most significantly shaped the district center. Several prominent examples of the Greek Revival style—the Congregational and Methodist churches, #'s 47 and 69, the Masonic Hall, #49, and #70, a house with a 2-story portico, are located there, as is a particularly unusual example of the style, #39, a small gable front house with a unique, fanciful door in an ornate surround. The latter is one of four generally similar houses that establish a rhythm of gables that climb Kimball Hill. Two stores built in the Greek Revival period, #51 (north and south sections), terminate that streetscape.

The Greek Revival style Perfectionist Chapel, #53, which originally had a 1-story portico, was another major architectural element in the district center from this period, before being rendered non-contributing by a fire about ten years ago. Another significant loss was the demolition about seven years ago of the vernacular, 2½-story, gable front, Perfectionist Store, built around the same time, which stood just north of #54.

A Greek Revival style feature shared by the Congregational church and several Greek Revival style houses, located between and including #'s 39 and 98, is entrance ornamentation formed of wide, high relief, molded fascia boards and corner blocks. The motif survived into the 1860's, and was added to three houses that were all probably remodeled during that time, #'s 62, 72 and 83.

Dating from about the time of those remodelings to about 1885 are only twelve buildings, which are found throughout the district. They range from very simple, gable front, vernacular houses such as #'s 12, 64 and 95, to the more impressive vernacular Italianate style residence, #21, to two major village landmarks, the Italianate style Town Hall, #67, and the Second Empire style Hewett House, #77. The latter stands just south of the district center on a large lot, set back from the road.

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Most subsequent development in the village occurred in the southern end, which was, until the 1880's characterized by merely a few scattered, vernacular Greek Revival style houses, and the Maple Grove Cemetery, #86. The only significant exception to this was the construction around 1890 of four houses in the district center, built one above the other on the steepest part of Kimball Hill, between #39 and the top of the hill. Three of them, #'s 29, 36 and 37, are identical, square, hip roofed duplexes, while #34 is a similar single family house type.

Houses that began to fill in the southern area include the two vernacular examples of the Queen Anne style in the district, #'s 93 and 94 (built c.1905 and c.1885, respectively), the towers of which proclaim arrival into the village for travelers from the south. Nearby are three diverse, vernacular examples of the later Colonial Revival style—#89 (1916), a fine example of the then-prevalent "Four Square" house type, the clapboard, hip roofed #102 (c.1918), and the wood shingle, gambrel roofed #105 (c.1920).

Of the 22 non-contributing structures, only three, #'s 53, 73 and 76, are significant detractors, all occupying prominent locations, and all having replaced important historic structures. There are only two significant gaps in the district resulting from demolition or fire within the past fifty years, one between #'s 11 and 15, and the other in the general vicinity of #80. Number 80, now a quite isolated, Georgian Plan house, is shown in early 20th century photographs as part of a continuous, tree-lined streetscape containing several similar houses.

While deterioration is a relatively minor problem in the district, alteration, especially in the form of artificial siding, replacement of original entrances, and installation of small-sash windows, has eroded the historic fabric of several significant buildings.

Despite these losses mentioned above, the Putney Village Historic District retains a remarkable degree of cohesiveness and architectural quality considering its large size and geographic diversity.

Descriptions of individual buildings in the district follow (numbers refer to sketch map).

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1. House, c.1790

One of the two outstanding examples of vernacular, 18th century Capes in the district, #19 being the other, this approximately 30 foot square, 5x4 bay house has the broad gables, expansive, low pitched roof, compact form, and entrance transoms characteristic of the type and period. The east gable pediment is somewhat unusual.

The house is similar to #44, a 3/4 Cape oriented gable end to the street, in that each has identical entrances in both the primary eave side and the third bay of the right gable end. Number 44 however, was constructed with much more formal, Federal style entrances.

One particularly unusual feature of this house is the west gable end door, known by local tradition as a "widow's door", which has a small hole cut out of the wide boards. During her wedding, the widow who owned the house supposedly stood naked on one side of the door, and passed her arm through the hole to accept the ring, thus symbolically severing all ties with the past—and absolving her new husband of her former husband's debts.^{1a}

The house has only an early 20th century hip dormer breaking the slate roof, and a recessed carriage barn wing as appendages. The 2/2 sash windows have flanking blinds, and are diminished in the gables, with delicately molded cornices. The front door, c.1865, is covered by sheet metal weatherization, while the original raised panel east gable door has two replacement glazed panels and a storm door. Both doors are topped by 5-light transoms. The house stands on a concrete faced fieldstone foundation, and is trimmed by corner boards, narrow frieze boards, and a slightly overhanging molded cornice. The west gable end has a flush cornice and slightly returning frieze boards. The exterior brick chimney was added to that end around 1967.

The wing was built in two sections. The clapboarded, slate-roofed right section (c.1830) has hand hewn mortice and tenon framing and a broad canted arch opening, while the vertical flushboarded left section (c.1880) has circular sawn mortice and tenon framing, a sheet metal roof with truss bracketed eaves, and large sliding and hinged doors.

1a. Tobacco Barn, c.1900

The last of several tobacco barns found along Westminster West Road as late as the 1930's, this approximately 22 x40 foot building, now used as a potter's studio, is relatively small compared to the other tobacco barns that once stood

1a. Kenneth Pick and Virginia Scholl, in an interview, 3/19/85.

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nearby. The circular sawn, mortice and tenon framed barn bears the numerous ventilation slats, formed of hinged vertical flushboards, which are peculiar to this barn type. Non-original features include the sheet metal roof, fixed two sash windows in the east eave side, and numerous, very recent, irregular, rounded windows in the south gable end.

2. House, c.1795/c.1805

An outstanding example of the Federal style with Georgian influence, this rare, brick-ended, clapboard I-House, with its distinctively low pitched hip roof, heavy facade ornamentation, and attached barn, forms a striking termination for the northern end of the district. It is one of the two finest examples of the Federal style in the district (#27 being the other), as well as the most notable example of continuous architecture. It stands prominently on an artificial hillock set back from the road, buffered to the south by an open field.

It was very likely built within a year of, and by the same family as #11, a very similar brick-ended I-House (though now covered by aluminum siding) which was built by Captain Thomas H. Green.^{2a} According to a former owner, who claimed to have found dates carved in the basement, the main block was built in 1805 (which is consistent with the architectural detailing) onto an existing Cape, now the ell, which was built in 1795.^{2b}

The massively proportioned, high-relief facade ornamentation of the main block exhibits strong influence from certain examples of the Georgian style in America, which were derived from early 18th century English pattern books.

The central door of the 5x2 bay main block has two broad, molded panels, and a glazed and paneled storm door. It is framed by fluted Roman Doric pilasters with slight entasis, each of which stands on a plain base and supports an entablature fragment containing a triglyph with guttae. These support a pediment with drilled mutules that is broken to accommodate a semi-circular fanlight with radiating muntins and variously colored lights. The raking cornice moldings of the pediment have unfortunately been replaced by plain fascia boards. Framing the facade are two massive, tapering wall pilasters with entablature fragments, which are nearly identical to those of the entrance, though larger, unfluted, and without bases. These support the slightly projecting molded box cornice which trims the slate roof.

2a. Evan Darrow, in a telephone interview, 3/20/85; See #11 for date and builder information on that house.

2b. Mrs. Dorothy Newsome, as quoted by Idabelle Hegemann in a 1963 Putney Historical Society questionnaire, on file at the Putney Historical Society museum, Putney, Vermont.

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Windows have 2/2 sash, and on the facade are flanked by louvered blinds. The front first floor windows have large, delicately molded cornices, while the second floor windows abut the cornice. The clapboarded rear wall is unfenestrated, which further suggests that the ell preceded the main block. The first floor windows in the brick, common bond end walls are surmounted by semi-circular relieving arches. Between the two bays of each of these walls rises an interior end chimney. The house stands on a granite slab foundation, while fieldstone retaining walls support parts of the artificial hillock.

The ell has a central door, original and replacement 12/12 sash windows, and an asymmetrical gable roof, the front half of which has the lower pitch, and extends beyond the wall plane to cover a recessed porch. While such a porch is unusual for an 18th century Cape, the former ell of #32, which was also originally a free-standing Cape, was very similar (see #32). Wall sheathing within the porch is wide horizontal flushboard. The original door has six raised panels, and a 5-light transom with alternately orange tinted and clear lights.

The gable front Late Bank Barn, connected to the ell by a small clapboard extension, was built about 1870, and measures approximately 35x50 feet. It stands on a fieldstone foundation, has a partially open basement story, circular sawn, mortice and tenon framing, clapboard sheathing, a sheet metal roof, and random 6/6 sash windows. The gable front has a large sliding door, a hayloft door above it, and a 6/6 sash gable window. A newly rebuilt sliding door serves the south eave side.

3. Corn Crib, c.1915 (converted to a house, c.1975).

This approximately 12x12 foot corn crib, which has undergone relatively little exterior change in its conversion to a house, has a clapboard gable front, a red slate roof, and on the eave sides, the slatted ventilating walls distinctive of this building type. The building was originally associated with #4.

Atop the original fieldstone foundation is a cinderblock foundation broken by multiple light, horizontal windows. In the gable center is a batten door. The gable window and one side window have 6/6 sash. Open eaves expose decorative, curvilinear rafter tails.

4. The Major James Fitch House, c.1779

Unlike numbers 2 and 11, which are Federal style houses that show Georgian style influence, the Major James Fitch House, considering its prominent display of

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corner and entry quoins and its early date of construction, is a true example of the Georgian style, which is extremely rare in Vermont. The 5x2 bay I-House, which has had early 20th century additions of a wing, ell and full front porch, attests to the high degree of refinement to be found in Putney in the third quarter of the 18th century, when most of Vermont was still a wilderness.

On April 21, 1779, 28-year-old Major James Fitch bought 10 $\frac{1}{4}$ acres of land on this site from Moses Johnson, who had built #8 several years earlier.^{4a} Fitch presumably built this house soon thereafter, since on September 20, 1779 he published his intention to marry Lydia Clay, and in 1781 their son, James Fitch Jr., was born.^{4b} In 1809 Fitch built #5, across the street, for that son. Also in the early 19th century, Major Fitch ran a tannery on the small brook that flows between his house and Moses Johnson's, which may be #7 today.^{4c}

In 1880, Putney S. Hannum moved into this house from Weston, Vermont, and became a prominent farmer. His son, Fred B. Hannum, raised enough tobacco through the 1920's and into the early thirties, largely on land just north of #3, to fill two large tobacco barns that stood behind this house, one of which was 100 feet long.^{4d}

Around 1905, according to David Hannum, Fred B. Hannum, his father, built the two story ell, and added the fine Colonial Revival style porch that spans the front. Turn of the century photographs show this house with a previous wrap-around, c.1880 porch, which had scroll sawn corner brackets and square posts.^{4e}

The broad central door of the house has six varied, raised panels, and a 7-light transom with alternately green tinted and clear lights. Flanking the door are fluted, necked pilasters that support plain entablature fragments which border the transom. A molding underlines the transom, and projects around the pilasters to form capitals. This entrance is framed by wide bands of staggered quoins formed of beveled square blocks (two per quoin).

Windows have replacement 12/12 sash, 2/2 sash, and in the gables, original 12/8 sash. Blinds flank windows on the front and south sides. First floor windows have heavy molded cornices topped by small hip roofs, while the second floor windows abut the intricately molded, narrow frieze.

The slightly projecting box cornice is studded by numerous small mutules

4a. Putney Land Records, Book 1, p.105.

4b. Cora Amidon, miscellaneous notes on local history and references from Putney Land Records, (manuscript, c.1945, n.p.), in possession of Louisa Amidon.

4c. Susan Mulcahy, "The Moses Johnson House", typescript, c.1950.

4d. Hamilton Child (compiler), Gazetteer and Business Directory of Windham County, Vermont (Syracuse, N.Y.:published by the author, 1884), p.286; David Hannum in an interview, 3/17/85.

4e. "Putney Historical Society Glass Plate Prints", Vol.III, #492; Vol.IV, #780.

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along the front and gable ends. This cornice forms pediments on the gable ends that have clapboarded tympana which extend farther than the wall planes—a rare, characteristically 18th century feature also found on #19. Trimming the corners are staggered, beveled quoins laid upon wide corner boards. The foundation is concrete faced fieldstone. Breaking the rear pitch of the slate roof, just within the rear wall, are two massive, slightly corbelled chimneys.

The deep, full front porch (c.1905) consists of six Tuscan columns, with plinths at top and bottom, that stand on a concrete floor and support a low hip roof with a molded box cornice and matchboarded ceiling.

On the back is a 2½ story, 4-bay, clapboard ell which is anchored by a massive central chimney and fronted by a plain shed-roofed porch. Fenestration is various, including original and replacement windows and doors. A 1 story, clapboard ell extension (c.1950) contains two garage bays.

Attached by a narrow walkway to the north gable end is the non-contributing wing built in the early 1940's as an office for Dr. Daniel Charles DeWolfe, who came to Putney in 1939.^{4f} The 4x1 bay, 1 story, ¾ Cape has fluted entry pilasters, 8/12 sash windows, clapboard sheathing, and an asphalt shingle roof.

4a. Shed, c.1900

A large gable front door serves this approximately 10 foot square, clapboarded shed, which has multiple sash eave side windows, a cinder block foundation, and asphalt shingle roofing.

5. The James Fitch Jr. House, c.1809

Built for James Fitch Jr. (1781–1846) by his father, Major James Fitch, this modest, well-preserved house is virtually devoid of ornament, in marked contrast to the elder Fitch's elaborate house across the street, which was built in about 1779 (see #4). The property transfer of December 22, 1809 from father to son, which probably indicates the year of construction, makes reference to "my [Major James Fitch] new house" (#5) and "my old house" (#4).^{5a}

The 2½ story, 5x2 bay, clapboard I-House has a 1½ story rear ell connected to an eaves front Yankee (Early) Barn.

4f. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753–1953" (unpublished typescript, 1953), p.62.

5a. Putney Land Records, Book 4, p.463.

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The door (c.1870) has two glazed, round headed upper panels, and is topped by a wide lintel board with a widely projecting, intricately molded cornice. Windows have 2/2 sash, about the frieze boards in the second floor, and occur diminished in the gables. The latter are enclosed by louvered blinds. The house stands on a projecting concrete foundation, and is topped by a steeply pitched sheet metal roof, from which rises a small central chimney. Trim includes simply corner boards and a projecting, returning box cornice. The interior retains Federal style detailing, including a finely molded mantel in the north parlor.

The ell is trimmed like the main block. From it, on the south side, projects a lean-to containing two large, double leaf doors. On the north side of the ell, adjacent to the main block, is a clapboard lean-to. The barn (c.1820) has the large central opening typical of this barn type, as well as a smaller, added garage door to the left, and a pass door to the right. Sheathing is variously board and batten, horizontal and vertical flushboard, and sheet metal roofing.

6. The Foster A. Wheeler Store, c.1785

A rare example of an 18th century brick store in Vermont, this 5x3 bay, 2½ story Georgian Plan structure has the distinctly massive proportions of the Georgian style—a very rare style in Vermont. The original entrance surround has unfortunately been replaced by a non-contributing, neo-Colonial Revival style surround (c.1945). The store evidences the central importance of this part of the district in the late 18th and early 19th centuries, before the focus of village activity shifted to its present center at the falls of Sackett's Brook in the mid-19th century. At that time, this store was converted to a dwelling.

Especially notable about the building is its great height and depth relative to its width, the very steeply pitched slate roof, and the massive, paired interior end chimneys, three out of the original four of which survive. The first floor windows appear to have originally been longer than those of the second floor, which may have been related to the original function of this building as a store.

Moses Johnson (see #8), not long after selling land to Major Fitch in 1779 (who soon thereafter built #4), sold land to Foster A. Wheeler, who built this store, and operated a blacksmith shop across the road.^{6a} The store had probably been standing well over a decade by 1806, by which time it was still the only fully brick building in Putney (number 2, probably constructed by that time, has brick ends).^{6b}

6a. Susan Mulcahy.

6b. Rev. Elisha D. Andrews, in an historical sermon delivered in Putney on April 8, 1825 (unpublished typescript of the original, 1937), p.14.

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In 1839 Wheeler sold the store and blacksmith shop to Henry Barton of Boston, who ran the store and shop until about 1850, when the building became a dwelling.^{6c}

This building was once connected by a passageway to #7. That small factory utilized power from the brook running past the property, and was later moved a short distance to its present location.(see #7).

The common bond brick store stands on a granite slab foundation, has no appendages, and has doors in three of the four sides. Trim includes simply the slightly projecting, returning box cornice, and the raking friezes. Windows have 2/2 sash, which in the second floor nearly abut the cornice, and in the first floor are surmounted by Dutch arches, separated from the window frames by three courses of brick infill. Surrounding the paneled door are fluted pilasters and an underscaled pediment with a central urn. Opposite this entrance, in the 3-bay rear eave side, is a French door. In the central bay of the north gable end is a Christian cross door sheltered by an entry hood with a delicately molded returning box cornice.

6a. Carriage Barn, c.1865/c.1880/c.1915

Built in three sections, this carriage barn consists of a tall, 1½ story gable front block with a flush, 1 story, eaves front ell. The gable front section, built around 1880, has a steeply pitched slate roof, clapboarded balloon frame, fascia trim, and a large sliding door at left. Above this are a hayloft door and a large louvered gable window.

Of the four bays of the ell, the right two were built around 1865 and have circular sawn, mortice and tenon framing, a large diagonal batten sliding door to the right, and a 2/2 sash window to the left. Around 1915, two additional carriage bays were added to the south of this ell, which have splayed lintel boards that form slightly elliptical arches. The rounded, exposed rafter tails of this new section were continued across the front of the c.1865 section as stubs, for decorative purposes.

7. The Putney Cheese Factory/ The Wallace Ford House, c.1820/1909

Of little architectural note as an early twentieth century house, this approximately 25 foot square, 3x4 bay, 2½ story, weathered clapboard building is very interesting as an early 19th century factory building, curiously located on a small brook only about a mile from the very substantial falls of Sackett's

6c. Putney Land Records, Book 8, p.351; Susan Mulcahy.

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Brook. It may have originally been the tannery that Major James Fitch (see #4) is said to have operated on this brook in the early 19th century.^{7a} The building was in any case probably built before 1840, when the focus of settlement in the district was largely here along Westminster West Road, rather than down by Sackett's Brook. Accurate dating of the structure is very difficult, though the framing, of hand hewn, mortice and tenon members and up and down sawn boards, provides evidence for a pre-1840 date of construction.

The building originally stood on the north bank of the brook that flows past to the north, and was attached to #6, Foster Wheeler's store, by a passageway before being moved to its present fieldstone foundation.^{7b}

By at least as early as October, 1874, the building housed the Putney Cheese Factory which, according to a Brattleboro newspaper of that date, was managed by R.G. Page, and produced about 17,000 lbs. of "extra quality cheese" in that year, which sold for 14¢ per pound.^{7c}

Sometime in the 1880's Oliver B. Wood rented the building and made cider for a few years. Around 1900, Wallace Ford bought it, began converting it to a house, lived in it several years, but died in 1905 before finishing the remodeling. In 1909, Harry Amidon bought it from Ford's family, who had continued to live there, and completed the work.^{7d}

The somewhat irregular fenestration of the house includes 2/2 sash windows, and a glazed and paneled door, sheltered by a simple gabled hood, located left of center in the south eave side. Trim includes corner and frieze boards, and slanted eave soffits. A central cinder block chimney rises from the asphalt shingle roof. Serving the basement level of the east gable end, facing the road, are two large, double leaf doors. At the opposite gable end is a board and batten, shed roofed, plastic-enclosed greenhouse (c.1980).

8. The Moses Johnson House, c.1773

The "First two Story House in Town" (sic) according to Beers' map of 1869, this 5x2 bay I-House is also one of the oldest buildings in the district.^{8a} Elements of the massing indicative of this considerable age include the steep

7a. Susan Mulcahy.

7b. Louisa Amidon, in an interview, 3/17/85.

7c. Cora Amidon.

7d. Op. cit.

8a. F.W.Beers, Atlas of Windham Co., Vermont (New York: F.W.Beers, A.D.Ellis and G.G.Soule, 1869), p.28.

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roof pitch, the widely projecting eaves which abut the second floor windows, and the wide spacing of the central facade bays. The door surround appears to be original, and is therefore a rare example in Vermont of pre-Federal style exterior ornamentation.

On June 16th, 1773, Moses Johnson, a 32-year-old carpenter from Stamford, Connecticut, bought 64 acres on this site from Captain John Kathan (see #83), and probably built this house in the same year.^{8b} The house stands prominently on a small rise set back from the road, at the intersection of Sand Hill Road. The attic framing, though now covered with insulation, bears the Roman numerals that Johnson carved upon each corresponding mortice and tenon to guide him in raising the frame.^{8c} A few years later, Johnson sold parts of his 64 acre tract to Major James Fitch, and to Foster A. Wheeler, who built #'s 4 and 6, respectively.

Johnson, a Whig, in 1775 assisted in arresting Putney resident Judge Noah Sabin, considered to be a dangerous Tory, and taking him to the Westminster jail—one of the events leading up to the infamous "Westminster Massacre".^{8d} Johnson later went on to become a Lieutenant in the Revolution. Louisa Amidon, a direct descendant of Moses Johnson, presently lives next door in #7.

The house has an extended rear ell which is flush with the south gable end. The four panel main door is covered by a non-contributing batten storm door. Framing it are nearly full sidelights, and simple pilasters with block bases and capitals that support a narrow molded pediment that touches the window above. Thick, half-round fillets border the heavy lintel board along top and bottom, and project slightly over each pilaster, forming the capitals and neckings. The broad tympanum has wide fascia board in-fill.

Trim includes wide sill boards, corner and frieze boards, and the widely projecting returning box cornice. Windows have 6/6 sash, and in the second floor break through the frieze to abut the cornice. The diminished gable windows retain their original 9/6 sash. The foundation is brick on the front and south sides, and fieldstone on the north and rear. Two small, near central chimneys rise from the rear roof slope.

The gabled ell, which may have originally been a separate structure, has a 6-bay first floor (south side) and a 4-bay second floor, added around 1900 to the south side only. A 1-story ell extension has three 4-light knee wall

8b. Cora Amidon.

8c. Robert C. Wilcox, in an interview, 3/19/85.

8d. For a detailed account see: Rev. F.J. Fairbanks, "Westminster", in Abby Maria Hemenway (compiler), Vermont Historical Gazetteer, Vol.V, (Brandon:Mrs. Carrie E.H.Page, 1891), Part III, pp.10-16.

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windows, and a broad central carriage bay supported by two chamfered posts. A large brick chimney (c.1970) rises from the roof of this extension where it meets the ell.*

8a. Furniture Workshop/ Garage, c.1980

This irregular gabled structure has ells that include a 2-car garage. The clapboard building has an asphalt shingle roof and various small-light windows. Non-contributing.

8b. Shed, c.1920

This long, eaves front, board and batten shed has various cross-braced doors across the front. Non-contributing.

9. House, c.1780

Though considerably altered, this very early, approximately 27 foot square, 3x4 bay, 1½ story Cape retains its original massing, and appears to retain the original locations of doors and windows. George H. Johnson, a descendant of early settler Moses Johnson (see #8), lived in this house in the 1880's with his wife Sarah, and worked in one of the paper mills on Sackett's Brook.^{9a}

The non-contributing, near central batten door has a fascia surround with a splayed lintel board and crude, non-original dentils. Small 6/6 sash windows have fixed blinds on the front eave side only. The house stands on a brick and cinder block foundation, has corner and frieze boards, and a slightly projecting, returning molded box cornice trimming the asphalt shingle roof. The cornice is nearly flush on the west gable end, and flush and unmolded on the east. Wooden openings in the foundation at the northwest corner indicate an interior privy.

9a. Carriage Barn, c.1900

A deteriorated, clapboard, eaves front carriage barn which was once connected to the house through a wing, this small building has a large opening in the right half of the eaves front, and an asphalt shingle roof.

9a. Louisa Amidon, 3/17/85.

* According to: Edith De Wolfe and others (editors), The History of Putney Vermont: 1753-1953 (Putney: The Fortnightly Club of Putney, Vermont, 1953), p.47, the first sermon of the Congregational Church was held in this house in 1772, though the actual date was probably 1773.

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10. House, c.1865

This small, 1 1/2-story, clapboard, tri-gabled vernacular house appears on Beers' map of 1869, on a very small lot, by the name "F.Hall"—possibly the original owner. 10a It has various small clapboard additions, including a gabled shed attached by a narrow walkway at the southeast, and a non-contributing greenhouse on the south gable of the ell. The gable of the main block (west) is punctuated by a 1-story bay window with dado level spandrel panels. The greenhouse addition replaced a similar bay window in the south gable, as seen in an early 20th century photograph. 10b

All windows have 2/2 sash and peaked lintel boards. The door, in the west eave side of the ell, has added upper lights, and is sheltered by a simple shed-roofed porch supported by a turned post. The house stands on a brick foundation, and has trimming sill, corner and frieze boards, and widely projecting, returning molded box cornices. Two small chimneys rise from the asphalt shingle roof.

The 2x1 bay shed has an octagonal gable window with radiating muntins, and a non-contributing shed-roofed porch on the south. The greenhouse has a double pitch, asphalt shingle and glazed shed roof, and clapboard walls.

10a. Carriage Barn, c.1865

This 1 1/2-story, clapboard, gable-roofed structure has been converted to a 2-bay garage through the addition of two overhead garage doors on the gable front. A pair of 6/6 windows mark the gable which is defined by a returning cornice. A large shed dormer has been added to the north roof slope.

11. The Captain Thomas Greene House/The Congregational Church Parsonage, c.1810

One of two rare, brick ended, Federal style I-Houses in the district, #2 being the other, this house became the parsonage for the Congregational Church that formerly stood next to it. Though aluminum siding (installed c.1978) covers the entire building, including the brick ends and the cross-gabled rear wing (c.1870), the facade of the 5x2 bay main block retains its unusual, Georgian influenced ornamentation.

The house was built by Captain Thomas Greene, who was apparently of the same family as the builders of #2. 11A Though Greene had leased this land from

10a. F.W. Beers, p.28.

10b. "Putney Historical Society Glass Plate Prints", Vol. II, #330.

11a. Putney Land Records, Book 8, pp.32-33; Evan Darrow, 3/20/85.

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John Campbell in 1805, he probably did not build the house until after 1806.^{11b} According to an 1825 historical sermon by Reverend Elisha D. Andrews, there was only one brick ended house in town in 1806, and evidence suggests that it was #2, not this one.^{11c}

In 1834, ten members of the "United Christian Society" joined together to buy this house for use as a Congregational Church parsonage. The building was specifically intended for the use of Reverend Amos Foster, who was installed as minister in 1833, his successors, who were to be "Orthodox Congregational Trinitarian Ministers, and for no others."^{11d}

The house is the last bit of physical evidence associated with the second Congregational church (which stood from 1803 to about 1845), save for the flat depression a few yards south of the house where the church stood. From this high point of Westminster West Road, near the intersection of Sand Hill Road, the church marked the symbolic center of the village before the area down by the falls of Sackett's Brook took precedence around 1840. The church was rebuilt at its third and final location near those falls in 1841 (#47), while this house remained as the parsonage for as many as twenty years more, until a new parsonage, #60, was built.

Impressively situated upon a hill, set back from the road, the house is served by a drive lined with large locusts and maples. Framing the replacement, c.1970 paneled door are simple entrance pilasters with heavily proportioned, high-relief capitals and replacement molded bases. A similarly heavy entrance entablature is divided by a molded taenia, and topped by a projecting cornice. Very similar to these pilasters are the two massive, tapering wall pilasters that frame the facade. They have pedestals, molded bases, and necked molded capitals, and may have supported entablature fragments that were removed when the aluminum siding was installed. Windows have 2/2 sash. From the low pitched, slate hip roof, which is trimmed by aluminum-enclosed eaves, rise two massive interior end chimneys. The main block stands on a granite slab foundation, while the rear wing, which is flush with the south end, has a brick foundation.

Sheltering the glazed and paneled wing door (c.1890), in the center bay under the cross-gable, is a 1-bay entry porch formed of two Italianate columns supporting a hip roof. A wing extension (c.1970) contains three canted garage bays.

11b. According to information in possession of David Hannum, the lease conveyance is dated January 22, 1805, and is contained within the Putney Land Records.

11c. Andrews, p.14; See also #2.

11d. Putney Land Records, Book 8, pp.32-33.

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11a. Carriage Barn, c.1900

The first floor of this small, gable front carriage barn is completely open, while the clapboard gable has a hay loft door. The eave sides are sheathed with vertical flushboard, and the roof with sheet metal. Trim includes corner and frieze boards, and eaves with slanted soffits.

12. House, c.1870

This well-preserved, gable front, $1\frac{1}{2}$ story, 3x3 bay vernacular house has a Queen Anne porch, and a recessed wing connected to a small domestic barn.

The door, in the right bay of the gable front, has two long, glazed upper panels and a fascia surround. Windows have variously 1/1 and 2/2 sash, in similar surrounds. Trimming the clapboard walls are sill boards, and corner boards that curve to meet the raking friezes. The steeply pitched slate roof is trimmed by eaves with slanted soffits and molded cornices. The foundation and small central chimney are brick. Spanning the front is a porch with a lattice skirt, turned posts, a spindle balustrade, scroll sawn corner brackets, and a shed roof. In the 4-bay wing is a 3-bay recessed porch, supported by slotted posts that are linked by flat, scroll sawn balusters.

The clapboard barn extends one story below grade, and has a slate roof and fascia trim. In the right half of the gable front is a large opening, and a hayloft door above. A fixed 12-light window lights the attic. In the south eave side are two fixed 4-light stall windows. Below these, in the basement level, is a canted arched pass door, and a similar but wider carriage bay.

13. Late Bank Barn, c.1870

This small, eaves front, approximately 35x25 foot, clapboarded Late Bank Barn continues the regular rhythm of buildings along Westminster West Road. In the far right of the eaves front is a large sliding door topped by a 20-light double transom. The sparsely fenestrated building also has a sliding door to the basement level in the north gable end, various small windows and hay doors, fascia trim, and eaves with slanted soffits trimming the asphalt shingle roof.

13a. Office, c.1960

This small, 2-bay wide, 1-story, clapboarded gable front building has a gabled hood over the door, a flush, eaves front ell, a cinder block foundation, and an asphalt shingle roof. Non-contributing.

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13b. Privy, c.1900

Unless moved to the present site, this privy suggests that a house once stood nearby. The approximately 5x5 foot, clapboard, gable front building has fascia trim and an asphalt shingle roof

14. Bank Barn, c.1830/c.1905

Probably built as an eaves front "Yankee" (Early) Barn and later raised, reoriented and remodeled, this approximately 25x40 foot, gable front barn was according to the owner built around 1830.^{14a} It was part of a complex of three barns, all associated with #15, until the other two burned around 1900 (see #'s 14a and 14b). Around 1970 the building was converted for use as a woodworking shop, and this year opened as the Putney Yoga Center.

The barn has a clapboard gable front, board and batten eave sides and an open basement story to the south. The gable front has fascia trim, and $\frac{1}{4}$ -round eave brackets. In the sheathing of the south eave side can be seen what may be markings from the original large main door. Recent alterations include a horizontal, 4-part gable window, two variously sized doors occupying the location of the former sliding door in the right third of the gable front, and three skylights in the slate roof.

14a. Blacksmith Shop/ House, c.1900/ c.1970

Originally a blacksmith shop, this small, slate roofed, vertical flushboard-sheathed building has undergone substantial alterations within the past ten years in its conversion to a house. It is barely visible from the road due to the slope of the hill. New windows, siding, exterior chimney, deck. Non-contributing

14b. Barn Foundation, c.1870

The barn that stood on this approximately 20x100 foot fieldstone foundation, which is parallel to the road, was probably an eaves front bank barn similar to but larger than #13. It burned around 1900 and is now used as a parking lot for #14.

14c. Barn Foundation, c.1870

Of the three barns that originally stood here, the one built on this approximately 15x40 foot fieldstone foundation may have been a horse barn. It burned around 1900 and is now used as a parking lot for #14.

14a. James Reilly, in an interview, 3/19/85.

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15. The David Crawford House, c.1822

A fine example of the Federal style, though seriously compromised by the replacement of the original door surround with the present pedimented one, this massive, approximately 37x27 foot, 2½-story, 5x2 bay, clapboard Georgian Plan house was built by prominent resident David Crawford (1789-1871). It was probably erected in 1822, the year Crawford bought the estate of Dr. John Campbell, upon Campbell's death.^{15a} This date is consistent with the architectural massing and detailing.

Crawford became a distinguished Captain in the War of 1812, and later held several public offices, including justice of the peace for twenty-five years and state senator in 1840 and 1841.^{15b} His son James apparently took over the house by 1869, since "J. Crawford" appears by this house on Beers' map of that year.^{15c} Number 14, and two other barns that once stood across the road, were originally associated with this house (see #'s 14, 14b and 14c).

The original door surround, which appears in a c.1890 photograph of this house, was dominated by a tall, very heavy and intricately molded broken entablature which had slight projections in the center and above each pilaster.^{15d} The present surround frames a c.1850 door with multiple added lights, and is composed of projecting sideboards and a widely projecting molded pediment. Windows have replacement 12/12 sash, and in the second floor abut the eaves. An intricately carved dentil course with rounded gaps underlines the front eave, and projects slightly to clear the lintel boards of each of these windows. In the gable ends, the second floor and gable windows have heavily molded cornices. The house stands on a granite slab foundation, and has a steeply pitched slate roof trimmed by a returning molded box cornice. Other trim includes plain raking friezes, and corner boards.

An approximately 60 foot long, 1-story, slate roofed rear ell is flush with the south gable end, has 6/6 and paired 12/12 sash windows, two glazed and paneled doors, and in the west end, two canted arched carriage bays.

15a. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.15.

15b. Ibid., pp.15-16; Walbridge, J.H. (compiler), Picturesque Putney, Newfane, Townshend and Jamaica: Supplement to the Windham County Reformer, (Brattleboro: Reformer Publishing Co., 1901), p.6.

15c. Ibid., p.6; F.W. Beers, p.28.

15d. C.L. Howe & Son, "Putney, Vermont: Views" (Brattleboro: C.L. Howe & Son, n.d.), a bound collection of photographs, c.1890. Note: the photograph showing this house is captioned: "The David Crawford House".

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15a. Shed, c.1950

Small, tar papered, shed roofed shed. Non-contributing.

16. House, c.1950

A typical post-World War II Cape, this approximately 27 foot square, asbestos shingled house has a central hooded door flanked by two Chicago picture windows, and a small recessed wing with another picture window. Non-contributing.

16a. Garage, c.1950

Gable front, approximately 12x20 foot, novelty sided garage with a central overhead garage door. Non-contributing.

16b. Shed, c.1950

Gabled, novelty sided shed with a rear lean-to and an exterior cinder block chimney. Non-contributing.

16c. Shed, c.1970

Vertical flushboarded shed roofed shed, approximately 7x15 feet. Non-contributing.

17. Patch House, c. 1915

This simple, 4x3 bay, eaves front vernacular house has a 2-bay gable wall dormer in the left of the eaves front, a 2-bay shed roofed porch sheltering the door below it, and a long recessed wing to the west that has a projecting, non-contributing shed roofed addition.

A 1920 photograph postcard of this house refers to it as the "Patch house", which may be the name of the original owner. Significant alterations to the original appearance have included the removal of a porch that spanned the east gable end (similar to the present entry porch), the installation of a large picture window with small-light muntins in the right bay of that gable end, the sheathing with aluminum siding, and the front addition to the wing.^{17a}

17a. Information in the text and photograph of a postcard showing this house, postmarked January 27, 1920, in the collections of the Wilbur Room, Bailey-Howe Library, Burlington, VT.

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The door, in the second eaves front bay, has horizontal panels and small upper lights. The entry porch is supported by turned posts and scroll sawn corner brackets. Windows have 2/2 sash and fixed, flanking blinds. Over the right two eaves front bays are single-light knee wall windows. A returning box cornice trims the slate roof. The wing has two small, 2/2 sash windows, and a non-contributing, shed-roofed addition which has narrow vertical windows.

17a. Shed, c.1915

This approximately 15 foot square, clapboard shed has a concrete foundation, asphalt shingle roof, fascia trim, slanted eave soffits, and a door identical to #17.

17b. Barn, c.1915

A small, 20x30 foot, eaves front Bank Barn converted to residential use, this building is sparsely fenestrated, and has a large, recently added, triangular light in the south gable. The clapboard barn has fascia trim, a staggered butt slate roof, and large sliding and hinged doors to the basement level. The primary original entrance was through the west eaves side (uphill), the opening of which is now sealed and fronted by a deck.

18. House, c.1825

An unusual example of the Federal style in the district because of its 2½-story, gable front, Sidehall Plan configuration, this house is otherwise similar in detail to other examples of the style in the district, such as #'s 20 and 22. The clapboard, 3x5 bay house has a full front pediment, a 2-tier south eave side porch, a flush, 3-bay rear wing, and a longer wing extension. While the first tier of the porch was probably a c.1900 Colonial Revival style addition, the second tier was added by the present owner around 1977. The building served as a boarding house in the 1930's and 1940's, until occupied by a sculptor named Schroeder, who lived and worked here until about 1951.^{18a}

The primary entrance (left bay) consists of a Christian Cross door flanked by 2/3-length sidelights. Each sidelight is framed by elongated pilasters formed of fascia boards with narrower boards laid over them, and delicately molded bases and capitals. They support a tall broken entablature which has a slight projection over each pilaster. Windows have molded architrave surrounds, molded cornices, flanking blinds, and predominantly 2/2 sash, though original and

18a. Flora Hendricks, in an interview, 3/30/85.

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replacement 12/12 sash , and a 6/9 sash gable window are also found. The house stands on a brick foundation, and is trimmed by corner boards, narrow frieze boards, and a molded box cornice. From the slate roof rise two tall, corbelled chimneys with iron, crested caps (c.1870). The 2-tier porch spans the south side, and is formed of balustraded, Greek Doric columns. In the wing extension are two non-contributing, small-light picture windows.

18a. Gazebo, c.1870

Originally a related structure to #38a, this octagonal, arcaded gazebo was moved to the present site around 1965, after #38a, a small vernacular house, was destroyed by fire. As shown in an early 20th century photograph, the structure originally stood on the approximate site of #35, atop a hill high above #38a, and was served by two flights of stairs.^{18aa}

Measuring approximately 8 feet in diameter, the gazebo has a flared, octagonal hip roof with widely projecting eaves supported by scroll sawn truss brackets. Below the eaves, in each wall, are decorative scroll sawn valances, and similar $\frac{1}{4}$ -round corner brackets below them that form round arches. Each wall has lattice in-fill, and a paneled lower spandrel.

18b. Barn, c.1825/c.1870

Originally an eaves front Early (Yankee) Barn , this barn was expanded by the addition of the gable front, 2 $\frac{1}{2}$ -story, 2x3 bay Bank Barn ell to the south gable end. A 16-light transom marks the location of the original large, eaves front door, now covered by vertical flushboard sheathing. The clapboard, gable front addition has numerous replacement 12/12 sash windows, and a large opening in the gable front left bay. A slate roof covers both sections.

19. The James Haile House, c.1772

A very rare example in Vermont of a Cape dating from the third quarter of the 18th century, this broadly proportioned, 5x2 bay, 1 $\frac{1}{2}$ -story house is in virtually original condition. Elements of the massing indicative of its great age include the lack of any knee wall, the wide spacing of the central facade bays, the expansive, steeply pitched roof, and the spacious gables, which project beyond the wall planes. The only significant alteration has been the replacement of the

18aa. "Putney Historical Society Glass Plate Prints", Vol.II, #306.

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top ten feet of the original massive central chimney around 1980, due to deterioration.

In 1772, James Haile (1745-1808), of Warren, Rhode Island, bought 70 acres of land on this site from William Pierce, and probably built this house soon thereafter.^{19a} His fourth son was born in Putney, presumably in this house, two years later. Haile later fought in the Revolution.^{19b}

On March 26, 1793, a group met in this house as "...proprietors and subscribers for purchasing a library to be kept in the town of Putney", thus founding the Putney Library, which still exists.^{19c}

In the 1840's the house was occupied by Achsah Campbell, who was one of those accused by a grand jury of "having had relations" with John Humphrey Noyes. One of her daughters later married Noyes' son, George.^{19d}

The 4-panel front door of the house, covered by a plain board for weatherization, is topped by a 5-light transom, and framed by a delicately molded architrave surround. The slightly projecting box cornice directly above this has a continuous crown molding that wraps around the gable ends, under the gable projections. Windows, which also meet the low roof eaves, have plain surrounds, flanking blinds, and 6/6 sash in the first floor. In the north gable is a paired 12/12 sash window, and a small, square, fixed 4-light window in the west gable corner. The south gable contains one 12/12 sash window. The house has a fieldstone foundation and a slate roof. Inside are two molded fireplace mantels, and a 5-foot-high fireplace with a crane and brick oven.

A small, gabled, non-contributing garage (c.1950) is attached by a narrow walkway at the northwest corner, and has novelty siding, an asphalt shingle roof, and an overhead sliding door in the gable end.

20. House, c.1820

Nearly identical to #22 next to it, this 5x2 bay clapboard residence is an excellent example of a typical, vernacular Federal style I-House. One unusual feature is the use of plaster in the pediment tympana of the gable ends, which creates a smooth surface, in contrast to the clapboard walls. The house was

19a. Putney Land Records, Book I, p.181.

19b. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.13.

19c. "History of the Putney Public Library", printed on bookmarks by the Putney Public Library, no author or date, derived from records in the library archives.

19d. Edith West, in an interview, 3/30/85.

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built by the builder and original owner of #22 for his son, about twenty years after building that house.^{20a}

A small, extended ell projects from the rear, and two massive chimneys rise from the rear pitch of the slate roof, just inside the rear wall. Surrounding the Christian Cross door and its 2/3-length sidelights is a delicately molded architrave surround. Above this is a plain, broken entablature which projects slightly over each of the four door and sidelight jambs. The cornice above it has a crown molding that follows each projection. All windows have 6/6 sash and flanking blinds. Those in the first floor, as well as the diminished gable windows, have molded cornices, while those of the second floor have molded architrave surrounds. Above the entrance is a 6/6 sash window flanked by narrow 4/4 sash sidelights, suggesting a Palladian window. This and the other second floor windows interrupt the narrow main block entablature, which is supported at the front corners by elongated pilasters with necked molded capitals. The interior is very well preserved.

The clapboard and asphalt shingled ell is flush with the north gable end, and extended by a 1x1 bay addition that is flush with the south gable end. Another ell extension to the west (c.1965) contains two slightly arched garage bays.

20a. Carriage Barn, c.1820

Very close to the house is this approximately 20 foot square, vertical and horizontal flushboarded carriage barn. It has an asphalt shingle roof, and a large sliding door in the left of the eaves front, topped by a 12-light transom. A small clapboard lean-to on the east nearly touches the wing of #20.

21. Clough House, c. 1869

This 5x4 bay, Georgian Plan, Italianate style house is unusual in that it appears to have been intended to deliberately mimic the proportions and detailing of the several Federal style houses in this part of the district. William Houghton willed the property to Susan A. Clough, recorded on May 12, 1869, and she and her husband Lewis V. Clough probably built the house that same year.^{21a} The house has a small, 3-bay, 1½-story recessed wing attached to a further recessed barn wing, and was originally fronted by a full Italianate style porch.^{21b}

20a. Mike Herbert, in an interview, 1/13/85.

21a. "Putney Land Records", Book 15, p.176.

21b. Miscellaneous photograph in the collections of the Putney Historical Society, dated 1924, captioned: "Home of G.L. Pierce— 1900".

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The spacious house is characterized by very regularly spaced bays, which are emphasized by the paired, scroll sawn brackets which line the non-returning box cornice. Windows have 2/2 sash, molded cornices and flanking blinds, and in the 3-bay eaves front of the second floor, abutt the molded frieze. The gable windows and center window above the entrance have narrow, paired 1/1 sash. The raking friezes curve down to meet the corner pilasters, which are very similar to those of Federal style houses in the district, such as the nearby #s 20, 22, and 27. Each leaf of the double leaf door has a long, round headed, etched glass panel. The surround is formed of engaged, chamfered Italianate columns that support a stilted lintel board, and a cornice studded by rounded modillions. The balloon framed house stands on a brick foundation, and has a slate roof and near central chimney.

Fronting the wing is a porch similar to the original main block porch. It has chamfered Italianate columns, a molded entablature, a low hip roof, and a skirt of decoratively sawn vertical flushboards. The barn wing, which descends to a full basement level to the north, is clapboarded on the north and west sides, vertical flushboarded elsewhere, and has $\frac{1}{4}$ -round brackets along the raking friezes. It has a large opening in the front (south) side.

22. House, 1799

A typical example of a vernacular Federal style I-House, this 5x2 bay, clapboard residence is nearly identical to #20, which stands next to it. According to the owner, the house was built in 1799, and about twenty years later, #20 was built by the same person for his son.^{22a} The narrow, pedimented house stands on a brick foundation, has a contemporary, extended rear ell, and gained a full front porch around 1900. It is anchored by two massive brick chimneys which rise from the rear pitch of the slate roof, just within the rear wall.

The Christian Cross door is flanked by 2/3-length sidelights, and is framed by a molded architrave surround. An entablature and cornice over it may have been removed when the porch was built. The second floor windows, which retain their original 12/12 sash, have molded architrave surrounds and cornices, and abut the narrow, intricately molded entablature. First floor windows have 6/6 sash and similar surrounds. The center window, above the door, has 3/3 sash sidelights, suggestive of a Palladian window. At the front corners are elongated pilasters with necked molded capitals that support the entablature and slightly projecting molded box cornice. The porch has balustraded turned posts that are topped by scroll sawn corner brackets, and that support a frieze, molded cornice, and low hip roof.

22a. Mike Herbert, in an interview, 1/13/85, citing information given to him by his father, Fred Herbert.

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Fenestration of the small 2-bay ell has been mostly altered. Still evident above the right two bays of the 3-bay, carriage barn ell extension, despite significant deterioration, are remnants of two elliptical arches cut out of the wide horizontal flushboard sheathing. The approximately 30x25 foot barn attached to this is also deteriorated, and has a large eave center opening, flushboard sheathing, and a sheet metal roof.

23. House, c.1860

This simple, mid-19th century, 1½ story, gable front, sidehall plan house is well preserved, though clearly missing its entrance cornice, and is highly visible due to its prominent location. Built into a steep bank, the clapboard walls of the 3x3 bay main block, and the 2x1 bay, 1-story recessed ell, descend about twenty feet below grade at the rear. Roofs are slate.

The door has two round headed, glazed upper panels, and a fascia surround with a wide lintel board. Windows have 6/6 sash. Trim includes sill, corner and wide frieze boards. Roof eaves have slanted soffits. The foundation and tall, near central chimney are brick. The ell is trimmed like the main block, and has a glazed and paneled door, and small, paired 4-light windows.

24. Central School, 1906

An excellent example of a typical, turn of the century centralized school, this tall, 2-story, 7x4 bay, 55x25 foot brick building has a 1x1 bay pedimented pavilion that terminates views up North Main Street and down Westminster West Road. In 1894 the graded school system was instituted by state law, and the following year grades eight through high school began meeting in the Town Hall (#67). Demand for a new school building was met in 1906, when this Renaissance-inspired structure based on Tuscan villa prototypes was constructed, at a cost of \$7,841.^{24a}

Brickwork that projects from the common bond walls forms a water table, belt-course, corner quoins, and on the front of the pavilion, rustication. Deeply recessed within a round arched opening in the pavilion is the glazed and paneled double leaf door, topped by a fanlight with radiating muntins and small bordering lights. The 5-course brick arch in the pavilion has a keystone and springers of concrete. Above this, in the second floor, is a paired 2/2 sash window, each half of which is topped by a square Queen Anne window. Other windows are tall, and have 2/2 sash and concrete sills and lintels. Basement windows half that height pierce the water table. The steeply pitched slate hip roof, as well as

24a. Edith De Wolfe and others (editors), The History of Putney Vermont: 1753-1953 (Putney: The Fortnightly Club of Putney, Vermont, 1953), pp. 110, 112, 118.

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the pavilion pediment, is trimmed by a wide entablature and a denticulated molded cornice. The much less formally fenestrated rear side has doors and windows in each floor, and a wrought iron fire escape with ball finials, tensile, projecting bracing, and a nameplate reading: "L.H. Stellman & Son/Brattleboro, Vt. ".

24a. Garage, 1984

Eaves front, 2-car, vertical flushboarded garage with a truncated sheet metal roof. Non-contributing.

25. House, c.1945

The broad earthen ramp with fieldstone retaining walls leading up to this irregularly fenestrated, 2-story, asbestos shingled house, as well as perhaps parts of the frame, are all that remain of the fine, c.1870 Late Bank Barn that originally stood here. That gable front barn, probably a related structure to #27, had a cross-gabled cupola and a round gable window. The house, which has a central door, horizontal 6/6 sash windows, and a hip roof with gabled ridges, is at least 30 years old in its present form.^{25a}

25a. Garage, c.1970

A small, shed-roofed, 2-bay garage. Non-contributing.

26. House, c.1955

An eaves front, 1-story, aluminum sided house with a projecting entry vestibule and a 1-bay attached garage. Non-contributing.

27. The Noyes Homestead/ Locust Grove, c.1810

An excellent example of the Federal style anywhere in Vermont and one of the two exceptional examples in the district (#2 being the other), this large and well ornamented, clapboard, 5x3 bay, 36x40 foot, 2½-story Georgian Plan house is locally noted as the boyhood home of John Humphrey Noyes. It later became the primary residence for Noyes' Utopian community. The house stands prominently atop Kimball Hill, facing the village below, rather than the road. It has a rare, original entry porch, a 1-story bay window in the right two bays of the facade (c.1910), a small 2x1 bay, 2-story recessed wing, and a 5x1 bay, 1-story rear ell.

25a. Miscellaneous photographs in the collection of the Putney Historical Society; photographs dated 1953 show this house in its present form.

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In 1822 Noyes' father, Hon. John Noyes, a retired Brattleboro businessman and U.S. Congressman, bought this house from Captain Benjamin Smith, who was a prominent Putney merchant and probably the builder of the house.^{27a} In 1835, Tirzah C. Miller, one of Hon. John Noyes' daughters, described her family's home as: "...a large, handsome, old-fashioned house, situated upon a graceful eminence overlooking the little village of Putney...". "A rare group of locust trees of uncommon height and size..." she continued, "...gives to the place the name of 'Locust Grove'".^{27b} Some of those locusts remain today. Because of the numerous books and journals in the house, as well as Noyes' disposition, Miller wrote: "visitors are impressed with the intellectual atmosphere which pervades the place."^{27c}

It was this intellectual environment in which John Humphrey Noyes, the founder of "Modern Perfectionism", grew up. After leaving Putney for several years for schooling and preaching, he returned in the late 1830's and began forming a small Utopian community by which he hoped to realize his ideal of "Bible Communism". This Utopian vision involved communal ownership of property, and eventually communal marriage as well. In 1846, Noyes secretly instituted a "complex marriage" and "consolidation of households" in Putney, centered in this and two other houses in the village (see #'s 62 and 76). This house became the focus of the Perfectionist community in 1847 when another consolidation took place, and "...the four principle families of the Putney Community were united [here] in a single household": the Noyes, Cragin, Skinner and Miller families.^{27d}

Other past owners include John Campbell, Omar Buxton and Muriel Nicholson.

Particularly unusual about the house is the eave ornamentation, considering the date of the house, and the entry porch. Corner pilasters with molded bases and widely projecting necked capitals support an entablature consisting of an architrave with an elliptical chain link motif overlay, and a rope molded frieze. Originating from the taenia are numerous scrolling modillions that meet the soffit of the molded box cornice, and partially obscure the rope molding. The broad, flushboarded tympana, which are pierced by semi-elliptical lunettes that have radiating muntins, are framed by narrow raking friezes with cut out designs of alternating horizontal diamonds and vertical ovals.

27a. George Wallingford Noyes (compiler and editor), Religious Experiences of John Humphrey Noyes: Founder of the Oneida Community (New York: The MacMillan Company, 1923), p.12.

27b. Ibid, p.211.

27c. Ibid, p.211.

27d. George Wallingford Noyes (compiler and editor), John Humphrey Noyes (Oneida, New York: published by the editor, 1931), p.209.

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The simple shed-roofed entry porch is an especially fine example of Federal style ornamentation because of the extreme attenuation of the paired Tuscan columns that support it—an emphasis on the decorative rather than the functional properties of columns.

The entrance and windows are treated with similar delicacy. Flanking the Christian cross door are 2/3-length, 2/2 sash sidelights, and on either side of these are delicately molded paneled pilasters. A molded broken entrance entablature projects slightly above each pilaster. Windows have 6/6 sash, molded architrave surrounds, and broken entablatures that project slightly above each window jamb. Second floor windows abut the main block entablature. The delicacy of the ornament is counterbalanced by the two massive interior chimneys that rise from the ridge of the slate roof.

The ell, which, like the main block, has a granite slab foundation, has an asphalt shingle roof with no eave projections, and a 6/6 sash gable window flanked by two smaller ones, suggestive of a Palladian window. Near the main block, an ell door has an ornate, chamfered, truss bracketed hood, visible through a glassed-in enclosure. The wing has a brick foundation, sheet metal roof and a picture window in the east gable end.

27a. Early (Yankee) Barn, c.1810

Probably the primary barn to this house before a larger one was built on the site of #25, this eaves front, vertical flushboarded barn has a large double leaf door with cusped strap hinges, a fieldstone foundation, sheet metal roof, and a small lean-to on the south gable end, which is served by a large double leaf door.

27b. Ash House, c.1810

A rare example of an early 19th century ash house, this simple approximately 3x4 foot common bond brick structure has a small wooden gable front door.

28. House, late 18th century, c.1870

Known by local tradition as the c.1840 print shop built by John Humphrey Noyes and his followers, this simple, 5x2 bay, asbestos shingled Classic Cottage, which has extensive carriage barn ells, is located across the street from #27, a house associated with the Noyes family and the Perfectionist movement. 28a However, physical evidence indicates a much earlier original date of construction and the long-time present owner of the house believes that the house was moved down from West Hill c.1803. The southeast portion of the main block exhibits corner posts and the remnants of a massive chimney base in the cellar, suggesting that the house was probably originally a half-cape. The present appearance of the house probably dates from a c.1870 expansion and remodeling.

28a. Ingrid Olivier, in an interview, 3/19/85.

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Noyes had set up a hand printing press in a sawmill loft in 1839 or 1840 to publish The Witness, which he had begun in Ithaca, New York in 1837 to promulgate his Perfectionist doctrines. If this building was in fact his print shop*, later publications of The Witness, and The Perfectionist, which was begun in 1843, may have been printed here.^{28b} The building presumably became a residence some time after 1847, when Noyes and most of his followers were run out of town by hostile residents.

The approximately 27x22 foot structure has a 2x2 bay ell to the south, and an L-plan carriage barn to the west. The door, which has two long, round headed glazed panels, and the 2/2 sash windows, have plain drip molded surrounds. Topping the high knee wall is a returning box cornice, and an asphalt shingle roof. A non-contributing shed-roofed porch shelters the door. The foundation is brick. Sheathing the carriage barn ells is clapboard, novelty siding, and slate roofing. There are several hayloft doors, and both canted and square carriage bays, with sliding and hinged doors.

29. Duplex, c.1890

Originally identical to #'s 36 and 37, this simple, square plan, 2-story, 3x3 bay, hip roofed duplex was built for employees of one of the paper mills on Sackett's Brook. According to the owner, the northern apartment, which is the highest of the several workers' houses on Kimball Hill and which contains amenities such as a built-in china closet, may have housed a foreman. The date, 1890, was found written in an unfinished closet.^{29a} The owner plans major alterations to the house this year.

The double central entrance consists of two doors, each with long, rectangular, glazed upper panels, and both sheltered by a 2-bay, hip roofed porch supported by plain square posts. Windows have 2/2 sash and flanking blinds. The clapboard building has a brick foundation, fascia trim, a molded box cornice, and a slate roof. Built into a steep bank, it has a full basement story at rear.

30. House, c.1970

A 1½-story, eaves front, wood shingle, irregularly fenestrated house. Non-contributing.

30a. House, c.1975

A tall, approximately 20 foot square, 2-story, vertical flushboarded house with a truncated gable roof. Non-contributing.

28b. George Wallingford Noyes (1931), p.23.

29a. James Zellmer, in an interview, 3/17/85.

* See also: Constance Noyes Robertson, Oneida Community Profiles (Syracuse, New York: Syracuse University Press, 1977), p.96, for reference to a "printing office" included among the Noyes property.

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31. Late Bank Barn/ Multi-Family Residence, c.1870/c.1975

This large, approximately 50x40 foot, gable front Late Bank Barn has undergone relatively minor exterior alteration in its conversion to apartments. It may have been built by John Kimball (born in 1796), who lived in #32 through most of the mid-19th century, and who spent the last years of his life farming here.^{31a}

The barn has a fieldstone foundation, board and batten sheathing, a slate roof, and irregular fenestration, including paired 6/6 sash windows. The present entrance is through a door at gable left, while the original large central door has been sealed.

32. The Phineas White House/ The John Kimball House, c.1815

Built by Phineas White onto the gable end of an existing Cape, purportedly to display his newly earned status as a member of the Vermont legislature, this 5x2 bay, brick I-House is an excellent example of the Federal style.^{32a} Individual decorative elements such as the entrance, windows, cornice and interior features, were derived directly from Asher Benjamin's pattern book of 1806: The American Builder's Companion. The house stands prominently atop Kimball Hill, overlooking the milling center of the village.

Phineas White (1770-1847) was born in South Hadley, Massachusetts, graduated from Dartmouth in 1797, and came to Putney in 1800 to practice law. He set up his office in a small brick building, #50, and lived in a simple, 18th century Cape that would later form the ell of this house, until about 1930. That Cape, the markings of which can still be seen on the back of this house, was similar to the present ell of #2 in that it had a recessed, eaves front porch.^{32b} Between 1815 and 1820, White served as the state's attorney for Windham county, judge of the probate court, and Putney representative to the legislature. From 1834 to 1840 he was a state senator. He was also a member of the Putney Masonic Lodge, and became Grand Master of the state in the 1840's. White spent the last years of his life here farming.^{32c}

Another Dartmouth graduate whose life closely paralleled White's was John Kimball, who married White's daughter Frances Mary, and lived in this house from about 1840 probably into the 1870's. A lawyer in Claremont, New Hampshire, Kimball came to Putney in 1839, held various state level public offices, and

32a. Ingrid Olivier, in an interview, 3/19/85.

32b. "Putney Historical Society Glass Plate Prints", Vol. II, #214.

32c. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.16.

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spent the last years of his life here farming.^{32d} He may have built the nearby large barn, #31. According to local tradition, Kimball, the namesake of Kimball Hill, built several houses on that hill, which would have to be #'s 39, 40 and 42—small workers' houses built around around 1840.

The formal entrance of the house is framed by two large locust trees, and is led up to from a level carriage landing by two flights of slate stairs built into the steep, terraced front lawn. That entrance, which is virtually identical to Plate 30, Figure 1 in the above mentioned pattern book, has a Christian Cross door framed by 2/3-length sidelights and a 3-point arched fanlight, all gracefully leaded. Paneled door jamb pilasters have capitals that project slightly from the fanlight base. These elements are slightly recessed within an outer surround of fluted, necked pilasters supporting a fascia board that frames the fanlight, and that has repeated triglyph motif carvings.

Windows in the facade (south side) and east gable end, which were taken directly from Plate 17, Figure 1 of The American Builder's Companion, have 6/6 sash (as shown in the pattern book), granite sills, and polished granite splayed lintels with stepped keystones. They are flanked by mechanical louvered blinds. Windows in the much less formal, irregularly fenestrated rear and west sides have plain jack arches.

The Flemish bond brick building stands on a granite slab foundation, has two massive, interior end chimneys, and a slate roof trimmed by a mutilated returning molded box cornice. A broad-gabled, clapboard, 3-bay deep ell spans the rear (north) side, has very narrow eaves sides, and has an irregular gable roof. The west gable end has a small, recent greenhouse addition.

33. The Stearne O. Parker House, c.1870

Crowning Kimball Hill as seen from the village center is this simple, tall, 2½-story, 3x4 bay gable front house. Though of little architectural note, it plays a major role in the visual cohesiveness of the district.

The house was built by Stearne O. Parker of East Putney, great grandson of Joshua Parker, who according to local tradition became the first settler on Westminster West Road in 1764. It was occupied in the early 20th century by a manager of the Robison Paper Company on Sackett's Brook, and had formally landscaped grounds.^{33a} As a dormitory for Windham College from the 1950's to

32d. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.9.

33a. Louisa Amidon, 3/17/85; David Hannum, 3/17/85.

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1978, the house was known as the "Gray House". A fire in February, 1985 destroyed the roof between the gables, which the owner plans to rebuild.

The door, at gable left, is covered by a non-contributing batten storm door. Windows have 6/6 sash. The clapboard house stands on a brick foundation, has sill boards, and raking friezes that curve to meet the corner boards. Before the fire, the roof had slate shingles, a central chimney and a non-returning box cornice. Built into a steep bank, the house has a full basement story at rear.

34. House, c.1890

Contemporaneous with #'s 29, 36 and 37 that surround it on Kimball Hill, this simple, 2-story, 2x2 bay, hip roofed house has a recessed, 3x1 bay hip roofed wing, and traces of Queen Anne style detailing. Both sections are fronted by a 3-part wrap-around porch. Each leaf of the double leaf, molded and paneled door at gable left has a long glazed upper panel with bordering small colored lights. Next to it is an original picture window with similar bordering lights. Windows have mostly 1/1, and some 2/2 sash. The clapboard house stands on a brick foundation, has fascia trim, a double fascia frieze, and a projecting molded box cornice trimming the slate roof. The variously fenestrated wing is similarly trimmed. Forming the porch are square chamfered posts with block bases and capitals, a low hip roof with a molded box cornice, scroll sawn corner brackets, and a lattice skirt.

35. House, c.1945

This non-contributing, L-plan, gable front, wood shingled house has a 3x2 bay, 1½-story main block and a 1x1 bay recessed ell. A shingled and glazed, 1-bay porch shelters the central, glazed, double leaf door.

35a. Garage, c.1945

Similar to the house, #35, in detailing, this 4-bay wide, eaves front, wood shingle carriage barn has fixed 6 sash windows, and a folding double leaf door in the right bay. Non-contributing.

36. Duplex, c.1890

Originally identical to #'s 29 and 37, this simple, 2-story, 3x3 bay, approximately 32 foot square, hip roofed duplex was probably built for employees of one of the paper mills on Sackett's Brook in the late 19th century.

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The double central entrance consists of two doors, each with long, rectangular, glazed upper panels, and both sheltered by a rebuilt, hip roofed porch supported by turned posts. Windows have 2/2 sash, but the one above the entrance is sealed and clapboarded. The clapboard building has a brick foundation, fascia trim, a molded box cornice, and a slate roof. There is a small rear wing with irregular, shed roofed porches. Built into a steep bank, the house has a tall basement story at rear.

37. Duplex, c.1890

Originally identical to #'s 29 and 36, though remodeled with an inappropriate, c.1980, pilaster-supported entrance fan, this simple, approximately 32 foot square, 2-story, 3x3 bay, hip roofed duplex was probably built for employees of one of the paper mills on Sackett's Brook in the late 19th century.

The double central entrance consists of two doors, each with long, rectangular glazed panels, and both surmounted by a large, 3-point arch, sunburst motif fan supported by fluted pilasters and flanked by coach lights. Windows have 2/2 sash, but the one above the entrance is sealed and clapboarded. The clapboard building has a brick foundation, fascia trim, a molded box cornice, and a slate roof. Built into a steep hill, the house has a full basement story at rear.

38. Carriage Barn, c.1870

Originally the carriage barn to the small Italianate house that stood on the foundation hole in front of it, #38a, this clapboard, 3x2 bay, approximately 27x15 foot, eaves front building has almost as much ornament as the house did.

The large, central, diagonal matchboard, double leaf door, and the 6/6 sash windows have label moldings with the ends cut off at 45 degrees. In the steep central cross dormer is a round headed, hood molded 6/6 sash window. Crowning the ridge intersections is a 1x1 bay, hip roofed cupola with arched openings and a bracketed cornice. Similar paired, scroll sawn brackets trim the eaves of the steep slate roof. Fenestration of both gable ends has been almost completely altered, and the north end has gained a non-contributing, clapboard lean-to.

38a. Foundation Hole, c.1870

This approximately 22 foot square, fieldstone foundation hole is all that remains of the vernacular, c.1870, 1½-story, Sidehall Plan house that originally stood here. Generally similar to #95, the house had a wrap-around Italianate style porch, and elongated first floor, 6/6 sash windows that reached the

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^{38aa}
floor level. The house burned around 1967. The small gazebo that stood atop the hill just north of the house, now #18a, was served by two flights of stairs built into the hillside. It was moved to its present location soon after the fire.

39. House, c.1840

One of three small Greek Revival style houses on Kimball Hill, #'s 40 and 42 being the others, this house may be unique in Vermont because of the ornately paneled door, which is highly unusual for the style (construction and molding details confirm the date of the door as contemporaneous with the house). Considering its several distinguishing features, and its location as the highest house of its period on Kimball Hill, it is possible that the house was built for a manager of one of the small industries that were taking root on Sackett's Brook around 1840. McClellan's map of 1856 shows "Rev. J. Aiken" living here.^{39a}

The $1\frac{1}{2}$ -story, gable front, Sidehall Plan, 3x3 bay clapboard house has a small 2-bay rear wing, and a full basement story on three sides. The door has two large, square panels, each having $\frac{1}{4}$ -round sunburst motifs in the corners, and each filled by a large, round, raised panel formed of concentric circles, and bordered by small triangular fringes. Surrounding the door are $\frac{2}{3}$ -length sidelights above pyramidal raised panels, and a paneled transom bar above. Framing the whole is an outer surround of high relief, channeled, raised panel fascia boards with bull's-eye corner blocks, and a plain projecting cornice. Crowning the cornice is a small horizontal board with a pyramidal raised panel. Flanking the 6/6 sash windows are blinds with both vertical and horizontal louvers (an unusual feature also found on #47). The house stands on a foundation of gold glazed brick, unusual for the period, and has fascia trim, a returning molded box cornice, a slate roof, and a small central chimney.

40. House, c.1840

One of three simple Greek Revival style houses on Kimball Hill, #'s 39 and 42 being the others, this house was probably built for an employee of one of the small industries which took root on the falls of Sackett's Brook around 1840. McClellan's map of 1856 indicates W. Houghton living here.^{40a}

38aa. "Putney Historical Society Glass Plate Prints", Vol.II, #306.

39a. McClellan's Map of Windham County Vermont: From Actual Surveys and Under Supervision of J. Chase Jr., Troy, N.Y. (Philadelphia: C.McClellan & Co., 1856), hereinafter referred to as: "McClellan's Map".

40a. Ibid.

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The 1½-story, 3x6 bay, gable front, Sidehall Plan house has a 4-bay south eave side porch (c.1890), a partial basement story at rear, and a 2-story residential and carriage barn rear wing. The 5-panel door is flanked by 2/3-length sidelights, and has a surround of high relief, channeled, raised panel fascia boards with bull's-eye corner blocks. There is a second door in the 4th bay of the south eave side. Windows have 2/2 sash and flanking blinds. The clapboard house stands on a brick foundation, has wide trim, a returning molded box cornice, and a slate roof. The hip roofed porch has turned posts with spindle balustrades, a frieze and molded box cornice, and a lattice skirt. In the wing are windows, a hay loft door, and in the basement level, a double leaf carriage bay door with diagonal matchboard panels. There is another large, double leaf batten door below the basement level.

40a. Blacksmith Shop/ Garage, c.1840/ c.1920 / 1985

Originally a 3x1 bay blacksmith shop, the two 6/6 sash first floor windows of this small, gable front, clapboard building were replaced by two large, 4-panel sliding doors in its conversion to a garage or carriage barn.^{40aa} Slanted eaves trim the steep sheet metal roof. A 1985 remodeling removed the doors and substituted a shingle-roofed oriel and a glazed pass door. Non-contributing due to alterations.

41. Baker House, c.1810/ c.1865

A fine example of the Federal style, this 5x2 bay, 2½-story clapboard I-House has a long rear ell, and significant Italianate style additions of a door, full front porch, gable end bay window, and main stair. It was probably remodeled by Haynes E. Baker, who lived here from about 1850 to the late 1870's. Baker (1810-1877) was born in Pawlet, Vermont, and entered the mercantile business in Newfane, Vermont, from 1835 to about 1850, when he moved to Putney. In 1857 he bought a half interest in the "Old Corner Store", #51 (southern portion), with Alexis B. Hewett (see #77) until 1869 when A.F. Kelley bought Baker's interest.^{41a} It may have been at this time that Baker made his unsuccessful attempt to commence a stock company, located in the small office building next to the house (see #41a). Baker's daughter married a Mr. Merefield who lived here next, followed by the Strombergs, and then the present occupants, the Genesis Church of the Bretheren.

40aa. "Putney Historical Society Glass Plate Prints", Vol.II, #303.

41a. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.9; Hamilton Child, p.285.

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The door has two long round headed upper panels, and flanking 2/3-length sidelights. Door jamb pilasters are attenuated and paneled, while the outer entrance pilasters are fluted, and layed over wider sideboards. The broken entrance entablature has slight projections above each pilaster, each projection emphasized by the several moldings that jog over them. Windows have 2/2 sash, occur diminished in the gables, and have delicately molded architrave surrounds with flanking blinds. Trim includes sill boards, corner pilasters with molded bases and necked, widely projecting molded capitals, a narrow frieze abutted by the second floor windows, and a returning molded box cornice.

The ornate Italianate style porch has square columns with shafts and necks that have round headed panels. These support a frieze with round ended panels between the columns, paired, curvilinear, pendants brackets above each column, and a molded box cornice above. The 3-sided bay window, in the right bay of the south gable end, has narrow 1/1 sash windows, folding blinds, and paneled lower spandrels. One of the original two large, interior chimneys rises from the rear pitch of the slate roof. The foundation is granite slab. While the southern part of the interior of the house has been completely remodeled, the upstairs and north parlor retain original trim, and three very fine Federal style mantels.

The substantially remodeled ell retains an elliptical arched carriage bay. Non-contributing additions include an oriel window, a door with a gabled hood, various windows, dormers, and a 2-bay ell extension that is flush with the main block.

41a. Office, c.1870

Haynes E. Baker made an unsuccessful attempt to establish a stock company in this unusual, approximately 12x15 foot, 1-story, gable front, clapboard building probably after selling his half interest in the "Old Corner Store", #51 (southern section) in 1869. ^{41aa} In the right bay is a door opening topped by a tall lintel board with a widely projecting cornice supported by scroll-sawn brackets. The deteriorated building, which stands on a brick and fieldstone foundation, has a slate roof with slanted eave soffits. Some of the windows retain their 2/2 sash and flanking blinds. Inside is dado matchboarding.

A second related structure, apparently an early 19th century carriage barn remodeled to the Italianate style with a cupola and cornice brackets, was recently demolished by the present owners, who intend to use the timbers for a new church structure.

41aa. Mary Farrington, in an interview, 3/19/85.

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42. House, c.1840

One of three small Greek Revival style house on Kimball Hill, #'s 39 and 40 being the others, this house was probably built for an employee of one of the industries which took hold on Sackett's Brook around 1840. McClennan's map of 1856 indicates J. Kneeland living here.^{42a}

The approximately 22x27 foot, 3x4 bay, 1½-story, gable front, Sidehall Plan house has a basement story at rear, a full front porch, and a flush 3-bay ell to the north connected to a gable front carriage barn. The door, which has a large upper panel, has a plain fascia surround with bull's-eye corner blocks. Windows have 6/6 sash, and occur diminished in the gables. The clapboard house stands on a brick foundation, has fascia trim, a molded frieze, a returning molded box cornice, and a small central chimney rising from the slate roof. The porch, c.1865, has three square, necked columns, a frieze, and a shed roof with a returning molded box cornice. In the ell is a central door flanked by 2/2 sash windows. The deteriorated, vertical flushboarded carriage barn has a sliding door at left with two lower cross-braced panels, and a rolled roof with a flush cornice.

43. House, c.1810

Though similar to its three vernacular Greek Revival style neighbors on Kimball Hill, #'s 39, 40 and 42, this simple, 1½-story, 3x3 bay, approximately 25x27 foot, gable front Sidehall Plan house predates them by about thirty years. According to McClellan's map of 1856, Isaac Grout, who ran a store in #48 in the early 19th century, owned both this building, and the contemporaneous #46.^{43a}

The vernacular Federal style building has delicately molded trim, a full brick basement story in the rear half, an entry porch, and a 2-bay shed roofed ell that is flush with the gable front. The door has a large glazed upper panel, 2/3-length sidelights, and a delicately molded architrave surround surmounted by a tall lintel board and a widely projecting molded cornice. Windows have 2/1 sash in similar surrounds. Lining the eave sides are 8/8 sash knee wall windows. The clapboard house has fascia trim, and trimming the slate roof, a returning molded box cornice which is flush on the gable front, and only slightly projecting on the eave sides. The rear basement door is flanked by original 12/12 sash windows in molded surrounds. The gabled entry porch, c.1900, has four turned posts, and a matchboarded tympanum. There is a door and 6/6 sash window in the north wing. (Entry porch removed, fall 1985.)

42a. McClellan's Map.

43a. Ibid.

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44. House, c.1805

Originally built with identical formal entrances on two different facades, this clapboard, 4x4 bay, approximately 30 foot square, vernacular Federal style house is an unusual example of a 3/4-Cape. One of the entrance surrounds has unfortunately been removed recently, and replaced by a plain door.

Built part way up Kimball Hill many years before the Congregational Church (#47) and the Masonic Hall (#49) were built below it, the house originally had a formal south eave side facing the village center below, while the equally formal, pedimented east gable end faced the road. The house is similar to #1, also a Cape with identical entrances in two sides.

McClellan's map of 1856 shows D. Hager living here, while Beers' map of 1869 indicates Dr. D.P. White.^{44a} Early 20th century owners have included Edwin Gorham, a painter, Dr. E.S. Munger, and Mrs. Blood.^{44b}

The house has a long 3-bay rear wing, and a long, 2-bay enclosed porch projecting from the south eave side. The remaining original entrance in the east gable end has a raised panel Christian Cross door flanked by 3/4-length sidelights, and framed by a molded architrave surround. Above this is a lintel board which projects slightly at the ends, topped by a delicately molded cornice that follows the projections. The small 6/6 sash windows have delicately molded architrave surrounds with molded cornices. The house has fascia trim, a molded box cornice, and a slate roof. In the wing is a double leaf sliding door, a 6/6 sash window, a glazed and paneled door, and a full shed roofed porch across the front. The enclosed south porch, as seen in a 1916 photograph, was originally open, and had a clapboard apron and a lattice skirt.^{44c} It now stands on a cinder block foundation, has a vinyl sided apron, and banks of 1/1 sash windows enclosing it.

44a, Livery Stable, c.1915

This large, approximately 30x35 foot, 1½-story + attic, clapboard livery stable was probably built by Simon L. Davis, who ran the store in #51 (south section) for several years beginning in 1915. A sign in the gable from about that time reads: "S.L. Davis". The architectural detailing is consistent with such a date as well.

44a. McClellan's Map; F.W. Beers, p.28.

44b. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953", p.41; Photograph Postcard, postmarked "Putney, Vt. 1916", in the collections of the Wilbur Room, Bailey-Howe Library, Burlington, VT.

44c. Ibid (Photograph Postcard).

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The building has a symmetrically fenestrated facade which includes a central double leaf sliding door, a tall glazed and paneled hayloft door above it, and three 2/2 sash windows in each of the gable corners. In the extreme right is a 4-panel pass door. Each leaf of the central door has two long over two short, chamfered, diagonal matchboard in-filled panels. The upper central panels are filled with fixed 4-sash windows. Along the south eave side are seven small, square, single light stall windows. The building stands on a concrete foundation, has fascia trim, and a slate roof with raking eave soffits.

45. Store, c.1890

Attesting to the active economy in Putney in the second half of the 19th century, this building, when completed, may have been the fifth store in the village center. The second floor porch, which is supported by graceful truss brackets, contributes to the visual continuity of the streetscape when seen from the southeast. The 3x5 bay, 2½-story, approximately 22x30 foot, gable front building has a full basement story at rear.

The central triple leaf door has long, 3-light upper glazed panels. To the right is a large multiple light window, and at left is a glazed and paneled door, similar to that serving the porch above. That porch is supported by ¼-round chamfered truss brackets, and is formed of turned posts, spindle balustrades, slightly arched valances, and a hip roof with a molded cornice. Windows have 2/1 sash, with 12- or 4-sash storm windows. The gable window, framed by the returning molded box cornice, has replacement leaded glass (c.1975). The clapboard building has a concrete foundation and an asphalt shingle roof.

46. House, c.1805

An excellent and well preserved example of the Federal style, this large, clapboard, 5x3 bay, well-detailed Georgian Plan house may have been built by Isaac Grout, whose name appears by this house on McClellan's map of 1856, and who built and opened the store next door, #48, probably in 1804.^{46a} Beers' map of 1869 indicates J.D. Johnson living here.^{46b} In the early 20th century the house became one of the Putney residences of Dr. Locke H. Bugbee, who was one of the first of the "Model T practitioners". Born in Pomfret in 1874, Bugbee

46a. McClellan's Map.

46b. F.W. Beers, p.28.

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graduated from Dartmouth Medical College in 1902, and came to Putney five years later, soon becoming a popular and respected member of the community.^{46c} When Windham College opened in about 1952, this house served as the college office. Much of the architectural detailing, particularly window and cornice trim, resembles that of #27.

The house has an entry porch and extensive mid-19th century additions. Framing the Christian Cross door are 2/3-length sidelights, and a wide fascia surround with a tall lintel board. Tuscan columns and two chamfered posts support the hip roofed entry porch. First floor windows have 6/6 sash, molded architrave surrounds, and broken entablatures that project slightly above each window jamb. A door in the center of the south gable end is glazed and paneled, and has a surround of narrow pilasters supporting a similar entablature. Second floor windows also have molded architrave surrounds, but abut the main block entablature. The window above the main entrance is flanked by 2/2 sash sidelights, suggestive of a Palladian window. Supporting the intricate, rope molded entablature are wide corner board pilasters with widely projecting, necked molded capitals. The molded box cornice forms pediments in the gable ends that each frame a full-sized window. The house stands on a granite slab foundation, and has a slate roof from which rise two massive interior chimneys.

A 3-bay ell has a door in its partially exposed west gable, variously 12/12 and 9/6 sash windows, and 8-sash knee wall windows. From this ell projects a small carriage barn, parallel to the main block, which has a broad canted arched opening in the south gable, below grade behind the house. An approximately 30x22 foot recessed wing of this ell has a large, eaves front, central matchboarded sliding door, a double leaf hayloft door above, and four small stall windows across the north gable end. All three of these ells and wings date from the mid-19th century, are clapboard, and have slate roofs with returning box cornices.

47. The Congregational Church/ The Putney Federated Church, 1841

The most dramatic symbol of the shift of the formal village center from Westminster West Road to the falls of Sackett's Brook in the 1840's, the Congregational Church is also a fine example of the Greek Revival style. The two story, 3x3 bay, clapboard church, which has a flushboarded facade and a 2-tier belfry, makes a strong termination for the row of five public-oriented buildings in the village center, #'s 47, 49, 52, 67 and 69.

The earliest record of the church is from 1772, when the first sermon

^{46c}. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953," p.27; Jon Hendricks, 2/27/85.

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was held in the newly built home of Moses Johnson, #8. The next year, the first meetinghouse was built across from Old North Cemetery, just north of the district, and in 1803, the second was built a few yards south of #11. The third and final move of the church came in 1841, following increased industrial and commercial activity at the present village center by the falls of Sackett's Brook.^{47a}

When built, the church had a high gallery in the back, which may have been removed to make room for the present classroom space in 1867, the year that the church was "thoroughly repaired". The present vestibule may have been built at that time as well. In 1893 the church was again repaired and remodeled, at which time the present bowed pews replaced the original ones, which had no central aisle, and an organ, carpet and Queen Anne windows were installed. In 1915 electric lights and the present pressed tin ceiling were added. The church became the Putney Federated Church on January 10, 1919, when the Baptists and Methodists joined the Congregationalists, and left their church buildings, #'s 63 and 69. In 1938 the sanctuary was remodeled, which is probably when the molded entablatures and pediment inside were built, and any remaining stained glass was replaced by multiple sash windows.^{47b}

The church exterior is well preserved, though missing the battlements and tall corner finials that originally crowned both tiers of the belfry ridge tower.^{47c} Two story corner and facade wall pilasters have entasis and necked molded capitals with paired annulets. They support an entablature and molded box cornice that form a full pediment. Each leaf of the central double leaf door has eight variously sized panels. This door, and the similar single leaf doors in the first and third bays, which are purely ornamental, have fascia surrounds and ornate raised panel corner blocks. Large upper story windows have 20/20 sash, while windows in the 7-bay first floor of the eave sides have 12/12 sash. All have blinds with vertical and horizontal louvers.

The first tier of the belfry is flushboarded, and trimmed by corner pilasters that support a full entablature, and that frame a molded, circular applique studded with twelve keystones. Forming the diminished second tier are paired, paneled pilasters that support a triglyph entablature and a mutilated cornice. Between the inner pilasters of each side are smaller antae that support an open, keystone round arch, through which can be seen the bell. A plain, wooden finial tops the low hip roof.

47a. Edith De Wolfe and others:(editors), p.47.

47b. Ibid.

47c. Miscellaneous photograph, c.1890, in the collection of the Putney Historical Society, Putney, Vermont.

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48. The Isaac Grout Store/ "Grout's Stand"/ The M.G. Williams Store, c.1804

The oldest of the several stores that have stood in the village center, this approximately 45x25 foot, 5x2 bay, eaves front store, which is of relatively minor architectural significance due to alteration, was referred to as an "historic store" as early as 1901.^{48a} It was built and opened by Isaac Grout, according to local tradition in 1804, and was known as "Grout's Stand".^{48b} The massing, non-projecting cornice, and the very large framing timbers provide some corroborative evidence for this date. Grout may have built the adjacent, c.1805, Federal style house, #46, which is labeled with his name on McClellan's map of 1856, at the same time.^{48c} The store was later run by G.L. Pierce for about twenty-five years, and in 1893 was bought by M.G. Williams.^{48d}

As seen in a c.1900 photograph, the building had a door in the same location as the present left of center door, regularly spaced first floor windows, and a c.1870, Italianate style entry porch.^{48e} By about 1920, as seen in a later photograph, the same door was flanked by two small-light picture windows, the openings of which still exist. Above them was a 2/3-width, second floor porch from which hung a sign that read: "M.G. Williams".^{48f} The building now houses the Putney Consumer's Co-op.

The building stands on a brick foundation, has a recent, aluminum sided rear lean-to, and a 3-bay wide recessed wing, added as an annex around 1865. In the first floor are two unpaneled, non-contributing doors that facilitate traffic through the co-op. At far right is an original, deeply recessed, raised panel, Christian Cross door topped by a 4-light transom. Windows have variously 2/2 and 6/6 sash, and occur both paired and single in the first floor. In the second floor they abut the eaves. Trimming the asphalt shingle roof is a molded cornice with slight returns but no overhang.

49. Masonic Hall, 1859

Standing prominently next to the Congregational Church, #47, is the 2½-story,

48a. J.H. Walbridge, p.4.

48b. Craig Stead, in an interview, 3/20/85; Miscellaneous note in the Putney Historical Society Museum, Putney, Vermont.

48c. McClellan's Map.

48d. Op. cit.

48e. "Putney Historical Society Glass Plate Prints", Vol.II, #345.

48f. Ibid., Vol.II, #314.

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4x4 bay, gable front, clapboard Masonic Hall, a vernacular, transitional Greek Revival/ Italianate style building that contributes formality to the village center. It was built by Henry C. Warren in 1859 for the Jerusalem & Golden Rule Lodges.^{49a} Crowning the upstairs meeting room walls are painted Mason symbols, probably the work of an itinerant artist. In the gable front center, in addition, is an iron Mason symbol with a letter "G" framed within it.

The doors, in the first and fourth bays, each have nine upper lights. Windows have 6/6 sash and, like the doors, have peaked lintel boards. In the gable is a broad, triangular louvered opening, framed by the paired, scroll sawn brackets that line the returning molded box cornice. The building has a concrete foundation, fascia trim, a frieze with a molded lower edge, and a slate roof.

50. The Phineas White Office, c.1800 / c. 1875

Built by Phineas White as a law office, this small, approximately 25x15 foot, 2-story structure has a 5-bay wide, common bond brick first floor, a 4-bay clapboard second floor, and a steep shed roof sloping to the rear. It was probably built in 1800, the year White came to Putney to practice law.^{50a} A c.1900 photograph shows that the building was formerly a 3-bay wide building with a hip roof and central door. The right two bays of the brick first floor and the fourth bay of the clapboard second floor were probably added c.1875. The building may have originally been only 1-story high. Around 1815, White built the fine brick, Federal style house on Kimball Hill, #32, within sight of this building. This building is labeled as a shoe shop on McClellan's map of 1856, and as an office on Beers' map of 1869.^{50b}

51. (North Section) Store, c.1845

Attesting to the considerable commercial and industrial activity that grew up around the falls of Sackett's Brook in the 1840's, this vernacular Greek Revival style store was probably the third to be built in the village center, #'s 48 and 51 (south section) having preceded it. By 1856 there were four stores. Despite first floor exterior alterations and aluminum siding, the 2½-story,

49a. Unspecified article in the Phoenix (Brattleboro, August 27, 1920), as quoted in De Wolfe and others (editors), p.155.

50a. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953," (hereinafter referred to as "People of Putney"), p.16.

50b. McClellan's Map; F.W. Beers, p.28; Ingrid Olivier, 3/19/85.

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gable front building retains interesting architectural features such as the flushboarded second floor and gable of the facade, a second story porch (c.1870), and an unusual 5-bay first floor, which was originally served by five double leaf, glazed and paneled doors.^{51a} The building appears on Beers' map of 1869 as the "S.Walkup Store".^{51b} While still known locally as "Jenny Mellon's Market", which it was for many years, the building is now occupied by a clothing store. Inside remains an original, c.1845, paneled counter, and a large, c.1910 walk-in cooler.

The first floor, which now consists of five slightly recessed, aluminum sided bays has, in different bays, large fixed four sash windows, an 8-light transom, and a double leaf glazed and paneled door. Windows have 6/6 sash. The porch is supported by chamfered truss brackets, and is formed of chamfered Italianate columns on tall pedestals which are linked by scroll sawn, vertical flushboard balusters. Visible within the porch is the corner board and molded entablature trim, elsewhere covered by siding. The building has a concrete foundation, and a slate roof trimmed by a returning box cornice.

The ell, which connects with #51 (south section) as a wing, was originally a carriage barn. The ell has been extended forward by a non-contributing, nearly full, clapboard lean-to which is flush with the facade of the south section. Above it are 6-sash knee wall windows.

51. (South Section) The C.W. Keyes Store/ The A.M. Corser Store, 1840/c.1900

Built by C.W. Keyes* in 1840 and substantially remodeled by A.M. Corser around 1900, this 3x3 bay, 2½-story, eaves front, clapboard store is both a visual focal point for the district, and a hub of activity in the town. Originally a 3-bay wide, eaves front, clapboard store with wide 8/8 sash windows, the building gained the present symmetrical, 2-story bay windows on the facade, which are linked by a spindle balustrade, around 1900.^{51c}

Hand written in black paint on one of the roof planks in the attic is "C.W. Keyes 1840"—a very probable date of construction considering the massing, framing, and details such as the widely projecting, returning box cornice. Consistent with this information, the store is labeled "C.W. Keyes Store &

51a. "Putney Historical Society Glass Plate Photographs", Vol. II, #453

51b. F.W. Beers, p.28.

51c. Miscellaneous photograph, c.1890, in the collection of the Putney Historical Society, Putney, Vermont.

* First Name: Calvin W. Keyes. See: Edith De Wolfe and others (editors), p.156.

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P.O." on McClellan's map of 1856.^{51d}

In 1857, Alexis B. Hewett bought a half interest in the store, in partnership with Haynes E. Baker (see #41), who presumably bought the other half interest at the same time.^{51e} Beers' map of 1869 labels the store: "Baker & Hewett Store & P.O."^{51f} In 1869 A.F. Kelley bought Baker's interest, and the store became known as "Hewett & Kelley", until Hewett bought out Kelley's shares in 1872 and became the sole proprietor.^{51g} In that same year, Hewett built his lavish Second Empire style residence, #77.

Hewett kept the business until 1882. By 1883, H.E. Wheat was running the store, with the help of a 20-year-old clerk, Adelbert M. Corser of Dummerston. Wheat and Corser became partners in 1886 (at which time the store may have been called "Elmore Wheat & Son"), and in March, 1889, Corser became the sole owner. Corser, who at the time lived in #94, became widely known as a sewing machine salesman, and kept one man constantly on the road selling two brands of machines.^{51h} Corser was also an amateur photographer, responsible for most of the historic photographs in the collection of the Putney Historical Society.

Corser sold the business to Simon L. Davis in 1915, and the next year built himself a new house, #89.⁵¹ⁱ Davis, in addition to the store, apparently ran the livery stable across the street, #44a, which bears his name. Subsequent owners have been Oscar Cummings, who named the store the "Old Corner Store", A.F. Fickett, who renamed it "Putney General Store", and the present owner, Robert Fairchild.^{51j} While doing basement renovations several years ago, the present owner found remnants of stone flumes, indicating that the store may have been built on the site of an earlier mill.

51d. McClellan's Map.

51e. "People of Putney", p.21.

51f. F.W. Beers, p.28.

51g. Op. cit., p.21.

51h. Walbridge, J.H., p.3.

51i. Copy of page of published photographs and captions, no references or page number, c.1966, in the collections of the Putney Historical Society Museum, Putney, Vermont; See #89.

51j. Ibid.

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The store is entered through a double leaf, glazed and paneled door, which is recessed between the bay windows. These windows contain canted 1/1, 2/2, and large fixed 4 sash lights. In the southeast gable is a wide 8/8 sash window similar to those originally located in the facade. Below this, serving the attic, is a broad door with four raised panels and cusped strap hinges. A small gabled projection above it originally sheltered a hoist, which lifted goods to be stored in the attic. Spanning the first floor of this gable end is a recently added, clapboarded lean-to.

The wing, which connects with #51 (north section) as an ell, was originally a carriage barn. It has been extended forward by a nearly full, non-contributing, clapboard lean-to which is flush with the facade. Above it are 6/6 sash knee wall windows.

52. Captain John Stower's Tavern/ Houghton's Tavern/ Putney Tavern, c.1797

A focal point for the social and business life of the town from the time it was built and well into this century, this massive, 2-story, hip roofed, 5x5 bay, 18th or very early 19th century tavern has considerable architectural significance, and is the king pin that visually unites the northern and southern halves of the district. It is positioned on a curve in the road, at the intersection of Westminster West Road (Kimball Hill road) and U.S. Route 5, and is surrounded on both sides by formal, public-oriented buildings, #'s 47, 49, 67, and 69. The building is both an architectural rarity, being a large, very early tavern bearing traces of the Georgian style, and an architectural enigma, having possibly undergone major alteration in the early 19th century, but so far showing no conclusive evidence either way.

The approximately 54x28 foot wing, which meets the 40x32 foot main block flush on the south side, originally contained a very unusual, large ballroom with an elliptical-arched ceiling, the framework of which still exists, above the present dropped ceiling, in the attic. Original stenciling that trimmed this ballroom is also still intact, beneath the wallpaper. Equally as rare as the ballroom was the wrap-around porch with solid Tuscan columns, which spanned the wing and main block from at least as early as the early 19th century, up to 1953.^{52a}

The photograph caption of a c.1930 "Putney Tavern" brochure places the date of construction at 1797—a date that corresponds well with the architectural massing and detailing.^{52b} According to deed research by Craig Stead, John Goodwin of Worcester, Massachusetts sold to Chandler Bigelow land on this site in 1797 or 1798. Bigelow in turn leased the property to John Stower,

52a. C.L. Howe & Son, c.1890, photograph entitled: "The Old Hotel opposite the Corner Store". Note: one of the solid Tuscan columns has been found recently in the basement of the tavern.

52b. Parker, Mr. & Mrs. E.W, "Putney Tavern" (Putney, c.1930), a brochure in possession of Craig Stead.

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whose name is associated with the tavern through the first two decades of the 19th century. While Goodwin or Bigelow may have built the tavern, the precise date is uncertain, since the first specific mention in the Putney Land Records of a tavern on this site does not appear until 1805.

The Brattleboro Reformer in the early 19th century carried continual announcements of Mason's meetings, carriage tax and debt collections, stallion showings, etc., at "Capt. John Stower's".^{52c} In 1824, the building was actually used to reckon the exact center of town, when a decision by the Putney Library Society determined that "...the [library] books shall be kept within a half a mile of Houghton's Tavern."^{52d} Asa Houghton was the proprietor from about 1818 to 1830.^{52e}

By the 1880's, the building was known as "Kendrick's Hotel", and was run by D.H. Kendrick.^{52f} By 1901 Clifford Davidson was the proprietor and the building was known as: "Kendrick House".^{52g} Mr. & Mrs. E.W. Parker ran an inn called the "Putney Tavern" here around 1930, and by 1953, the building had been divided into apartments.

The hip roof and wing of this building may be original, though there is some evidence that the original roof was gabled, and later reconstructed (before 1830) when the wing was built, in order to harmoniously unite the main block and wing roofs. A detailed examination of the building frame is necessary to determine the physical history of this structure.

If original, the relatively steep hip roof would correspond well with the Georgian style features of the building, such as the massive proportions, heavy door surround, and complete moldings in the north parlor. Two bowed collar ties in the roof peak, which have roofing nails and rot on the tops, clearly formed a small platform atop the hip roof, with a bowed surface for water run-off. Water seepage apparently caused deterioration nevertheless, and a small cap was subsequently built which continues the roof ridges to the present peak. This hip roof platform may have originally been surrounded by a balustrade, and flanked by two massive interior chimneys, in the same locations as the present slender, c.1870 chimneys—all hallmarks of Georgian style roof treatment.

52c. Untitled entries in the Brattleboro Reformer: May 24, 1806, p.3; May 15, 1816; July 5, 1815; April 17, 1813.

52d. "History of the Putney Public Library".

52e. Edith De Wolfe and others (editors), p.26.

52f. Hamilton Child, p.587.

52g. J.H. Walbridge, , p.7.

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The building is served by a wide 4-panel door, which is topped by a 6-light transom, and framed by a wide fascia surround with a splayed lintel board. Above this door, and two others in the long south side, are small gabled hoods. Windows have 6/6 sash (probably original), fixed blinds, and abut the eaves in the second story. The clapboard building has a projecting concrete foundation, beaded corner boards, a slightly projecting, delicately molded box cornice, and a slate roof. The wing has a shed roofed addition on the northwest, a flush returning cornice in the gable, and a corbelled interior end chimney.

Attached to the southwest corner of the wing is a 3x2 bay, 2-story, gabled, c.1865, nearly free-standing wing with clapboard sheathing, 6/6 sash windows, and a slate roof trimmed by a returning box cornice. From this addition projects to the southeast a non-contributing lean-to, flush with the main block wing, which has an entry porch, oriel window, and exterior chimney.

52a. Garage, c.1950

A 25 foot square, cinder block, shed roofed, 1-car garage. Non-contributing.

53. The Perfectionist Chapel/ The Village Room Restaurant, 1841/ c.1970

Originally the chapel built by John Humphrey Noyes and his followers in 1841, a fire unfortunately destroyed all but parts of the frame of this now non-contributing building within the past twenty years.^{53a} The 1½-story chapel originally had a brick first story, and a clapboarded, projecting pediment supported by four columns, which made a very significant contribution to the architectural cohesiveness of the village center.^{53b}

The present, non-contributing, 2-story, 3x4 bay, 27x30 foot, flat roofed building has a recessed central entrance sheltered by a gabled hood and flanked by oriel windows. Fenestration is otherwise irregular. The clapboard building has a vertical flushboard rear wing.

54. The Perfectionist Store Wing/ Putney Fruit Company, c.1840

Originally built onto the 2½-story, gable front store that was run by the Putney Perfectionist community in the 1840's, and that stood a few yards to the north until about 1975, this small, gable front, 12x18 foot, 1-story building has

53a. George Wallingford Noyes (1931), p.46.

53b. Photograph, c.1900, in the collection of the Putney Historical Society, Putney, Vermont.

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since been expanded by a rear wing, and a wrap-around, shed roofed addition, c.1930, to the north. A turn of the century photograph shows the clapboard building with a pediment (which has been reconstructed), and two 2/2 sash windows below it in the gable front. When the Putney Fruit Company moved in around 1930, the building became a fruit stand, and the present door at left, and picture window, without the small sash muntins, were installed in the gable front.^{54a} The north addition has novelty siding, small parapets on two sides, and a door flanked by 1/1 sash windows. The building is otherwise unfenestrated.

55. Paper Mill, 1945

Though non-contributing due to age, this 1-story, flat roofed, 7x5 bay brick paper mill in the heart of the village center resembles the mill that preceded it on this site, and is significant as one of the several paper mills that have stood here since the early 19th century. George and William Robertson, Scottish immigrants, probably built the first paper mill on this site in 1822, the year they came to Putney and began manufacturing writing paper.^{55a} The mill has been rebuilt several times following numerous fires over the ensuing 123 years, the last one being in 1945.^{55b} Parts of the rear additions pre-date the main block, while other additions were built in the 1960's. The mill on this site has historically been known as the "Eagle" or "upper" mill, to distinguish it from the "Owl" or "lower" mill that formerly stood on the falls below it.

The building has an irregular plan to fit the site, and has narrow, vertical 12-sash windows. The mill that preceded it, probably built in 1895 following a fire on April 29 of that year, was a similar building, with tall, segmental arched 16/16 sash windows and tall flanking blinds.^{55c}

56. House, c.1950

A small, Approximately 25x15 foot, clapboard, irregularly fenestrated, gabled house. Non-contributing.

57. Shed, c.1960

A storage shed for the adjacent paper mill, #55, this 55x25 foot, gabled building has a high concrete foundation, an eave center sliding door served by a concrete loading dock, vertical flushboard sheathing, and a steep sheet metal roof. Non-contributing.

54a. Photographs, c.1900 and c.1930, in the collection of the Putney Historical Society, Putney, Vermont.

55a. "People of Putney", pp.21-22.

55b. Information in a personal letter to Matthew Cohen from Austin R. and Evelyn Gassett, April 15, 1985.

55c. Untitled entry, Burlington Free Press, April 29, 1895, 1:5; Photograph, c.1920, in the collection of the Putney Historical Society, Putney, Vermont.

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58. Tenement, c.1900

A deteriorated and much altered shop or tenement, this approximately 55x25 foot, 2-story, flat roofed building with a recessed wing has asphalt brick sheathing, and irregular fenestration which includes various doors, and 2/2, 1/1 and 6/1 sash windows. A stair on front leads to the roof of a 1-story wing addition. Non-contributing.

59. House, c.1820

Possibly built by an early 19th century mill owner, this simple, 1½-story, approximately 15x40 foot house is listed on McClellan's map of 1856 by the name "J.Robertson"—probably John Robertson, who arrived in Putney with his parents in 1823, and took over his father's paper mill, on the site of #55, with his brother George around 1865.^{59a} John Robertson later moved into #62.^{59b} Around 1925, the American Legion removed all the interior walls, and used the building as a hall, holding dances and other functions. The ell is a former schoolhouse moved to the site.^{59c}

The house has shed roofed additions on both eave sides and the gable front, and a 1½-story ell. Original features include the clapboard west gable, which has a small 6/6 sash window and a nearly flush cornice, and the steep, staggered butt slate roof, from which rises a tall chimney. The 3-bay ell has a central door flanked by 3/4-length sidelights, and a recessed, 2-bay garage wing with both a folding double leaf garage door, and an overhead door.

60. House, c.1860

According to Sarah Doyle this small, 1½-story, gable front, sidehall plan, vernacular Greek Revival style house was once a parsonage—one of the reasons that this loop is called Christian Square.^{60a} It was probably the Congregational Church parsonage, built to replace the first one, #11, since all the other church parsonages have been accounted for.

59a. "People of Putney". pp.21-22.

59b. F.W. Beers. p.28.

59c. Sarah Doyle, in an interview, 2/27/85.

60a. Ibid.

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The house has a 5-bay rear wing, a 2x1 bay rectangular bay window on the south, and a 2x1 bay, 1-story, clap board, shed roofed addition to the north. The door has two long over two short panels, and is flanked by full sidelights with multi-colored cast glass lights. Framing the entrance is a wide fascia surround with a plain projecting cornice crowned by a peaked lintel board. Windows have 2/1 sash and flanking blinds. The clapboard house stands on a brick foundation (concrete on the sides), and has fascia trim, a slate roof, and a returning box cornice. The wing is fronted by a 4-bay porch with simple Italianate columns and a low hip roof. In the bay to the left of this porch is a non-contributing door with sidelights, which probably replaced a carriage bay. Wing windows have 6/6 sash. The two ridge chimneys have ornamental iron caps.

61. House, c.1855

This simple, 5x2 bay, approximately 27x20 foot, clapboarded Classic Cottage is listed on McClellan's map of 1856 by the name "W. Robertson".^{61a} This was probably Captain William Robertson (1822-1912), who arrived in Putney with his parents from Hartford, Connecticut in 1822, worked for his father in his paper mills on Sackett's Brook at the age of eighteen, and soon took over the "lower" mill, which stood below #55, and ran it into the next century.^{61b}

The house has a high knee wall, fascia trim, and a slightly recessed, 4x1 bay wing. The door has narrow glazed panels, and a gabled, partially lattice-enclosed entry porch with square posts. Windows have 6/6 sash. Trimming the staggered butt slate roof is a returning molded box cornice that is flush on the south end. The wing has windows, a door sheltered by a post-supported extension of the roof eave, and in the right bay, a sealed carriage bay.

62. The John Humphrey Noyes House/ The John Robertson House, 1839/ c.1870

Built in 1839 by John Humphrey Noyes, founder of the utopian Perfectionist movement, and remodeled around 1870, probably by paper mill owner John Robertson, this 5x2 bay, 2½-story + attic Classic Cottage has a high knee wall, and a 3-bay rear ell connected to another, 1½-story ell.

Noyes married Harriet Holt in 1838, and immediately moved into his father's home, #27. The following year he built this house. Early in 1840, Noyes' Perfectionist followers began holding regular meetings in this house, the result of which was the "Constitution of the Society of Inquiry of Putney, Vermont", which formed the basis of the utopian Perfectionist community that

61a. McClellan's Map.

61b. "People of Putney", pp.21-22.

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took shape in the following years.

In 1846, Noyes secretly instituted a "complex marriage" and "consolidation of households" among his followers in Putney, which involved this house, #27, and the house that formerly stood on the site of #76. Among the Perfectionists at the time, this house was known as the "lower house", while #27, atop Kimball Hill, was referred to as the "upper house".^{62a}

The house was later owned by John Robertson, who apparently lived previously in #59. Robertson, whose name appears on this site on Beers' map of 1869, arrived in Putney in 1823, and, with his brother George, worked in his father's paper mill on the site of #55. The brothers took over the mill in the 1840's, and ran it through the rest of the 19th century.^{62b} Robertson almost surely remodeled the house, adding the present door and surround, the elongated first floor windows, and the full front and gable end porches which have since been removed.

Sarah Doyle remembers the house when the next owner, William Augustus Cole (1837-1907) lived there.^{62c} Cole worked for John Robertson in his paper mill in the 1840' and 1850's, later buying a half interest in the company, and eventually becoming the sole owner. Cole rebuilt the mill after a fire destroyed it in 1895, that new building resembling the present one on the site (see #55).^{62d} Cole also ran the Ashuelot Paper Company, in Ashuelot, N.H. According to David Hannum, a paper mill manager named Mr. Poland lived here after Cole.^{62e}

While the exterior of the house is generally well preserved, the full-width porches which were added around 1870 are missing. Only the polygonal, engaged posts of the former ornate, Gothic Revival style west gable end porch, and the chamfered, engaged columns of the former Italianate style full front porch, remain.^{62f} The 4/4 sash windows in the first floor, which extend to the floor level, are clearly scaled to these former porches. (The glazed door in the fifth bay served the front porch). The wide, triple paneled door has long upper and short lower panels, 2/3-length sidelights, and a surround of high-relief, channelled, raised panel fascia boards with bull's-eye corner blocks. Also

62a. George Wallingford Noyes (1931), pp. 23, 46, 55, 62, 206.

62b. "People of Putney", pp. 21-22.

62c. Sarah Doyle, 2/27/85.

62d. Op. cit., p.23.

62e. David Hannum, 3/17/85.

62f. "Putney Historical Society Glass Plate Prints", Vol. III, #544.

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dating from this c.1870 remodeling is the 1-story, rectangular bay window in the east gable end, which has a denticulated and modillion-studded cornice.

Indicative of the original 1839 date of construction are the diminished gable windows, which now have 2/2 sash, the semi-circular gable fan above them in the west gable, and the narrow, molded entablature, which is topped by a slightly returning box cornice. In the east gable is a replacement, square louvered opening, and possibly original, square, fixed 4-sash "Cape" windows in the gable corners. The clapboard house has a brick foundation, a slate roof, and a near central brick chimney.

The ell is trimmed like the main block, and has 3/3 sash knee wall windows. The ell of that ell has a high knee wall, non-projecting eaves, an enclosed double carriage bay, and a balcony and stair serving the second floor of the gable end.

62a. Carriage Barn, c.1870

Probably built by William Cole when he remodeled #62, this somewhat altered, 1½-story + attic, clapboard carriage barn retains its original, 2x2 bay, bracketted cupola, steep slate roof, and fascia trim. Irregular, replacement fenestration in the main block and recessed wing includes wide doors, various 6/6 sash and picture windows, and knee wall windows.

62b. House, c.1970

A very small, clapboard, 2x1 bay house with a taller 1x2 bay shed roofed addition on the gable end. Non-contributing.

63. The Putney Baptist Church/ The Putney Community Center, Inc., 1884

Though missing the spired belfry that originally crowned the central tower, this vernacular High Victorian Gothic/Queen Anne style, gable front, 3x4 bay church is an important architectural element contributing to the cohesiveness of the village center.

The Baptist church was first organized in the western part of town, mostly by "thrifty farmers", in 1787.^{63a} In 1790 the first church was built on "Orchard Hill", and in 1837, a new church was built at the south end of Aiken Road. Church membership began to decline in 1840, and the church became extinct by

63a. J.H. Walbridge, p.2.

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1860. A few Putney Baptists joined the Baptist Church in Brattleboro in 1877, and three years later revived the denomination in Putney by establishing a branch church, meeting in the Town Hall, #67. The Baptists built the present church in 1884, "largely aided" by Dea. Jacob Estey of the nationally significant Estey Organ Company of Brattleboro. In 1892 the organ company helped retire the remaining construction debt.^{63b}

When the Baptists joined the Methodists and Congregationalists in forming the Federated Church in 1919, which still meets in #47, this building was abandoned. The chandelier was given to the East Putney Community Club and hung in Pierce's Hall (the former Methodist church), where it remains today.

The building found a new use when, on September 10, 1925, the Putney Community Center, Inc. was organized. The church was bought for the purpose by summer residents Miss Sarah Andrews and Mrs. Bertha Estey, who supported the organization until the Depression. Later support came from the contributions of five individuals, including Mrs. Gamble, of Proctor & Gamble.^{63c}

The church interior, originally adorned with bowed, exposed roof trusses and ornate stenciling, was completely remodeled for diverse functions such as basketball and theater.^{63d} In 1929 a smoking room and showers were added to the east.

The approximately 45x30 foot building has a square central tower, a very steeply pitched slate roof, and a 3x3 bay gabled addition on cross-axis at rear. In the tower is the ornately paneled double leaf door, topped by a triangular arched label molding similar to those over the windows. All windows have narrow, 1/1 Queen Anne sash, and triangular fanlights with label moldings. They vary in size depending on location. The clapboard church stands on a brick foundation, and has a wide, vertical matchboard frieze that continues horizontally across the gable front, angling around the triangular arches of the windows, to define the staggered butt-shingled gable. This gable is bordered along the top by raking board and batten friezes. The horizontal flushboarded tower has a steep Mansard roof with diamond patterns in the shingles, broken in the front by the triangular arch of the window that protrudes up into it. There is a small board and batten crown, from which rose the belfry, which was pierced by large round arches, and topped by a tall, 4-sided spire with blind dormers.^{63e}

63b. Ibid.

63c. Edith De Wolfe, pp.137-138; Miscellaneous notes in the Putney Historical Society "Building Files", typescript, no reference information, c.1960.

63d. Miscellaneous photograph, c.1900, in the collection of the Putney Historical Society, Putney, Vermont.

63e. "Putney Historical Society Glass Plate Prints", Vol.I, #61.

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The clapboard, slate roofed rear addition, c.1900, is linked to the main block by a small walkway. It is surrounded by a wide paneled frieze which defines the staggered butt-shingled gables. Windows have 1/1 Queen Anne sash, and in the gables are topped by small, curved extensions of the sheathing above. The rear eave center door has a triangular fanlight in a small, bracket-supported wall dormer. To the east is the clapboard, shed roofed, 1929 addition.

64. The Baptist Church Parsonage, c.1884

Built as the parsonage for the Baptist Church, #63, this simple, vernacular Italianate style, 2½-story, gable front, 3x4 bay, clapboard house has a 4-bay recessed wing, extended by a 2-bay garage. While the door is presently sheltered by a non-contributing gabled hood, the entire gable front was originally spanned by an ornate porch with bracketed chamfered posts and bracketed eaves.^{64a}

The door has two long, round headed, glazed upper panels, and a Tudor arched cut-out over the lintel board, similar to that of #85. Windows have 2/2 sash. The house has a brick foundation, slate roof, fascia trim, and a returning molded box cornice supported by paired, scroll-sawn brackets.

65. New England Telephone Company Dial Office, c.1970

Similar to the Post Office, #76, this functional, brick veneer, Colonial Revival style, approximately 22x27 foot structure takes on the appearance of a gabled house, in this case a ½-Cape with a rear, flat roofed wing. Windows have 8/12 sash. Sheltering the door is a simple gabled hood. Non-contributing.

66. House, c.1820

A very fine, though somewhat deteriorated example of the Federal style, this clapboard, 5x3 bay, 2½-story, Georgian Plan house at the heart of the village center served as a doctor's residence and office from at least as early as the mid-19th century, and into the early 20th century. As seen in early 20th century photographs, the door was originally crowned by a louvered fan identical to those in the gables, and had two elliptical arched carriage bays in the ell, with lattice, double leaf doors.^{66a}

64a. "Putney Historical Society Glass Plate Prints", Vol.II, #215.

66a. Ibid., Vol.I, #269, Vol.IV, #762 (detail).

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The house appears on McClellan's map of 1856 by the name "G.H. Loomis M.D.", and on Beers' map of 1869 by "Dr. Allen".^{66b} In 1875, Dr. George Foster came to Putney, and lived and practiced medicine here into the early 20th century.^{66c}

The house has pedimented gables, a c.1920 entry porch, a c.1885 full south gable end porch, a rear ell, and various smaller, clapboard additions. Flanking the Christian Cross door are 2/3-length sidelights in-filled with small, replacement, paired glass blocks, c.1940.

Delicate entry pilasters have molded capitals that project slightly to encompass the narrower pilasters layed over them. These, and the two Tuscan columns, support the gabled entry porch. Windows have 2/2 sash, and some remaining, original blinds. The second floor windows abut the narrow, molded frieze, which is supported by corner board pilasters, and topped by a molded box cornice. From the front pitch of the expansive slate roof rise two large, corbelled, interior end chimneys, which appear to have originally corresponded with two others in the rear roof pitch. The foundation is granite slab.

The gable end porch, half of which has been enclosed and stands on a brick foundation, has turned posts and balusters, and brackets on the posts and roof eaves. The deteriorated and altered ell has a wide rectangular carriage bay, and irregular additions.

66a. Garage, c.1915

This small, approximately 12x15 foot, 1x1 bay, gable front, clapboard garage has a rolled roof, 2/2 sash windows, and a replacement overhead door.

67. The Putney Town Hall, 1871

A major landmark at the village center, this large, clapboard, approximately 55x35 foot, 2-story, 3x5 bay, hip roofed, Italianate style town hall was built by Ephraim Amidon in 1871. According to Louisa Amidon, Ephraim's granddaughter, the original contract and description of plans are presently stored in the building.^{67a} An item in the Brattleboro Phoenix of August 4, 1871 states: "The frame of the new town hall was raised Thur. of last week, and the work is being prosecuted in a satisfactory manner." The building cost \$11,384.58 when completed, and was dedicated in 1872.^{67b}

66b. McClellan's Map; F.W. Beers, p.28.

66c. "People of Putney", pp. 24-25.

67a. Louisa Amidon, 3/17/85.

67b. The Phoenix, 7/4/1871, as quoted in Edith De Wolfe, and others (editors), p.154.

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In addition to its administrative functions, rooms in the building were used for Baptist services from 1880 to 1884, when #63 was built, for the Central School, grades 8,9 and high school from 1895 to 1906, when #24 was built, for the town library from 1896 to 1967, when #90 was built, and for the Post Office from 1942 to 1963, when #76 was built.

The building has a gabled central pavilion, a low, truncated hip roof which is jerkin-headed at rear, and a very ornate, cast iron fire escape on the back. Framing the replacement, c.1940, double leaf glazed and paneled door, and the tall, 3-light transom is a segmental arched molded architrave surround. This entrance originally had a double leaf, Italianate style, bolection molded door.^{67c} Flanking the entrance are 1/1 sash sidelights. Windows have 6/6 sash and heavy, molded architrave surrounds. In the second floor (the piano nobile), the windows are taller, and have label moldings and molded feet. First floor windows have molded sills and cornices. Trim includes bevelled and staggered corner quoins, a full entablature, and a widely projecting molded box cornice supported by paired, paneled modillions. Topping the pavilion is a gable framed by a returning box cornice and pierced by a semi-circular lunette with radiating muntins. The foundation is granite slab. Two corbelled chimneys rise from the slate roof. The upstairs auditorium has a stage, and extensive matchboard sheathing.

67a. Vault, c.1935

About nine feet square and seven feet high, this deteriorated brick vault has a concrete, overhanging, segmental arched roof, and a similar, small vestibule with a matchboard door.

67b. Garage, c.1930

A large, central double leaf door serves this clapboard, approximately 12x17 foot garage. It has a steep sheet metal roof with open eave soffits that expose the purlins, and a cinder block foundation.

68. Laundry/ Office, c.1975

This approximately 75x20 foot, cinder block building has a vertical flushboard facade topped by a wood shingle, California Mansard roof. A large, c.1865 barn originally stood on this site, and had a sign that read "Livery Feed".^{68a}

67c. Miscellaneous photograph, dated 1929, in the collection of the Putney Historical Society, Putney, Vermont.

68a. Miscellaneous photograph, dated 1906, in the collection of the Putney Historical Society, Putney, Vermont.

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69. The Putney Methodist Church/ Our Lady of Mercy R.C. Church, 1842

A fine example of a Greek Revival style, early Methodist church with the characteristic double entrance, this brick, approximately 50x32 foot, 2x3 bay, gable front church was built in 1842, the year following the construction of the Congregational Church, #47. The tall, 3-tier ridge tower marks the village center for travelers approaching from the north and south on U.S. Route 5.

The Methodist Church was formed in Putney in 1826, and built its first church in 1832 in East Putney, now Pierce's Hall.^{69a} That first church is similar, being brick, and having two identical entrances. Abandoned in 1919 when the Methodists joined the Congregationalists and Baptists in forming the Federated Church, which met in #47, this church was acquired by the Our Lady of Mercy Roman Catholic Church in 1931.

Each of the identical entrances of this building have doors with two long over two short panels, 2/3-length sidelights, door and sidelight jamb pilasters, and polished granite lintels. Above each is a 16-light window with sidelights, and similar lintels. Large nave windows have 20/20 sash, gauged jack arches, and granite sills. The common bond brick church stands on a granite slab foundation, and has a prominently denticulated box cornice that forms a flushboarded pediment on front. The flushboarded first tier of the tower is framed by applied corner pilasters that support a denticulated entablature. The diminished second tier is nearly identical, but also has pilasters and rectangular louvers on each face. A bellcast copper roof with a denticulated cornice tops the cylindrical third tier. A botonee cross, added by the Catholics in 1931, crowns the tower. The interior has been remodeled to the Colonial Revival style, probably in 1931.

69a. Carriage Shed, c. 1870

This eaves front, approximately 22 x 15 foot building sheathed with clapboard, vertical board and tar paper formerly served as a carriage shed for the Methodist Church (#69). It is in deteriorated condition. A pass door enters the south gable end.

70. House, c. 1835

An unusual, early example of the Greek Revival Style, this 2½-story, 3x3 bay, approximately 22x 35 foot house, which has a 3-column portico and a 3x2 bay wing, makes an important contribution to the architectural cohesiveness of the village center. The house originally had a deeply recessed entrance in the

69a. J.H. Walbridge, p.2.

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right bay, which had a transom, sidelights, and a fluted fascia surround with corner blocks. The portico supported a second floor porch.^{70a}

The house is listed on McClellan's map of 1856 by the name "S. Houghton", and by 1869 had become the parsonage for the Methodist church, #69.^{70b} The building was probably remodeled in 1932, from which time, until 1942, it served as the post office. A photograph from about 1935 shows the building with the present door just left of center, and two picture windows, one of which had "U.S. Post Office, Putney, Vt." painted on it.^{70c} A second door has since replaced the right picture window. By 1953, the building was a two-family house.

The fact that there are three columns in the portico—an awkward number according to Classical architectural theory—and the unusual channeling of them suggests that the builders were unfamiliar with the then new Greek Revival style. In addition, the large, round pediment window is a holdover from earlier periods.

The battered, square columns have a narrow central channel in each side, and support a continuous entablature, and a flushboarded pediment. The round window has radiating muntins. Beneath the portico, the two near central doors each have two long glazed panels. At left is a picture window, and at right, a 2/2 sash window. Other windows are relatively small, and have original 6/6 sash. The house stands on a granite slab foundation (brick on the north side), and has a slate roof. The 1½-story, clapboard wing, which has a "salt box" addition on the south eave side, is flush with both walls of the main block.

71. The Restoration Shop, c.1975

This modern, 3x5 bay, 1-story + basement store has a low pitched roof, and a broad, clapboard gable front pierced by a central, double leaf glazed door, and large tripartite windows. Non-contributing.

72. The Keyes House, c.1798

The massing and architectural detailing of this vernacular, 5x2 bay, 2½-story, clapboard, Georgian Plan house provides corroborative evidence for a construction date of 1798, which was estimated by a former local historian, Clifford Cory.^{72a}

70a. Photograph postcard, c.1915, in the collection of the Wilbur Room, Bailey-Howe Library, Burlington, Vermont.

70b. McClellan's Map; F.W. Beers. p.28.

70c. Photograph, c.1935, in the collection of the Putney Historical Society.

72a. Muriel Kray, in an interview, 3/18/85.

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James Keyes lived here by at least as early as 1823, when he bought a store in town called the "White Store". He is shown living here on McClellan's map of 1856, while Beer's map of 1869 shows "Mrs. Keyes". The Keyes' daughter, Caroline, who was noted for her flower gardens that appeared in national magazines, occupied the house until her death in 1919. Rudyard Kipling was purportedly her guest here often.^{72b}

The house has a replacement, c. 1860 door surround, and a rear ell with an attached carriage barn. The door has eight variously sized, raised molded panels, and a high relief, channeled, raised panel fascia surround with bull's eye corner blocks. Windows have 12/12 sash in the first floor, 12/8 sash in the second, and 8/8 sash in the gables (all of which is probably replacement). The second floor windows abut the narrow molded frieze, which is topped by a slightly projecting, returning molded box cornice. The frieze wraps around the corner boards to suggest pilaster capitals. The house has a brick foundation and a sheet metal roof.

The ell has a large central chimney, 8/12 sash windows, and various other altered fenestration. It is extended by a carriage barn that has a broad, canted opening in the front, and small stall windows at the rear.

72a. Shed, late 19th century

This very small, gable front, clapboarded and asphalt-shingled structure was formerly used to store coal on the adjoining property (74). A paneled door flanked by small fixed lights marks the front. The roof has cornice trim and is sheathed with roof roofing. The shed was moved to this site in the 1950's to serve as a childrens' playhouse.

73. Gas Station, c.1935

This 3x3 bay, approximately 32x20 foot, shed roofed gas station replaced the c.1800 vernacular Federal style style I-house that originally stood here.^{73a} There are two large overhead doors at left, an office with a picture window at right, and non-original aluminum, brick veneer, and asphalt shingle siding. Non-contributing.

74. House, c.1865

This small, 1½-story, 3x2 bay, gable front, sidehall plan house has symmetrical 1x1 bay cross gabled ells, and a 2-story, 3-bay rear wing. It is possible that the house dates to about 1840, and was remodeled with the porches and ells around 1880 and 1865, respectively.

Each leaf of the broad, double leaf door has a round headed, glazed panel. The door has a wide fascia surround, and a bracketed entry porch with turned posts and balustrades. Windows have 2/2 sash. In the gable end of each of the small ells is a 3-sided, 1-story bay window. The clapboard house stands on a fieldstone founda-

72b. McClellans Map; F.W. Beers, p.28; "People of Putney", p.19.

73a. "Putney Historical Society Glass Plate Prints", Vol.III, #404.

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tion, has fascia trim, a molded frieze, and a steep slate roof. Fronting the wing is a partially enclosed porch with turned posts and scroll-sawn bracing brackets. The enclosed section is clapboarded, and has a large picture window.

74a. Ice House/Garage, c.1880

This small, 1-story structure originally served as an ice house for #74^{74a} and still retains interior horizontal board sheathing and octagonal vent holes in the gable peaks. The exterior is clapboarded and the gable roof is trimmed with a boxed cornice and fascia boards. A vertical board pass door enters the rear. The front facade below the gable is now totally open to admit cars. The structure is in fair condition.

75. House c.1920

Clipped gable roofs top both the approximately 20x25 foot, 2½-story, 3x4 bay, gable front main block and the 2x2 bay ell of this simple vernacular house. According to the owner, and a c.1930 photograph, this building was a telephone exchange in the early 20th century.^{75a} The front gable is lit by a distinctive 4-light lozenge window. Other windows have 2/2 sash and fixed metal blinds. The replacement solid door, in the gable front right bay, has a plain fascia surround with narrower, overlaid sideboards and lintel board. The clapboard building stands on a concrete faced fieldstone foundation, has fascia trim, slanted eave soffits, and an asphalt shingle roof. Fronting the ell is a shed roofed porch with 2 turned posts and a plain balustrade.

75a. Office, c.1920

Possibly a former barn, this 1½-story, approximately 12x20 foot structure has a returning box cornice, slate roof, modern awning windows, an enclosed porch, new clapboard siding and a cinder block foundation and exterior chimney. Non-contributing.

76. United States Post Office, 1963

A functional building with a Colonial Revival style exterior shell, this brick veneer post office was designed to appear as a 6x2 bay, eaves-front house with a 5-bay, flat roofed rear wing. It has a door in the right bay with a transom, sidelights and pilasters, 6/9 windows, corner quoins, and a small, square cupola. Non-contributing.

Demolished to make room for this building was a large, c.1795, 5x4 bay, 2-story, clapboard, Georgian Plan house with slightly projecting gables - a rare feature. Known as the "Campbell House", it became one of the 3 Perfectionist dwellings in the mid-1840's, #'s 27 and 62 being the others, when John Humphrey Noyes instituted a "complex marriage" and "consolidation of households" in Putney (see #'s 27 and 62). The house later became the parish hall for Our Lady of Mercy R.C. Church, which had moved into the former Methodist Church (#69) in 1931. The Post Office had been located in the Town Hall, #67, since 1942, until this building was completed in 1963.^{76a}

74a. Muriel Kray, 11/4/85

75a. Lawrence H. Cook, interview, 3/15/85, "Putney Historical Society Glass Plate Prints", Vol. I, #21

76a. Untitled Entry, Brattleboro Reformer, August 10, 1963, n.p.

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77. The Alexis B. Hewett House, 1872

Though several impressive, late 18th and early 19th century houses are found in Putney, this elaborate, symmetrical, 2-story + mansard, Second Empire style house is unique in Putney as an indication of post-Civil War wealth. That the house was built by Alexis B. Hewett, who made his fortune from a general store rather than from industry on Sackett's Brook, is evidence of the fact that Putney did not have the water power resources to become a significant 19th century industrial center, as did Bellows Falls and Brattleboro nearby.

Born in Windham in 1822, Hewett came to Putney in 1843, and worked in a woolen mill for twelve years, nine of them as superintendent. In 1857 he bought a half interest in the present General Store, #51 (south section) with Haynes E. Baker (see #41). A.F. Kelley bought Baker's interest in 1869, and the store briefly became known as "Hewett & Kelley". In 1872, Hewett bought out his partner, and built this impressive residence, at a cost of \$16,000. He retired in 1882, and remained here until his death in 1894.

Hewett had married Miss Abby Pierce in 1845, and their adopted daughter, Minnie Abby Hewett, in 1898 married Wilson Grant Treadway of Long Island, N.Y. Treadway conducted a livery stable, and a mail and passenger carrier service from the depot to the village center for 33 years, while living in this house. He died in 1942, though his wife remained in the house at least through 1953. The building afterwards became a boarding house, and still later, a dormitory for Windham College. At that time the carriage barn housed a bar called "The Gazebo". Following five years of abandonment, the house is again in good repair.^{77a.}

The 3x3 bay, approximately 28 foot square, richly embellished, clapboard house stands on a large lot, set back from the road. It has two full-height bay windows on front which protrude into the mansard, an entry porch between them, and a 4-bay rear wing. The tall, double leaf central door has long, round headed glazed panels, and a molded architrave surround. It is sheltered by a porch with chamfered Italianate columns, a stilted, bracketed entablature, and heavy, turned balusters. Elements of the porch are repeated on the bay windows, such as the bracketed porch entablature, which continues around each of them, defining the floor divisions, and the balusters, which are repeated as applied ornament to the lower second floor spandrels. A similar, 1-story bay window is located in the right bay of the south side.

77a. Derived from: "People of Putney", p.21; Lousia Amidon, 3/17/85; Evan Darrow, in a telephone interview, 3/20/85, who cited an 1894 obituary of Alexis B. Hewett, printed in a local newspaper of that date.

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Echoing the porch entablature is the full entablature of the main block, which is studded by numerous incised brackets. Windows have 2/2 sash in intricately molded surrounds with denticulated molded cornices, foot leafs and flanking blinds. The house has a granite slab foundation, a slate shingle roof, and two large, symmetrically located chimneys. Small dormers in the mansard have stickwork in the gables.

The 1-story + mansard wing is fronted at the left by a porch similar to that of the main block, and has a sealed carriage bay at the right.

77a. Carriage Barn, 1872

As elaborately embellished as the house, #77, this 1½-story + mansard carriage barn has three ogee-arched carriage bays and a 2x2 bay cross gabled cupola with round headed windows. Each carriage bay has paneled double leaf doors, and multiple sash knee wall windows above (not original). The mansard roof is trimmed by a bracketed entablature, and broken by an ornate central gable dormer with a replacement single light. The roof is asphalt shingle, but retains original slate shingles on one side. On the north is a clapboard lean-to, while the south side has altered fenestration.

78. House, c.1872

Located across the street from the elaborate Second Empire style Hewett House, #77, and the only other house of that style in Putney, this very simple, approximately 20x25 foot, 3x3 bay, 1-story + mansard, clapboard house may have been built as a servant's house to #77.

The house has a high knee wall, brick foundation, and a 3x1 bay recessed wing, which has another rear wing. In the left bay is a door with two long, glazed upper panels, a molded cornice, and a simple, non-original, truss bracketed hood. Windows have 2/2 sash. Two gable wall dormers in each side break the widely flared, wood shingle mansard roof. The recessed, gabled wing has a separate entrance and a steep slate roof. The rear wing is irregularly fenestrated.

79. House, c.1780/ c.1920

Perhaps most significant for its unusual, well-preserved, early 20th century interior, this approximately 30x25 foot house has the distinctive massing of an 18th century Cape. In the basement is the large fieldstone foundation of a former massive central chimney, typical for that period and building type.

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The basement framing however, consists of circular sawn, dimension lumber and reused salvage materials—more typical of the early 20th century. The house most likely dates from the 18th or early 19th century, and underwent complete remodeling inside, and partial structural reconstruction, in the early 20th century.

An early 20th century photograph shows the house in its original form as a 4x3 bay, 3/4-Cape, before the present Chicago picture window replaced the two windows left of the door.^{79a} Marks in the clapboard above the other small, 6/6 sash windows suggest that they may also have been altered. Another early 20th century photograph shows the house with gas pumps in front.^{79b}

All interior features, c.1920, are of high gloss, natural wood finish, from the newel post and stair, door and window moldings, floor boards, and large plywood panels of the walls and ceilings in all the rooms. The glazed and paneled main door also dates from this period.

The clapboard house stands on a brick-capped fieldstone foundation, and has an expansive slate roof crowned by a tall ridge chimney and trimmed by a non-returning, slightly projecting molded box cornice. A 4-bay, extended rear ell has unusual slate hung walls, 6/6 sash windows, an asphalt shingle roof, and a large gable dormer. In the west end of the clapboard ell extension is a double leaf carriage bay.

79a. Shed, c.1920

Slate hung like the ell of #79, this small, gable front shed has a central door, and a fixed 6-sash window next to it.

80. House, c.1800

This simple, approximately 25x17 foot, 5x2 bay, clapboard, Georgian Plan house plays a significant role in visually unifying the southern third of the district with the northern two thirds. As part of Windham College from the 1950's to 1978, the building was known as the "Pierce House", and was used as the library. It has substantial rear additions, and a mostly altered interior.

79a. "Putney Historical Society Glass Plate Prints", Vol.II, #202.

79b. Ibid, Vol.I, #21.

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The replacement glazed and paneled door is sheltered by a non-contributing gabled entry porch with plain, square posts. Windows have 6/6 sash, and abut the returning molded box cornice in the second floor of the facade. In the south gable end is a 2x1 bay, rectangular, 1-story bay window (c.1910) with paneled spandrels. The foundation and two ridge chimneys are brick, while the roof is slate. A 3-bay rear ell has a large, modern deck on the south, and a 2-bay wing which has a full basement level. From that wing extends a modern, 3x2 bay, 2-story gabled ell.

81. House, c.1945

Non-contributing due to age, this small, gable front, 1-story, 3x3 bay, approximately 15x25 foot house has a canted, recessed corner entrance, small 6/6 sash windows, wide clapboards, and an asphalt shingle roof.

82. House, c.1790?

This anomalous, 1½-story, 3x2 bay, approximately 22x15 foot, eaves front building may have been associated with Colonel Charles Kathan's settlement on this site in the second half of the 18th century. It was later owned by Perry Knight, who ran a sawmill and cabinet shop, and who served as the town undertaker. James H. Knight, his son, is listed on this site on Beers' map of 1869.^{82a} The form of the building is unusual for its early date, which is generally corroborated by construction details and deed records.

The asbestos shingled building has a high knee wall, a brick-capped fieldstone foundation, a steeply pitched slate roof with raking eave soffits, and an asymmetrically fenestrated facade. A 3-bay rear ell has a shed roofed rear extension. The 5-panel door, and the relatively small, 2/2 sash windows have plain fascia surrounds. Blinds flank some of the windows.

83. The Colonel Charles Kathan House/ The James H. Knight House, c.1768/ c.1869

Probably the house built by Colonel Charles Kathan (1743-1793), one of the earliest settlers and landowners in Putney, and considered to be the first mill owner, this 2½-story, 5x2 bay, Georgian Plan, mortise and tenon framed house appears to have gained its balloon framed second story as part of a

82a. Craig Stead, in an interview, 3/20/85; McClellan's Map; F.W. Beers, p.28.

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thorough remodeling around 1869. This remodeling and expansion was probably done by James H. Knight, an undertaker, and owner of a sawmill and custom job shop.

Considering the approximately 35x15 foot dimensions, the house would have been unusually narrow for a 1- or 1½-story house of the 18th century (compare with #19). Framing details in the basement however, as well as a newspaper fragment dated 1806, found in the plaster of a south parlor wall, confirm a very early date for the structure.

The house is an important architectural element that helps establish a sense of arrival to the village center for travelers from the south.

Charles Kathan bought from Josiah Willard the original four fifty acre town lots which included the village center, and probably built what were the first mills in Putney, in 1765. He and his wife Elizabeth were married in about 1768, and probably built this originally 1-story house soon after. The house was willed to Kathan's daughter, Priscella Kathan, upon his death in 1793. She in turn sold the house in 1804 to Asahel Newcomb. Following four subsequent owners, one of which was "Mrs. Adams", the house was bought by James H. Knight on April 15, 1869.

Knight was of the second generation of a family of entrepreneurs in Putney, and had a woodworking shop and residence across the street (see #84). His father, Perry Knight, also an undertaker and cabinet maker before James took over the business, is listed on McClellan's map of 1856 as living in #82. According to Craig Stead, Perry Knight moved from that house into this one, with James, James' wife Mary, and their sons Edwin and Frank, after James had remodeled the house and added the second story. James Knight ran his undertaking business from this house, and used the attached barn for embalming and storage of the hearse. Several embalming fluid bottles have recently been found buried near the barn foundation.

Following the death of James Knight in 1893, and that of his wife in 1905, their son Edwin E. Knight inherited the house and business. When Edwin died in 1944, the house was sold to Mary Papielska and Esther J. Pratt. In 1964, Papielska sold the house to David Rohn, an art professor for Windham College. Rohn moved to New York City when the college closed in 1978, and converted the house to a multiple unit, locally infamous apartment building.

A fire in December, 1981 completely destroyed the barn, much of the ell, and did significant damage to the main block. Craig Stead purchased the house in

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February, 1982, and rehabilitated the main block, reconstructed the barn and ell, and divided the building into four apartments.83a.

The clapboard house has a 4-bay, 2-story ell attached in a "T" configuration to another, larger garage ell. Dating from the c.1869 remodeling are the door surround, which is formed of high-relief molded fascia boards with matching corner blocks, the raking frieze boards that curve to meet the corner boards, and very likely the 2/2 sash windows. Blinds flank all windows. The replacement, c.1870 door has two long, glazed upper panels. Trimming the slate roof are eaves with slanted soffits, and topping it is a corbelled ridge chimney. The brick-capped, fieldstone foundation is faced with concrete.

Serving the south side of the non-contributing reconstructed ell are two salvaged, Federal style entrances with both solid and glazed doors, and sidelights. They are sheltered by a porch which has salvaged Greek Doric columns. Other ell fenestration includes 6/6 sash windows, and two gable dormers on either slope of the sheet metal roof. The vertical flushboard non-contributing garage ell includes a wide overhead sliding door in the east facade of the northern part.

84. St. Thomas Factory Outlet, c.1955

Apparently constructed at the time that Route 5 was widened, this structure replaced a building known as the "Knight House" which was demolished at the time.84a The non-contributing, clapboard, 5x2 bay, approximately 25x20 foot structure has the form of a cape. It has a full basement story built into the steep bank of the site, and a simple entry porch.

The Knight House appears with a cabinet shop on this site on McClellan's map of 1856, and with a shop on Beers' map of 1869, by the name "J.H. Knight". James H. Knight was of the second of three generations of a family of undertakers, sawmill operators, and cabinet makers. Knight ran his cabinet shop here from the 1850's until his death in 1893, and the undertaking business from #83 across the street, beginning in 1869. The present building was part of Windham College from the 1950's to 1978, and then became an upholstery shop.

85. House, c.1840/ c.1885

This large, 5x2 bay, approximately 35x20 foot, 2 1/2-story, Georgian Plan house was built around 1885 onto the gable end of a c.1840 Classic Cottage. The

83a. Derived from: Edith De Wolfe and others (editors), p.54; David Lufkin Mansfield, "Dummerston", in Abby Maria Hemenway (compiler), Vermont Historical Gazetteer, Vol. V, (Brandon: Mrs. E.H. Page, 1891), Part II, pp. 15,59; Craig Stead, "History of the Stead House", typescript, 1984; J.H. Walbridge, p.3; Craig Stead, in an interview, 3/20/85; Hamilton Child, p.285; F.W. Beers, p.28; McClellan's Map.

84a. Craig Stead, in an interview 11/4/85.

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latter may have been built by "J. Willard", whose name appears here on maps of 1856 and 1869.^{85a} From the Classic Cottage projects a wing, which is attached to the eave side of a bank barn, built slightly uphill.

The central door of the c.1885 main block has a large glazed panel, and a surround formed of wide fascia boards with narrower, overlaid, bevelled fascia boards. The lintel board overlay has a Tudor arched cut-out, similar to that of #64. Sheltering the door is a shed roofed entry porch with balustraded, turned posts, scroll-sawn bracing brackets, and a lattice skirt. Windows have 2/2 sash. The house has a brick foundation, clapboard sheathing with fascia trim, a slate roof trimmed by a returning molded box cornice, and is crowned by two ridge chimneys.

The Classic Cottage ell has a high knee wall, original 6/6 sash windows, and a central door in a fascia surround with narrower overlaid boards and raised corner blocks. Trimming the staggered butt slate roof is a slightly overhanging molded box cornice, which is broken by elongated, 2/2 sash shed wall dormers. A screened-in porch with chamfered posts, matchboarded railing, and a low hip roof covers the right three bays of this ell. In the slate roofed wing to the west of this ell are two large, double leaf, vertical flushboard carriage bay doors. Serving the south gable front of the attached barn is an earthen ramp, and large, diagonal matchboard-paneled doors. In the east side of the basement level is a wide, canted arched opening. The barn also has random 6/6 sash windows.

86. Maple Grove Cemetery, c.1808—c.1930

One of three cemeteries near the village center, this one came into use primarily in the 1830's and 1840's, coinciding with the substantial growth of the village center near the falls of Sackett's Brook. The approximately two acre, rectangular cemetery, which is laid out on a hill, at an oblique angle to the road, contains at least one slate stele from 1808, but contains predominantly marble steles that date from the 1830's through the 1920's.

Lining the road in front of the cemetery is a fence of granite piers, some of which are still linked by original hanging chains. The cemetery itself is bounded along the front by larger granite piers linked by non-contributing piping, along the west by similar piers linked by a picket fence, and elsewhere by stone walls.

85a. McClellan's Map; F.W. Beers, p.28.

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87. House, c.1880

Standing atop the hill next to the Maple Grove Cemetery (#86) is this clapboard, 2½-story, 5x3 bay, approximately 32x20 foot, Georgian Plan house, which has a 2-bay entry porch, and an extended, clapboard, shed roofed rear wing. The door has two long, glazed upper panels. Sheltering it is a shed roofed porch with chamfered posts and scroll sawn brackets. Windows have 2/2 sash, one having been added between the third and fourth facade bays. The house has a brick foundation, fascia trim, slanted eave soffits, an asphalt shingle roof, and a small ridge chimney. A second, diminished, brick exterior end chimney was added to the north gable end around 1965. The wing extension contains two canted arched carriage bays.

88. House, c.1865

Though of relatively minor architectural significance due to alteration, this Classic Cottage makes a clear termination for the district on Old Route 5. It has a recessed, 4-bay wing with a modern garage addition to the south, and a recently constructed, 1x2 bay, 1-story wing to the north, which is flush with the front and rear walls of the main block. Original windows have 6/6 sash. The two bays to the right of the central door have been replaced by a Chicago picture window. A modern, solid door with three diagonally placed lights has replaced the original. The clapboard house has a concrete foundation, fascia trim, a slightly returning and overhanging box cornice, and a staggered butt slate roof. On the north gable end, an exterior cinder block chimney rises from the wing roof. The south wing contains a wide, canted arched carriage bay, while the modern, attached garage has an irregular gable roof and an overhead sliding door.

88a. Shed, c.1940

A small, gabled, horizontal flushboard shed. Non-contributing.

89. The Adelbert M. Corser House, 1916

Adelbert M. Corser built this excellent example of a vernacular Colonial Revival style "Four Square" in 1916, the year after he sold his store, #51 (south section), which he had owned since 1889. He considered his previous house, #89, which he occupied with his wife and sister-in-law, to be too big.^{89a}

89a. Sarah Doyle, 2/27/85.

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Corser, a prolific amateur photographer, took many photographs of Putney, now in the collection of the Putney Historical Society. One of these, dated 1916, shows four carpenters standing in front of this house while under construction.^{89b}

A small road originally passed in front of the house, from the northwest to the southeast, which explains the present non-alignment of the house with Old Route 5.^{89c}

The 2½-story, 25 foot square house has a clapboard first floor, a flared, wood shingle second floor, a tall slate hip roof, and a full front porch. The door, left of center, has an elliptical glazed panel. To the right of this is a large, square window that has a stained glass transom. Two small, square, multi-colored Queen Anne windows light the hall, and are located in the south and west walls, at the southwest corner of the house. Other windows have 1/1 sash, and are irregularly placed in the side walls, conforming to the interior plan and stair location. A wood shingled hip dormer breaks the front pitch of the roof, and has a small, paired 1/1 sash window. The hip roofed porch is supported by balustraded Tuscan columns, and has a lattice skirt. The foundation of the main block, and foundation piers of the porch, are of pressed stone. There is a small, 1x1 bay, hip roofed, clapboard rear wing at the northwest, with a 1-bay entry porch supported by a single Tuscan column.

89a. Garage, 1916

This approximately 20 foot square, clapboard, 2-car garage has a tall, asphalt shingled hip roof which mimics the house, #89. There are two overhead garage doors in front.

90. Putney Public Library, 1967

Built with 55% matching federal funding, which was available in 1967 for the construction of new public libraries, this small brick, wood, stone and glass building is a very interesting example of an architectural style that is unique to the 1960's and early 1970's, and will surely be of historic value in the future. ^{90a} It is especially interesting when compared with the federally funded, Colonial Revival style U.S. Post Office (#76), which was built only four years earlier.

The library was founded in 1793 by a group of "proprietors and subscribers"

89b. "Putney Historical Society Glass Plate Prints", Vol. I, #11.

89c. Op. cit.

90a. Information in a newspaper clipping in the "Building File" of the Putney Historical Society, Untitled Entry, Brattleboro Daily _____, April 18, 1967, n.p.

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that met at James Haile's house (#19). In 1800, the library became the Putney Library Society, after the Vermont Legislature passed an act incorporating library societies. It is uncertain where the library was actually located, though the society decided in 1824 that "...the books shall be kept within a half a mile of Houghton's Tavern [#52]". In 1896 the library moved into a room in the Town Hall (#67), until 1967, when this building was completed.^{90b}

As shown on Beers' map of 1869, the District No.1 School formerly stood on this site.^{90c}

The approximately 35x45 foot building is low to the ground, and covered by a low-pitched, widely overhanging gable roof. Large, exposed wooden beams run the length of the roof, and break through the gable ends, exposed to the weather. Similar beams along both eave sides are supported by chamfered posts. About half the area of the brick walls is glass. The north gable is filled with various large, asymmetrical glass panels, above a low fieldstone wall. The building is non-contributing due to age.

91. House, c.1860

This simple, vernacular Greek Revival style, approximately 20x25 foot, 3x2 bay, 1½-story, gable front, Sidehall Plan house has a small rear wing, and only wide double fascia raking friezes, and a denticulated entrance cornice as ornament. It was apparently built by a relative of the original owner of #92 next door, slightly later than that house.^{91a}

The door has two long over two short raised panels, and nearly full sidelights. Windows have 2/2 sash and flanking blinds. The north eave side fenestration has been altered. The clapboard house stands on a brick foundation, and has a slate roof with widely projecting open eaves, and a central chimney.

91a. Garage, c.1950

A gable front, novelty sided garage with an overhead sliding door, cinder block foundation, and an asphalt shingle roof. Non-contributing.

92. House, c.1860

The prominent location, and quite large attached barn of this vernacular Greek Revival style, 3x4 bay, 1½-story, gable front, Sidehall Plan house make it

90b. "History of the Putney Public Library".

90c. F.W. Beers, p.28.

91a. Frederick and Margot Torey, in an interview, 2/28/85.

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more visually significant to this southern section of the district than its small size would suggest. The smaller and simpler house just to the north, #91, was apparently built by a relative of the original owner of this house, slightly later than this one(see #91).

The door has two long over two short panels, 2/3-length sidelights, and a surround of paneled sideboards, corner blocks, and a lintel board with a wide diamond-shaped overlay. The paneled corner pilasters of the main block have block capitals with similar overlays. Trimming the steeply pitched, staggered butt slate roof is a very wide double fascia frieze, and widely projecting eaves with slanted soffits. Windows have 2/2 sash with flanking blinds. In the south eave side, a canted, 1-story bay window constitutes the only fenestration. In the north roof slope is a 2-bay shed wall dormer. The foundation is granite slab and fieldstone, and brick under the bay window. Over the door is a 1-bay entry porch (c.1880) with turned posts and a bracketed frieze.

A full porch with turned posts and balustrade shelters the 5-bay, recessed rear wing, though only the roof continues over the last two bays, which contain two broad, canted arched openings. The approximately 30x40 foot, gable front bank barn attached to the wing, built around 1900 into a steep grade, has $\frac{1}{4}$ -round brackets along the eaves, and a 12-sash, lozenge gable window. A large sliding door, and a pass door serve the gable front, while the vertical flushboard south eave side has 6/6 sash windows in the upper level, and broad canted arched openings in the basement level. The barn now houses a craft shop, the Putney Woodshed.

93. House, c.1905

The towers of both this house, and of #94 next to it, help to visually anchor this relatively sparsely built up southern section of the district. The two houses also constitute the only significant examples of Queen Anne style influence in the district. Bert and Helen Bailey lived in this house before building #102 around 1918. The house was sometime afterward known as "Mrs. Harbutt's House". As a dormitory for Windham College from the 1950's until 1978, it was called "New Tennyson".

The eaves front, $1\frac{1}{2}$ -story, 3x2 bay house has a 2-story polygonal tower projecting from the front left bay, a 2-bay porch fronting the rest of the facade, and a jerkin headed rear ell. The house has a brick foundation, a steeply pitched, staggered butt slate roof, interior end chimneys, and a 1-bay hip dormer above the porch. Polychromatic slate shinglework, and an ornate copper finial adorn

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the octagonal tower roof. A band of round and canted butt shingles wraps around the otherwise clapboard building between the first and second floor windows of the gable ends, and encompasses both the tower, and the knee wall of a 1-story bay window in the south gable end. The gables above the second floor windows are similarly sheathed. The central door, the small fixed 6-sash window in the right bay, and the 1/1 sash windows in the gable ends all have molded cornices. All windows, including the narrow 1/1 sash tower windows, have flanking blinds. Turned posts support the shed roofed front porch. In the north gable end is a non-contributing bay window, similar to the one in the opposite gable, which is used as a drive-up window by the present occupant, the Putney Credit Union.

94. House, c.1885

The towers of both this house, and of #93 next to it, help to visually anchor this relatively sparsely built up southern section of the district. The houses also constitute the only significant examples of Queen Anne style influence in the district. A.M. Corser lived here while managing his store, #51 (south section), between 1889 and 1915. In 1916, he built #89. This building is now used as a residence, and a used book and antique shop.

An early, vernacular example of the Queen Anne style, the building is basically a 2½-story, gable front, Sidehall Plan, 3x3 bay clapboard house typical of earlier periods (similar to #96), which was simply elaborated upon to achieve the complexity characteristic of the style. The recessed, 1-bay entrance at the right is counterbalanced by a projecting, 1-story bay window at the left, and is sheltered by a small wrap-around porch, which originates from the bay window. From the roof of the porch rises a square, 2-story tower. A 2½-story wing, recessed to the south, wraps around the north eave side with a cross gable, and terminates the porch. Between the tower and this cross gable is a small second tier porch. There is another 1-story bay window in the south eave side.

The door is glazed and paneled, and windows have 1/1 sash. Marking the entrance is a paired 1/1 sash window*, and a small gable in the porch. Both tiers of the porch have turned posts and balustrades, and bracketed spindle valances. The house has a brick foundation, raking frieze boards that curve to meet the corner boards, molded cornices with open eaves, slate roofs, and a wrought iron, spherical finial atop the tower.

The rear wing contains a canted arched carriage bay, and is fronted on the south by a 2-tier porch with turned posts. The iron fence in front of the house, c.1845, was recently moved to the site from a cemetery.

* in the first tier of the tower

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95. House, c.1870

This small, $1\frac{1}{2}$ -story, 3x3 bay, gable front, Sidehall Plan house has a full wrap-around porch, and an altered carriage barn ell at the southwest corner. The door has two long, round headed, etched glass upper panels and a wide lintel board. Windows have 2/2 sash and flanking blinds. Forming the porch are simple chamfered columns, flat on the south side, with large, curvilinear brackets supporting a hip roof. The south roof eaves have been extended to the end of the south porch eaves. The clapboard house stands on a brick foundation, has raking frieze boards that curve to meet the corner boards, slanted eave soffits, and a slate roof.

The clapboard ell, originally a carriage barn but now used for office space, retains its gable hayloft door and slate roof, but has had modern additions of an oriel window, a 1/1 sash window next to it, both with small sash muntins, and a door and flanking windows in the gable end.

96. House, c.1870

Terminating the district at the southern end of U.S. Route 5 is this simple, $2\frac{1}{2}$ -story, gable front, 3x4 bay, clapboard house, now used as a clothing store. At rear is a modern, 2-story, 2-bay wing. The clapboard building stands on a brick foundation, and has a slate roof. Trim includes molded raking friezes that curve to meet the corner board pilasters, and a non-returning box cornice. Windows have 2/2 sash. Alterations include a large picture window in the south eave side, and two modern, metal glazed and paneled doors, one of which has replaced the original door, and the other of which has been installed in the 1-story bay window in the left bay of the south eave side. The vertical shiplap wing has an asphalt shingle roof.

97. House, c.1850/ c.1975

Though substantially altered, this 5x3 bay, $1\frac{1}{2}$ -story + attic, approximately 30x27 foot Classic Cottage is nevertheless an important architectural element in the sparsely built up and heavily trafficked southern segment of U.S. Route 5 in the district. The prefabricated, non-contributing entrance includes fluted pilasters and a denticulated cornice. The mostly replacement windows and surrounds have 1/1 sash with snap-in, 6/6 sash muntins. Contributing windows have 2/2 sash and drip molded surrounds. Above the entrance, in the slate roof, is a long shed dormer. The north gable end is marked by a 1-story,

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rectangular bay window (c.1900), a large trapezoidal gable window, and an exterior brick end chimney. The house has replacement clapboard, a returning box cornice, and a brick and concrete foundation. In the recessed wing are two large, multiple-light picture windows, and a replacement door. Fronting the wing is a porch formed of plain square posts supporting an extension of the roof eaves. The house is non-contributing due to alteration.

97a. Garage, c.1980

An eaves front, board and batten garage with two segmental arched bays containing overhead garage door. Non-contributing.

98. House, c.1840

One of several modest, vernacular Greek Revival style houses in the district, this 1½-story, 3x4 bay, clapboard, gable front, Sidehall Plan house is especially notable for its unique recessed entrance. A large opening framed by high relief, fluted fascia boards and bull's-eye corner blocks opens to a small, originally plastered vestibule, which has similarly molded baseboards and other trim. The door within has six variously sized panels, and a fluted surround similar to the outer one. Windows have 2/2 sash. The foundation is fieldstone. Trimming the slate roof is a delicately molded returning box cornice. A 3-bay rear wing projects slightly to the north, and is partially fronted by a screened-in porch to the south.

98a. Garage, c.1920

A small, gable front, 12x15 foot, clapboard, slate roofed garage with a large double leaf door and a modern louvered cupola.

99. House, c.1900

This very small, approximately 15x25 foot, 2x3 bay, 1½-story, gable front, clapboard house has only modest ornament in the form of a truss bracketed entry hood with stickwork in the gable, and, on the small rear lean-to, a 1-bay, shed roofed entry porch with scroll sawn brackets and lattice half-tympana. The door is glazed and paneled, and the windows have 2/2 sash with flanking blinds. The foundation is cinder block. On the asphalt shingle roof are solar panels.

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100. The Dr. Laura Plantz House, c.1900

Originally a vernacular Colonial Revival style residence built by Dr. Laura Plantz (1829-1923), who became the first female medical practitioner in the three states of Vermont, Minnesota and Michigan, this large, 2 1/2-story, 7x3 bay, eaves front building has been dramatically altered. Original fabric is limited to parts of the frame, the two corbelled ridge chimneys, the slate roof, and the cupola of the attached former carriage barn. Originally the house was 5 bays wide and had small entry porches on the front and on the south gable end. A 2-story bay window abutted the side porch. Window openings were fitted with 2/2 sash. The present appearance of the building dates to a 1950's remodeling that added 2 bays, a 2-story portico and 12/12 sash to the structure.

Dr. Plantz was born in Lyndon, and came to Putney at the age of ten. After attending medical school in Pennsylvania around 1855, she ran a Home for the Friendless in New York City, and a Young Ladies Seminary in Illinois. She later practiced medicine in Vermont and the midwest. Around 1900 or earlier, she returned to Putney with her husband, T.A. Plantz, and built this house for them and her brother, Demanstus Wheller (Wheeler?). 100a Dr. Plantz appears in an early 20th century photograph, seated by the south end of this house. Visible in the photograph is the present carriage barn cupola, and a 2-story bay window that was originally located in the south gable end of the main block. 100b The house later served Windham College as a dormitory, classrooms, an infirmary, and in the barn, a dining hall, lounge and bookstore. It was called Currier Hall.

The clapboard building has a brick foundation, and a full, 2-story portico with square, weather board posts. The prefabricated entrance has fluted pilasters, sidelights, and a sunburst fan. Windows has 12/12 sash and molded cornices. The returning main block cornice has no overhangs. A rear ell with variously 2/2 and 6/6 sash windows connects with a large, gable front former carriage barn, which has several large, multiple sash windows, and a gabled cupola. The cupola has patterned shingle walls, and plastic-enclosed, rectangular openings. A smaller, gabled louvered cupola rises from that one. Non-contributing due to alteration.

101. Shop, c.1900

This small, deteriorated, eaves front, balloon framed, 2x1 bay, clapboard building was used as a shop by Dr. Laura Plantz's brother, Demanstus Wheller (Wheeler?), who was a stone mason (see #100). 101a It is curiously built on the edge of a very steep embankment, and has a central gable wall dormer with a glazed door to the upper level. A salvaged, c.1820 door with sidelights serves the building. Windows have 12/12 sash. The steep asphalt shingle roof has open eave soffits that expose the rafter tails.

100a. "People of Putney", p.31; Information in a letter from Austin and Evelyn Gassett to Matthew Cohen, 2/15/85.

100b. "Putney Historical Society Glass Plate Prints", Vol.I, #56a.

101a. Op.cit. (Austin and Evelyn Gassett).

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102. The Herbert L. and Helen Bailey House, c.1918

Built around 1917 or 1918 by Bert Bailey, who was postmaster for many years and who had previously lived in #93, this large, 2-story, hip roofed, 5x3 bay, Colonial Revival style house is one of a few houses built in the southern part of the district after the turn of the century.^{102a}

The clapboard house is nearly square in plan, and has a 1-story, hip-roofed wing on the west end (possibly originally a porch), a small, 1x2 bay, 2-story, hip roofed wing flush with the west wall, and an entry porch. The central door has eight variously sized panels, full sidelights, and a molded cornice. Windows have 8/1 sash, molded cornices and flanking blinds. Above the entrance is a 6/1 sash window with 4/1 sash sidelights. The foundation is concrete faced fieldstone, and the roof is slate. Forming the entry porch are paired Tuscan columns which stand on a clapboard railing, and which support a gable roof with a deeply recessed, clapboard tympanum. On the west end, an exterior brick end chimney rises from the wing roof.

103. The Mary E. Gates House, c.1885

Built by Mary E. Gates as a boarding house for employees of the Stowell Manufacturing Plant, which was located on the falls of Sackett's Brook, this approximately 25x15 foot, 5x3 bay, Georgian Plan house never served its intended function, since the Stowell plant went bankrupt before the building was completed. After Miss Gates' death, the house was sold into the Knight Family (see #'s 83 and 84). It was bought by Austin and Evelyn Gassett in 1946, who sold it to Walter Hendrick in 1960. Hendrick used it as a dormitory for Windham College until 1978.^{103a}

The house has a rear ell connected to a cross-gabled wing—intended for the boarders—which projects to the south. While the house is generally well preserved, the small paired brackets that originally lined the cornice between the present larger ones, as well as the brackets of the entry porch, have been removed. The door contains a multi-colored Queen Anne window in its upper half, and, like each of the 2/2 sash windows, has a molded cornice. A horse shoe door knocker is stamped: "Mary E. Gates". The entry porch has chamfered and turned posts, a turned balustrade, and a low hip roof. In the south gable end is a 1-story bay window. Topping the clapboard building are wide frieze boards,

102a. Ibid; Sarah Doyle, 2/27/85.

103a. Ibid (Austin and Evelyn Gassett).

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and a returning box cornice supported at each corner by ornate brackets with 4-point star cut-outs. The foundation is brick, and the slate roof has patterned, rounded and polychromatic shingles. Fronting the $1\frac{1}{2}$ -story ell is a porch similar to the entry porch. The cross-gabled ell wing is trimmed like the main block, including the patterned slate roof.

103a. Shed, c.1920

This small, $1\frac{1}{2}$ -story, clapboard shed has a 3-bay gable front, and 6/6 sash windows.

104. House, 1984

This approximately 40x15 foot, 5x2 bay, 2-story, Neo-Federal style I-House was constructed with much salvage material, including an elaborate entrance with a fanlight. It has brick front and rear walls, and clapboard end walls—an apparent reversal of the brick-ended, Federal style I-House, #2. Non-contributing.

105. The Henry Coe House, c.1920

One of several houses built in the southern part of the district after the turn of the century, this gambrel roofed, Shingle/Colonial Revival style house was built by Henry Coe, who was a Boston businessman before settling in Putney. Coe's wife was an accomplished pianist, and the couple raised and sold flowers here.^{105a}

The eaves front, 5x3 bay, approximately 35x20 foot, $1\frac{1}{2}$ -story + attic, wood shingled house has a nearly full, 3-bay shed dormer on front, and a small, extended rear ell. Flanking the central door are $\frac{1}{2}$ -length, paired sidelights. Windows have 6/6 sash and flanking blinds. The foundation is cobblestone, and the molded cornice has no projections. Spanning the west gable end is a glassed-in and screened-in porch with Tuscan columns standing on a wood shingle apron.

105a. Garage, c.1920

Trimmed like the house, this gable front, wood shingled garage has a central, double leaf paneled door, and 6/6 sash windows along the sides.

105b. Shed, c.1920

This small, approximately 7x7 foot, gable front, wood shingled shed has a door and paired 6-sash windows.

105a. Ibid.

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106. House, c.1865

This typical, vernacular, $1\frac{1}{2}$ -story, 3x3 bay, gable front, Sidehall Plan house has a remodeled cornice, and a recessed ell extended into its eaves front porch. The door has two long, round headed, glazed upper panels, and a fascia surround with narrower overlayed sideboards that support a stilted lintel board overlay. Windows have 6/6 sash and flanking blinds. The clapboard house stands on a brick foundation, and has returning frieze boards, which indicate that cornice returns have been removed. The present cornice is formed of wide, overhanging fascia boards (non-contributing). The front wall of the ell has been removed, and the glassed-in porch, which retains its chamfered posts and clapboard apron, has been incorporated into the interior living space.

106a. Garage, c.1975

A 2-car, board and batten garage with a rear-sloping shed roof, and large sliding doors. Non-contributing.

107. House, c.1865

Similar to the two other simple, $1\frac{1}{2}$ -story, gable front, Sidehall Plan houses at the end of Old Depot Road, this house is unfortunately largely obscured by aluminum siding and densely planted vegetation. The 3x4 bay house has an entry porch, a full glassed-in porch on the south, and a 3-bay rear wing, also fronted by a porch. Connected to this is a 2-bay carriage barn. The door has two glazed, round headed panels, and sidelights behind louvered covers. Windows have 2/2 sash, and fixed plastic blinds. Trimming the staggered butt slate roof is a rectangular box cornice. All porches have aluminum sided aprons and plain square posts.

108. House, c.1865

Terminating the southern end of the district on Old Depot Road is this well preserved, $1\frac{1}{2}$ -story, gable front, Sidehall Plan, vernacular Greek Revival style house, which is generally similar to the nearby #'s 106 and 107. As a dormitory for Windham College, the house was known as "Old Tennyson".

The 5-panel door is framed by chamfered jambs, $\frac{2}{3}$ -length sidelights, and a fascia surround with a simple cornice. Windows have 6/6 sash and flanking blinds. The clapboard house stands on a brick foundation, and has a slate roof with a returning box cornice. Spanning the south side is a glassed-in porch with a clapboard apron.

108a. Garage, c.1915

This small, 10x15 foot, clapboard garage stands at the termination of Old Depot Road. In the gable front is a triple leaf, folding, glazed and paneled door. The eaves are flush on the gable ends, and have open soffits elsewhere that expose the rafter tails.

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109. Barton House, c.1800

This 5x2 bay I-house has a rear ell that appears to be an earlier half-cape. The structure may have been built by one of Putney's early settlers.

The 2-story clapboard main block has shuttered 12/8 windows, a simple returning cornice, and cornerboards that each show a cut at the second floor level, raising the question of whether this portion of the structure may originally have been 1 or 1 1/2 stories in height. Asphalt shingles sheath the gable roof and asbestos siding covers an irregularly fenestrated, incompatible 1-story enclosed porch that spans the southern two-thirds of the facade.

Attached to the rear of the northern end of the main block is a 1 1/2 story clapboarded, half-cape ell. A chimney marks the junction of the ell and main block roofs. The ell has flush eaves on the exposed west gable end, 12/12 and 12/8 sash, a 4-panel door on the west end of the north facade, and a central paneled door on the south facade.

110. House, c.1850

This 3x3 bay vernacular, sidehall plan, clapboarded structure has a Christian Cross door and 2/3 length sidelights set in a simple paneled surround, 2/1 windows, a brick foundation and an asphalt-shingled gable roof. The widely projecting eaves do not return and may be a later remodeling of the structure. A c.1975, 1-story porch with square posts and spindle balustrade crosses the front and east sides of the main block. An oriel window, probably added at the same time, also marks the east facade. A c.1975, 3-bay, 1-story, recessed wing extends from the rear of the main block. It has a sheet metal shallow gable roof, a small decorative cupola, and a recessed entry on the east side. Despite later additions, the main block, through its form, massing, location and intact historic detail continues to contribute to the historic character of the district.

110a. Barns, c.1850

Two eaves-front sections form this structure. The mostly clapboarded western section is slightly lower and exhibits stall windows, cornerboards, a slate roof and an overhead garage door. The eastern section has a slate roof of slightly steeper pitch, stall and fixed loft windows, an overhead garage door, and probably replacement board-and-batten siding. This section rests on stone piers and has an exposed open basement level at the rear.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates	Builder/Architect
N/A	N/A

Statement of Significance (in one paragraph)

- The Putney Village Historic District is significant for its overall high architectural quality and cohesiveness, and as the cradle of "perfectionism"—a utopian religious experiment developed here in the 1840's by John Humphrey Noyes. The Putney perfectionist community later in the century gave rise to the internationally noted Oneida Community of Oneida, New York. The village, endowed with fertile land and ample water power, became an important center for agriculture and small industry in the late 18th and early 19th centuries. It consequently contains an unusually high proportion of Georgian and Federal period buildings, several of which, such as #'s 2, 4, 27, and 32, houses, and #52, a tavern, are among the finest and most unusual examples of their style or type in the state. ✓
- The village exemplifies a common mid-19th century historical phenomenon in Vermont, that being a shift of primary village development to the center of industrial activity, in this case water power, from a more formal hilltop center. Lacking the water power resources to become a major industrial center, Putney maintained a thriving economy from the mid-19th century through the early 20th century, but experienced little growth. The most significant structures built during that substantial period of time include an Italianate style Town Hall, #67, a Second Empire style House, #77, a Colonial Revival style school, #24, and several vernacular Queen Anne and Colonial Revival style houses. ✓

Despite the town charter issued by New Hampshire governor Benning Wentworth in 1753, hostile Indians made settlement of Putney virtually impossible until after the end of the French and Indian War in 1760. Two forts however, were built as early as the 1740's and 1750's on about 500 acres of land in the northeast corner of the town, known as the Great Meadows. Formed by a bend in the Connecticut River, the Meadows had long been prized for their high fertility, tall pines suitable for ship masting, and accessibility.

While the Great Meadows, today marked by large barns and silos, have been consistently farmed since Putney's earliest settlement was made there, the primary focus for development in Putney became, by the late 18th century, the falls of Sackett's Brook, and the valley just north of the falls. Equal in fertility to the Great Meadows, that valley was especially desirable because of its proximity to the water power of the falls, and because it was a natural confluence of travel through the town, thus reducing isolation. Westminster West Road, which traverses the valley, intersects with the major regional thoroughfare, U.S. Route 5, at the falls.

9. Major Bibliographical References

See Continuation Sheets

10. Geographical Data

Acreage of nominated property ±140

Quadrangle name Brattleboro

Quadrangle scale 1:62,500

UMT References

A

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7	0	1	4	8	0
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4	7	6	2	1	5	0
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Zone Easting Northing

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4	7	6	0	0	0	0
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Zone Easting Northing

C

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7	0	1	9	2	5
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4	7	5	9	7	0	0
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D

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7	0	1	2	2	5
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4	7	6	2	0	5	0
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E

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Verbal boundary description and justification

See Continuation Sheets

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

state N/A code county code

state code county code

11. Form Prepared By

name/title Matthew Cohen, Architectural Historian

organization Vermont Division for Historic Preservation date May, 1985, Revised 11/85

street & number Pavilion Office Building

telephone (802) 828-3226

city or town Montpelier

state Vermont

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.

Deputy State Historic Preservation Officer signature

title Director, Vermont Division for Historic Preservation

date January 8, 1986

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the
National Register

date

2/20/86

for Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

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Four years after the French and Indian War, Joshua Parker "...drove the first team through Putney street", as Westminster West Road was originally called, and was immediately followed by others.¹ Reverend Elisha D. Andrews, in his historical sermon of 1825, conveyed a vivid image of the earliest years of settlement in the district along that road. "...In the year 1768..." he wrote, "...the valley through the middle of town was chiefly a wilderness. There was but here and there a smooth tract of a few acres cleared. The road lay through the midst of vast pines and hemlocks that closed together over the head of the traveler making midday dark... At that period there were none but log houses...."²

Frame houses began to replace the temporary log ones in that year, 1768, which is probably when Colonel Charles Kathan built a sawmill at the falls of Sackett's Brook.³ The remarkably well preserved Cape built in 1772 by James Haile, #19, is probably typical of that first generation of frame houses in the district. It is distinguished from later Capes, such as #1, by its steep, expansive roof and slightly projecting gables. Probably the first departure from simple log or frame Capes was #8, a simple 2-story I-House built by Connecticut carpenter Moses Johnson in 1773. As the district progressed from a frontier settlement of small, scattered farms to a cohesive village toward the turn of the 18th century, it came to be characterized by 2½-story eaves front houses such as this, though with considerably more refinement of detail. Major James Fitch for example, only six years after Johnson built his house, erected one of the few Georgian style houses in Vermont today, #4. The degree of detailing and refinement of the Fitch House is unusual in Vermont for so early a period, and is indicative of the rapid cultural progress that took place in Putney after the Revolution.

1. Andrews, Rev. Elisha D., "An Historical Sermon by the Rev. Elisha D. Andrews, Fast Day, April 8, 1825, in the Congregational Church that then stood at the south-west (sic) corner of David Hannum's land, and on the west side of the road opposite the home of Misses (sic) Loive & Eva Blood (Now, 1937)", (typescript of the original, 1937), p.8.

2. Ibid, p.2.

3. Ibid, p.10; Edith DeWolfe and others (editors), The History of Putney, Vermont: 1753-1953 (Putney: The Fortnightly Club of Putney Vermont, 1953), p.45.

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"The growth of the town after the Revolution was phenomenal", according to the Windham County Reformer in 1901.⁴ At the peak of its population in 1791, with 1,848 people, Putney was the fourth largest town in the state.⁵ The district as it appears today took shape largely within the ensuing two decades. By 1810, at least one fulling mill and several smaller enterprises lined the falls of Sackett's Brook, and a large tavern, #52, a store, #48, a law office, #50, and several Federal style houses, #'s 41, 44, 46, and perhaps 66, had been built nearby.

A distinct, more populous settlement of its own had by then also developed in the valley above the falls. Lining Westminster West Road are numerous Federal style houses, as well as a rare, brick, 18th century store, #6. On a rise in the valley, a few yards south of #11, stood a church, which visually gave to this northern part of the district the symbolic distinction of being the primary center of the town. The church was built in 1803 to replace the original Congregational meetinghouse, which was built in 1773 across from Old North cemetery, north of the district.

If the church, in the northern part of the district, was a primary visual focal point for the town and village, the tavern, built down the hill near the falls around 1797, became the primary social and economic focal point. Coinciding with the construction of the numerous Federal style houses in the district appears to have been the addition of the present wing onto the tavern. Though now divided into small rooms, the wing originally contained a 28x54 foot ballroom with an elliptical, vaulted ceiling, and stencilled trim. The ribbed form that held the ceiling laths remains intact in the attic, while the stencilling is preserved under wallpaper in the second floor. Such a ballroom could only have been built in a cultural climate of considerable refinement.

Indeed, in 1821, when former U.S. Congressman Hon. John Noyes (the father of John Humphrey Noyes) retired from his Brattleboro business, he and his wife decided to move to Putney, which was "...convenient to Brattleboro, and the home of several educated families of high social standing...".⁶ Among those

4. J.H. Walbridge (compiler), Picturesque Putney, Newfane, Townshend and Jamaica: Supplement to the Windham County Reformer (Brattleboro: Reformer Publishing Company, 1901), p.1.

5. De Wolfe, p.63.

6. George Wallingford Noyes (compiler and editor), Religious Experiences of John Humphrey Noyes: Founder of the Oneida Community (New York: The MacMillan Company, 1923), p.11.

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prominent residents was Captain Benjamin Smith, from whom the Noyeses bought their new Putney residence, #27, a very large and unusually ornate example of the Federal style. Other prominent residents of the early 19th century must have included Captain Thomas Green, who built #11, and his relatives, who built #2, both outstanding, brick-ended, Federal style I-Houses. Phineas White, one of the several graduates of Dartmouth College (which is located about fifty miles to the north) to settle in Putney, built #32, a brick I-House with marble trim that also stands among the finest Federal style houses in the district, as well as the state.

Only two vernacular, 2½-story, eaves front houses, #'s 72 and 80, remain of the several similar houses of the Federal period that formerly lined U.S. Route 5 south of the district center. Collectively, those houses formed a gateway into the district for traffic from the south, which has historically been predominant. It was the markets to the south that in large part supported Putney's bustling early economy. Cloth production was dominant until the 1820's, and raw cloth was occasionally sent to Connecticut River mills in Massachusetts for dyeing and dressing.⁷ Stimpson, Green and Fairbanks built the first paper mill in 1818, though George and William Robertson, brothers from Scotland, and their three sons are credited with developing the paper industry in Putney. The Robertsons arrived in 1823, and began producing writing paper on the site of the present paper mill, #55. Five years later, George Robertson alone established another mill below the first. Periodically, one of the brothers would draw a load to Boston, and bring back a load of supplies.⁸

Probably characterized much of the time by large quantities of blue cloth hung out to dry on fences along Sackett's Brook, and paper out to dry either on poles, or spread out in nearby fields, this southern district center by the falls must certainly have appeared in marked contrast to the pastoral, rolling hills of the northern district center on Westminster West Road.⁹ It is not surprising then, that the proposal around 1840 to move the Congregational church from there to the area of the falls caused some controversy.¹⁰

7. "Dyeing and Dressing", The Brattleboro Reporter, July 17, 1816.

8. The Fortnightly Club of Putney, Vermont (compiler), "People of Putney: 1753-1953" (copied and distributed by the Fortnightly Club of Putney Vermont, 1953), p.21. Hereinafter referred to as: "People of Putney".

9. De Wolfe, p.58; "People of Putney", p.21.

10. "People of Putney", p.19.

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As evidenced by the numerous Greek Revival style buildings concentrated near the falls of Sackett's Brook, as well as by the several small, vernacular houses of the style found scattered to the south, economic activity by the falls had increased dramatically by 1840. In that year, according to information compiled by mid-19th century historian Zadock Thompson, lining Sackett's Brook were the Robertson's two paper mills, two fulling mills, a woolen factory, several smaller mills or shops, and one large, 4-story factory that measured 80x32 feet, and produced 33,000 yards of "cassimeres" per year.¹¹ In addition to these, Isaac Grout built a chair and toy factory in 1840, which employed ten men.¹²

Grout may have built the three small, 1½-story, gable front, vernacular Greek Revival style houses that stand next to one another on Kimball Hill, #'s 39, 40 and 42, to house some of his workers.¹³ Number 39, the highest on the hill and displaying very unusual ornament, may have housed a foreman. At least one elaborate Greek Revival style house, #70, which has a 2-story portico, was also built near the falls during this surge of economic activity. C.W. Keyes built a new store, #51 (south section) in 1840, and probably not long after, another, #51 (north section) was built next to it. Overshadowed by the business down at the falls, the 18th century store on Westminster West Road, #6, closed in 1850, and was converted to a residence.

When the new Congregational church, #47, was finally dedicated here in 1841, this village center by the falls became the sole, undisputed center of the village, and in fact, of the town as a whole. In the following year, 1842, a new Methodist church, #69, was built here, replacing the one built only ten years earlier (today Pierce's Hall) in East Putney—a small hamlet on the east side of Bare Hill.

In addition to the two churches, #'s 47 and 69, the early 1840's in Putney saw the construction of a curious little chapel in the heart of the village center, #53, which had a brick first floor, and a column-supported, projecting pediment, before being almost completely destroyed by a fire around 1970.

-
11. Zadock Thompson, History of Vermont: Natural, Civil & Statistical (Burlington: published for the author by Chauncey Goodrich, 1842), p.145.
 12. Hamilton Child (compiler), Gazetteer and Business Directory of Windham County, Vt., 1883-1884 (Syracuse, New York: published by the author, 1884), p.273.
 13. According to McClellan's Map of Windham County Vermont, 1856, Isaac Grout owned the land and buildings adjacent to #'s 39, 40 and 42.

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The chapel, built in 1841, represented the formal beginning of the Putney perfectionist community—a utopian religious experiment founded by John Humphrey Noyes. An important figure in the history of American religion, Noyes was born in Brattleboro in 1811, and moved to Putney, into the elaborate Federal style #27, with his parents in 1822. Putney at the time was the scene of "fervent religious revivals", in anticipation of the Second Great Awakening, and one in particular, in 1827, struck Noyes when he was home from Dartmouth on vacation.¹⁴ After graduating from Dartmouth, Noyes headed for Andover Seminary in 1831, but later transferred to Yale and began to minister to what was called the "free congregation" of New Haven. Here he took perfectionism, then an offshoot of Wesleyan Methodism, and began to change it to such a degree that he would later be credited as the founder of the movement.

Proclaiming that "...the current religious teachings are all wrong...", and that the Second Coming of Christ had already occurred in 70 A.D., Noyes argued that it was no longer permissible to follow the old paths of sin and repentance, but rather that all must strive for perfection here on earth.¹⁵ Perfection, he believed, could come only through complete spiritual equality among individuals. This entailed communal ownership of property, and, ideally, communal marriage. In 1834 Noyes announced in New Haven that he was free from sin, and thereupon embarked on a life-long endeavor to realize and spread perfectionism.

The Perfectionist was the first of several journals he published toward this end. Three years later in Ithaca, New York in 1837, he began publishing The Witness, in which he discussed a letter entitled "The Battle Axe and Weapons of War", which he had written, divulging the concepts of complex marriage. The furor following this publication threw Noyes into debt, as creditors demanded payment. The following year, Noyes married Harriet Holton, and moved back to Putney, staying in his parents' house, #27, until 1839, when he built his own house, #62. Holton not only paid Noyes' debts, but helped him to continue publishing The Witness, and later The Perfectionist, and The Spiritual Magazine in Putney. For this purpose, they may have used #28 as a print shop.

From the time of his arrival in Putney, Noyes began a gradual process of establishing an ideal perfectionist community. An original nucleus of family members and other

14. George Wallingford Noyes, 1923, pp. 12, 16.

15. "People of Putney", p.28.

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adherents met regularly at either Noyes' house, #62, or his parents' house, #27, in 1839 and 1840, a group that Noyes called the "Putney Bible School". "The Society of Inquiry of Putney, Vermont" was established in 1841, when twelve original members signed a formal document vowing to develop and promote the perfectionist faith. In the same year the society became an economic entity, and the chapel, #53, was built, in which sessions began being held daily. With property and finances donated by Noyes' father, wife, and to a lesser extent, others, the community thrived, and by 1843, 35 people were supported "by the common purse".¹⁶ The community owned two farms, a grist mill, a print shop, #28, a store, of which only a small addition, #54, remains, and several houses, including #'s 27, 62, and the original house on the site of #76.

The Putney community culminated in the "consolidation of households" which was secretly instituted in November, 1846. Under Noyes' theocratic leadership, three households were formed in the houses mentioned above, the primary household being the Noyes homestead, #27. When rumors about the community spread in Putney, a social upheaval resulted. About sixty citizens met at the Congregational church, #47, and resolved that "...the moral interests of this community demand the immediate dissolution of said Association."¹⁷ Noyes was arrested on October 26, 1847, charged with adultery, and released on bail pending trial. A month later Noyes further infuriated residents when he fled to Lairdsville, near Oneida, New York, where a small branch community of perfectionists had established itself. Fearing arrest, most Putney perfectionists followed. One of the few who remained, John R. Miller, the storekeeper, was threatened with being "tarred and feathered and ridden on a rail".¹⁸

In their newly found isolation in New York, the Oneida Community—a direct outgrowth of the community incubated in Putney, grew substantially, and made tremendous economic and social achievements. By 1877 production of the famous Newhouse traps, silk, silverware, and canned goods, as well as other enterprises, totalled several hundred thousand dollars per year.¹⁹ The "complex marriage" seemed to be working on a large scale, and stirpiculture, a pioneer form of eugenics in America, was developed. The Oneida Community as a utopian experiment lasted from 1848 to 1880, at which time it was converted to a joint stock company. It continued long after that however, as a modern industry with uniquely liberal management policies, and the largest production of silverware (silverplate) in the world.²⁰ By 1948, Oneida LTD employed 4600 people, most of whom lived

16. George Wallingford Noyes (compiler and editor), John Humphrey Noyes (Oneida, New York: published by the author, 1931), p.155.

17. Ibid., p.323.

18. Ibid., p.349.

19. Walter D. Edmonds, The First Hundred Years: 1848-1948 (Oneida, New York: published by Oneida LTD, 1948), pp.23-24.

20. "Pierrepont B. Noyes Dies at 88", in the New York Times, April 16, 1959, n.p.

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in Sherill, New York—a self-governing company town, and the smallest city in the state.

Following both the social upheaval caused by the expulsion of Noyes and his followers, and the rapid industrial expansion that had occurred around the same time, overall activity in Putney leveled off and gradually decreased through the rest of the century. Despite the arrival of the railroad in 1850—usually a major boon to towns along its route—and despite the general opulence of the later post-Civil War period experienced throughout the country, Putney had simply reached the limitations of its water power resources by mid-century. While the population steadily decreased, and relatively little new construction occurred, nearby Bellows Falls and Brattleboro, which utilized the more substantial power of the Connecticut River, continually increased in size, and gained entire neighborhoods of diverse new houses. In 1901, The Windham County Reformer summed up the situation, which had not substantially changed in fifty years, when it wrote of Putney: "...an increase in the output of manufactured goods must be largely secured by additional steam power, if at all, and it is not anticipated..."²¹

The only example of individual, post-Civil War wealth in Putney is #77, an elaborate Second Empire style house built by Alexis B. Hewett, who made his fortune from a general store, rather than from industry on Sackett's Brook. The fine Italianate style Town Hall, #67, built one year before the Hewett House in 1871, provides at least some indication that the economy continued to thrive.

At least one substantial new industry did take hold in Putney after the Civil War, when Franklin L. Pierce, who formerly owned a sawmill in East putney, bought a factory site on Sackett's Brook in 1887, and built a chair stick and box factory, which employed about 15 workers.²² Pierce's factory may have been the impetus for the construction of four new houses on Kimball Hill around that time, #'s 29, 34, 36 and 37, three of which are identical duplexes. These houses, along with a store built around then, #45, continue the unusually cohesive village center streetscape to the top of Kimball Hill. Mary E. Gates, in addition to those workers' houses, built a boarding house, #103, around the same time for Putney factory workers (though according to Austin Gassett, the building never served its intended function).

21. J.H. Walbridge, p.2.

22. "People of Putney", p.23.

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Like the industrial southern section of the district, the agricultural area along Westminster West Road to the north remained economically active throughout the 19th century and well into the early 20th century, despite the lack of significant growth. While dairy farming was the agricultural mainstay, tobacco was introduced as a significant cash crop by the turn of the century. In 1900, Julius F. Washburn raised about a ton of tobacco to the acre, and had "barns adequate for storage".²³ Fred B. Hannum, another substantial tobacco grower, had two large barns behind his house, #4, one of which was 100 feet long, for the drying and storage of tobacco that he grew across the road from #1.²⁴ Of this once substantial industry, which lasted in Putney into the late 1920's or early 1930's, only one small tobacco barn remains in the district, #1a.

Other industries began to subside around that time as well. On November 11, 1918 for example, the 4-story Stowell Manufacturing Company burned to the ground, and was not rebuilt.²⁵

In 1919, the three church denominations, the congregationalists, Methodists and Baptists, joined to form a single Federated church, perhaps in part because of the excessive space and cost presented by three large church buildings relative to the size of the congregations. The following year, Putney's population reached its all time low of 761.

The large Central School, #24, was built in 1906 as a result of new state regulations, but very little construction otherwise took place in the early 20th century. In the sparsely built up southern end of the village at that time, a few retired individuals saw fit to build for themselves modest, diverse residences. A.M. Corser, who ran the present Putney General Store from 1889 to 1915, built his vernacular Colonial Revival style Four Square, #89, in 1916. Around 1918, Bert Bailey, who had served as postmaster for many years, and Henry Coe, a retired Boston businessman, built #'s 102 and 105, respectively, both variations on the Colonial Revival style. Dr. Laura Plantz retired in Putney after a life of work and study throughout the east and midwest, and built #100 around this time or earlier, which was certainly a fine, large house before being rendered non-contributing in the past thirty years.

23. J.H. Walbridge, p.3.

24. David Hannum, in an interview, 3/17/85.

25. Edith De Wolfe, p.55.

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As the automobile made the village more accessible from urban areas to the south, several artists and writers took up residence in Putney village, including Norman Maler in the Dr. Plantz House, #100.²⁶

In the early 1950's the district became the home of Windham College, which took over several buildings between the top of Kimball Hill and the southern tip of the district. The college later built a small campus just north of the district, off of U.S. Route 5. At the bankruptcy of Windham College in 1978, Putney, down to the primary employers of one paper mill and one factory (Basketville), has been a quiet, predominantly residential community. Since the opening in 1961 of I-91, with an exit at Putney, tourism, second homes and commuting have been on the increase.

The coming years may hold the greatest changes for the village since the 1840's, and consequently, the greatest challenges to preserve the cohesive stock of historic buildings. Due to occupy the Windham College campus this year is Landmark College, which will be the only college in the country intended exclusively for dyslexics. Other plans for the near future include a thorough rehabilitation of the tavern, #52, which has been in a state of decline for over thirty years, and the incorporation of it into a complex of hotel, office and retail space, for which a new building will be built behind the tavern.

A very active historical society, and recent private sector preservation activities in the village, are having the positive effect of fueling a growing preservation awareness in Putney. This will hopefully be only the first step toward the long-term preservation of Putney's particularly rich architectural heritage.

26. Eleanor Carrey, in an interview, 3/19/85.

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BOUNDARY DESCRIPTION

The boundary of the Putney Village Historic District begins at Point A, the intersection of an easterly extension of a line running 50 feet north of and parallel to the northernmost wall of #3 with a line running 175 feet east of and parallel to the eastern right-of-way line of Westminster West Road/ Town Highway 1 (hereinafter referred to as T.H.1). It thence proceeds in a southerly direction along said line to Point B, the intersection of said line with the northeasterly extension of a line running 25 feet southeast of and parallel to the southeasternmost wall of #27. It thence proceeds in a southwesterly direction along said extension to Point C, the intersection of said extension with a line running 100 feet northeast of and parallel to the northeastern right-of-way line of Main Street/ Kimball Hill Road (T.H.1). It thence proceeds in a southeasterly direction along said line to Point D, the intersection of said line with the southern bank of Sackett's Brook. It thence proceeds in a southeasterly direction along said bank, crossing U.S. Route 5, to Point E, the intersection of said bank with a northerly extension of a line running 25 feet east of and parallel to the easternmost wall of #59. It thence proceeds in a southerly direction along said extension, said line and a southerly extension thereof, crossing High Low Biddy/ Town Highway 43, to Point F, the intersection of said extension with a westerly extension of a line running 25 feet north of and parallel to the northernmost wall of #62. It thence proceeds in an easterly direction along said extension, said line and an easterly extension thereof to Point G, the intersection of said extension with a northerly extension of a line running 25 feet east of and parallel to the easternmost wall of #62A. It thence proceeds in a southerly direction along said extension, said line and a southerly extension thereof to Point H, the intersection of said southerly extension with the easterly extension of a line running 25 feet south of and parallel to the southernmost wall of #63. It thence proceeds in a westerly direction along said extension and said line to Point I, the intersection of said line with a line running 75 feet east of and parallel to the eastern right-of-way line of U.S. Route 5. It thence proceeds in a southerly direction along said line to Point J, the intersection of said line with a westerly extension of a line running 30 feet north of and parallel to the northernmost wall of #77. It thence proceeds in an easterly direction along said extension, said line and an easterly extension thereof to Point K, the intersection of said extension with a line running 200 feet east of and parallel to the eastern right-of-way line of U.S. Route 5. It thence proceeds in a southerly direction along said line to Point L, the intersection of said line with an easterly extension of a line running 30 feet north of and parallel to the northernmost wall of #80. It thence proceeds in a westerly direction along said extension to Point M, the intersection of said extension with a line running 150 feet east of and parallel

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to the eastern right-of-way line of U.S. Route 5. It thence proceeds in a southerly direction along said line to Point N, the intersection of said line with a line running 150 feet northeast of and parallel to the northeastern right-of-way line of Old Depot Road. It thence proceeds in a southeasterly direction along said line to Point O, the intersection of said line with a northeasterly extension of a line running 50 feet southeast of and parallel to the southeasternmost wall of #103. It thence proceeds in a southwesterly direction along said extension to Point P, the intersection of said extension with a line running 100 feet northeast of and parallel to the northeastern right-of-way line of Old Depot Road. It thence proceeds in a southeasterly direction along said line to Point Q, the intersection of said line with a northeasterly extension of a line running 30 feet southeast of and parallel to the southeasternmost wall of #108. It thence proceeds in a southwesterly direction along said extension, said line and a southwesterly extension thereof to Point R, the intersection of said extension with a southeasterly extension of a line running 20 feet southeast of and parallel to the southwesternmost wall of # 108A. It thence proceeds in a northwesterly direction along said extension, said line and a northwesterly extension thereof to Point S, the intersection of said extension with the eastern right-of-way line of Old Depot Road. It thence proceeds in a northerly, and then northwesterly direction along said right-of-way line to Point T, the intersection of said line with a northeasterly extension of a line running 50 feet southeast of and parallel to the southeasternmost wall of #105. It thence proceeds in a southwesterly direction along said extension, said line and a southwesterly extension thereof, crossing Old Depot Road, to Point U, the intersection of said extension with a line running 100 feet southwest of and parallel to the southwestern right-of-way line of Old Depot Road. It thence proceeds in a northwesterly direction along said line to Point V, the intersection of said line with the southern property line of #97. It thence proceeds in a southwesterly direction along said property line, and a southwesterly extension thereof, crossing U.S. Route 5, to Point W, the intersection of said extension with the western right-of-way line of U.S. Route 5. It thence proceeds in a southerly direction along said line to Point X, the intersection of said line with the southern property line of #96. It thence proceeds in a westerly direction along said property line to Point Y, the intersection of said line with a line running 75 feet west of and parallel to the western right-of-way line of U.S. Route 5. It thence proceeds in a northerly direction along said line to Point Z, the intersection of said line with an easterly extension of a line running 75 feet south of and parallel to the southernmost wall of #89. It thence proceeds in a westerly direction along said extension, said line and a westerly extension thereof, crossing Old Route 5/ Town Highway #5, to Point AA, the intersection of said extension with the northwestern right-of-way line of Old Route 5/ Town

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Highway #5. It thence proceeds in a southwesterly direction along said line to Point BB, the intersection of said line with the southwestern property line of #88. It thence proceeds in a northwesterly direction along said property line to Point CC, the intersection of said line with a line running 75 feet northwest of and parallel to the northwestern right-of-way line of Old Route 5/ Town Highway #5. It thence proceeds in a northeasterly direction along said line to Point DD, the intersection of said line with the southwestern property line of #87. It thence proceeds in a northwesterly direction along said property line to Point EE, the intersection of said line with a line running 175 feet northwest of and parallel to the northwestern right-of-way line of Old Route 5 / Town Highway #5. It thence proceeds in a northeasterly direction along said line to Point FF, the intersection of said line with a line running 175 feet west of and parallel to the western right-of-way line of U.S. Route 5. It thence proceeds in a northerly direction along said line to Point GG, the intersection of said line with a line which runs 150 feet south of and parallel to the southern right-of-way line of Water Street. It thence proceeds in a westerly direction along said line to Point HH, the intersection of said line with the western property line of #110. It thence proceeds in a northerly direction along said property line, across Water Street, and continuing along said property line to Point II, the intersection of said line with a line which runs 100 feet north of and parallel to the northern right-of-way line of Water Street. It thence proceeds in an easterly direction along said line to Point JJ, the intersection of said line with a line which runs 175 feet west of and parallel to the western right-of-way line of U.S. Route 5. It thence proceeds in a northerly and then northwesterly direction along said line and its continuation 175 feet west of and parallel to the western right-of-way line of Main Street (T.H. 1) to Point KK, at the intersection of said line with the southeastern right-of-way line of Town Highway #38. It thence proceeds in a northeasterly direction along said line to Point LL, the intersection of said line with a line running 100 feet west of and parallel to the western right-of-way line of T.H. 1. It thence proceeds in a northerly direction along said line, crossing Town Highway #38 to Point MM, the intersection of said line with a line running 200 feet south of and parallel to the southernmost wall of #2. It thence proceeds in a westerly direction along said line and a westerly extension thereof to Point NN, the intersection of said extension with a line running 175 feet west of and parallel to the western right-of-way line of T.H. 1. It thence proceeds in a northerly direction along said line to Point OO, the intersection of said line with the northern property line of #1. It thence proceeds in an easterly direction along said property line to Point PP, the intersection of said line with the western right-of-way line of T.H. 1. It thence proceeds in a southerly direction along said right-of-way line to Point QQ, the intersection of said line with a westerly extension of a line running 50 feet north of and parallel to the northernmost wall of #3. It thence proceeds in an easterly direction along said extension, crossing T.H. 1, continuing along said line and a westerly extension thereof to Point A, the point of beginning.

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Boundary Justification

The boundary of the Putney Village Historic District includes the visually and historically cohesive streetscapes of Westminster West Road, Main Street, U.S. Route 5, Old Route 5 and Old Depot Road.

At the center of the district, it extends to the east to include the buildings surrounding "Christian Square". Two of these buildings are the Baptist Church (#63), which plays a major role in the architectural cohesiveness of the village center, and the John Humphrey Noyes House (#62), which is the most historically significant building in the district through association with a person of national note. The paper mill (#55), though non-contributing due to age, is an integral part of both Christian Square and the district core, and closely resembles the paper mill that preceded it on the same site, which was rebuilt in 1895 and again destroyed in 1945, when this one was built. The site has been occupied by a mill since perhaps as early as 1765, and by a paper mill since 1822. Near the mill, the boundary keeps to the southwest of Sackett's Brook, a natural boundary, and thus avoids several non-contributing structures across the brook.

The boundary encompasses a minimum of land behind buildings of the streetscapes, but varies in its distance from the road right-of-way, in order to include all related structures. At the northern end of the district for example, the boundary extends to the west to include both #1a, and the large attached barn of #2. Near the district center, the boundary extends to the east to include the ornate carriage barn, #77a, as well as most of the large lot which has historically provided a buffer for #77.

At the southeastern end of the district, the boundary extends to the end of Old Depot Road to include #'s 106, 107 and 108—historically the first buildings of the village seen by travelers arriving from the train depot, located to the southeast, which was once served by this road. (The road no longer carries traffic beyond #108.)

To the south of the district on U.S. Route 5 and Old Route 5, is found scattered non-contributing development. To the north of the district on Westminster West Road (T.H.1) lie mostly modern scattered structures as the village landscape opens into the rural countryside. The nominated property, on the whole, corresponds to the historic limits of the village's development.



85-A-89

Putney Village Historic District
Putney, Vermont

Credit: Matthew Cohen

Date: February, 1985

Negative Filed at Vermont Division
for Historic Preservation

Description: Streetscape, #'s 52, 49,
47, 44, 41, 51 (L to R); View look-
ing W

Photograph: 8



84-A-642

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 69, 67 (L to R);
View looking S
Photograph: 9



84-A-690

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: Streetscape, district
center, #'s 69, 67, 52, 51, 70
(L to R)
Photograph: 10



84-7-644

Putney Village Historic District

Putney, Vermont

Credit: Matthew Cohen

Date: February, 1985

Negative Filed at Vermont Division
for Historic Preservation

Description: Streetscape, Christian
Square, #'s 59, 61, 63, 60; View
looking S

Photograph: 11



85-7-89

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: Streetscape, U.S. Route
5, #'s 82, 83, 93, 94 (R to L);
View looking SW
Photograph: 12



85-A-33

Putney Village Historic District
Putney, Vermont

Credit: Matthew Cohen

Date: February, 1985

Negative Filed at Vermont Division
for Historic Preservation

Description: Streetscape, Old Depot
Road, #'s 107, 108; View looking SE

Photograph: 13



84-7-637

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #1; View looking NW
Photograph: 14



85-A-90

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #1a; View looking SW
Photograph: 15



84-A-637

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #2; View looking N
Photograph: 16



85-A-90

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #2; View looking NW
Photograph: 17



84-A637

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #3; View looking NE
Photograph: 18



84-A-639

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: The Major James Fitch
House, #4; View looking NW
Photograph: 19



89 A-637

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: The Major James Fitch
House, #4, detail; View looking W
Photograph: 20



84-7642

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 73, 75 (L to R);
View looking NE
Photograph: 79



85-A-89

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #74; View looking NW
Photograph: 80



85-7-34

Putney Village Historic District
Putney, Vermont

Credit: Matthew Cohen

Date: February, 1985

Negative Filed at Vermont Division
for Historic Preservation

Description: the Alexis B. Hewett
House, #'s 77, 77a; View looking NE

Photograph: 81



85-A-90

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #80, 77 (R to L); View
looking NE
Photograph: 83



84-A-643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #87; View looking NW
Photograph: 87



85-A-39

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 88a, 88, 87 (L to R)
View looking NW
Photograph: 88



84-A-643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: The A.M. Corser House,
#89, 89a; View looking E
Photograph: 89



84-A-643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 93, 90 (L to R);
View looking SW
Photograph: 90



85-A90

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 91, 91a, 92 (L to R)
View looking NE
Photograph: 91



85-A-34

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #93; View looking NW
Photograph: 92



85-A-35

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #94; View looking SW
Photograph: 93



84A643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #95; View looking NW
Photograph: 94



84-A-43

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #'s 98, 97 (L to R);
View looking E
Photograph: 95



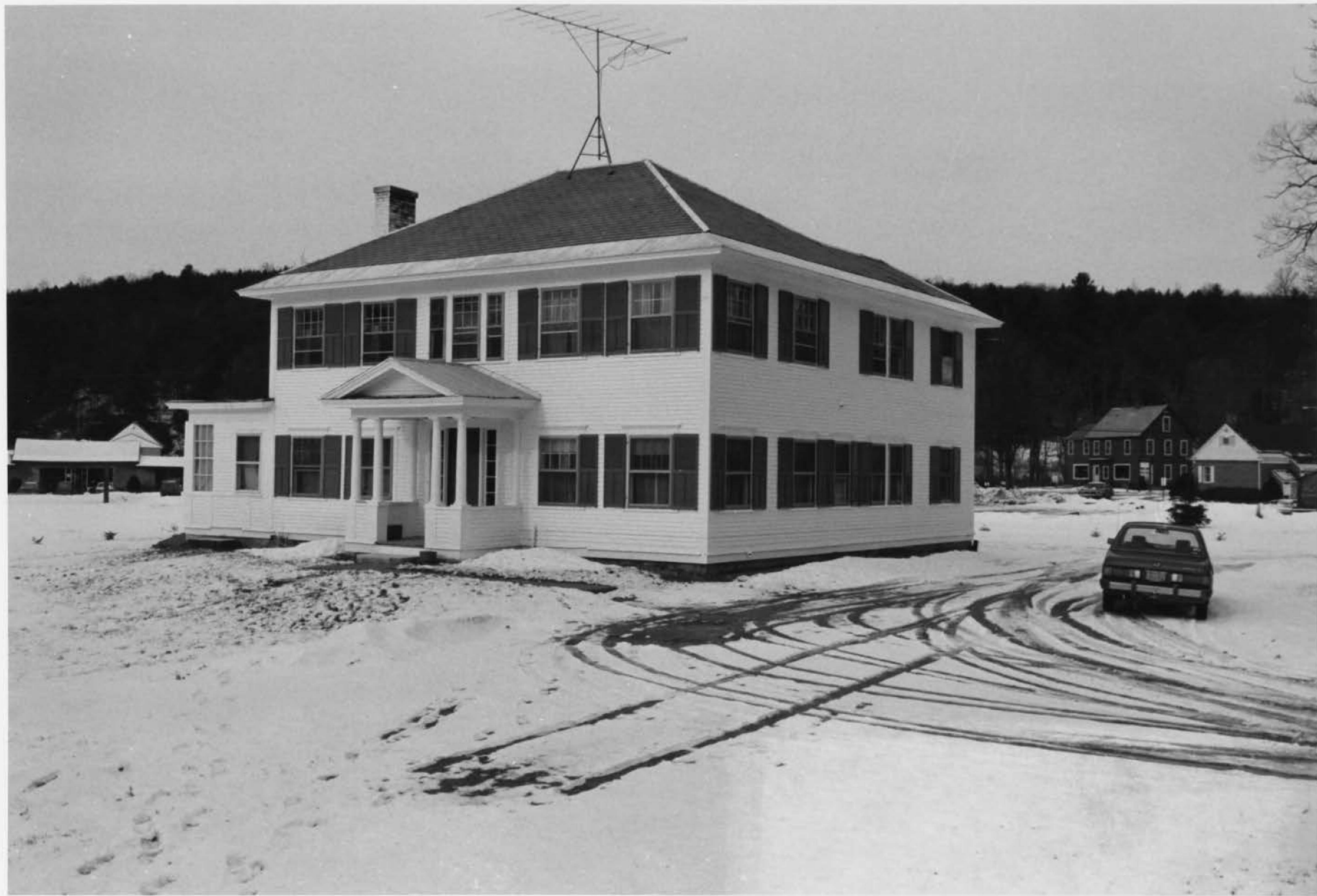
84A643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #98; View looking E
Photograph: 96



84A-643

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #98a, 99; View looking
NE
Photograph: 97



84-7644

Putney Village Historic District
Putney, Vermont

Credit: Matthew Cohen

Date: February, 1985

Negative Filed at Vermont Division
for Historic Preservation

Description: The Herbert L. Bailey
House, #102; View looking NW

Photograph: 98



84-647

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: The Mary E. Gates House
#103; View looking N
Photograph: 99



85-A-33

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #106; View looking NE
Photograph: 100



85-A-33

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: The Henry Coe House,
#105; View looking NW
Photograph: 101



85-A-33

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #107; View looking N
Photograph: 102



85-A-33

Putney Village Historic District
Putney, Vermont
Credit: Matthew Cohen
Date: February, 1985
Negative Filed at Vermont Division
for Historic Preservation
Description: #108; View looking NE
Photograph: 103

Missing Core Documentation

Property Name

Putney Village Historic District

County, State

Windham, VT

Reference Number

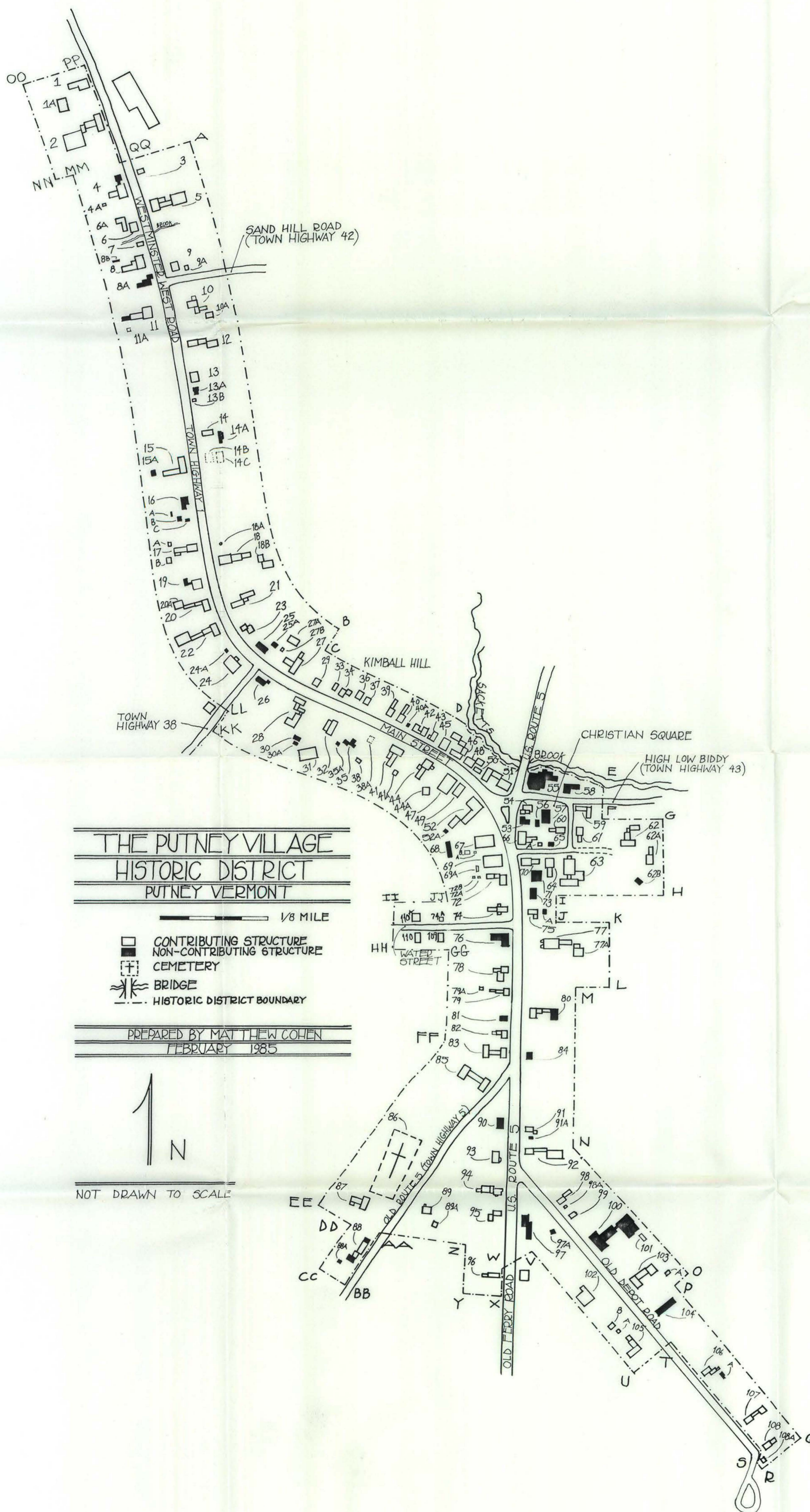
86000324

The following Core Documentation is missing from this entry:

☐ Nomination Form

☒ Photographs (missing #1-7, 21-78, 84-86)

☐ USGS Map



UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

BRATTLEBORO QUADRANGLE
VERMONT-NEW HAMPSHIRE
15 MINUTE SERIES (TOPOGRAPHIC)



The Putney Village Historic District
Putney, Vermont

UTM References:

- A. 18/701480/4762150
- B. 18/702675/4760000
- C. 18/701925/4759700
- D. 18/701225/4762050

Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

Topography from aerial photographs by multiplex methods

Aerial photographs taken 1951. Field check 1953 and 1954

Polyconic projection. 1927 North American datum

10,000-foot grids based on Vermont and New Hampshire

coordinate systems

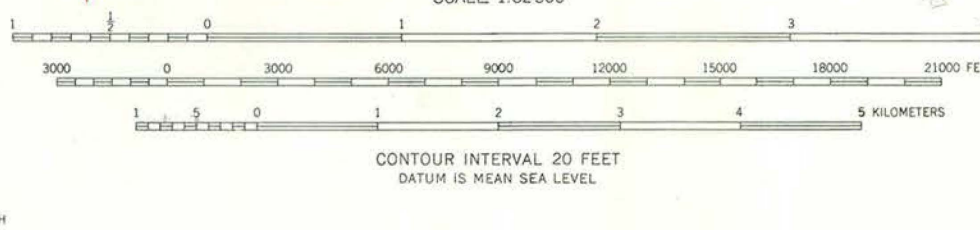
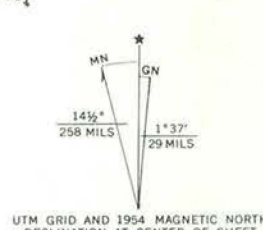
Red tint indicates area in which only

landmark buildings are shown

Unchecked elevations are shown in brown

1000-meter Universal Transverse Mercator grid ticks,

zone 18, shown in blue



BRATTLEBORO, VT.—N. H.
N 42°45'—W 72°30'

1954

AMS 6469 I-SERIES V713

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

National Register of Historic Places

Note to the record

Additional Documentation: 2014

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.

RECEIVED 2280

OCT 31 2014

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Putney Village Historic District (2014 Update)

Other names/site number: n/a

Name of related multiple property listing: _____

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

2. Location

Street & number: Westminster Road, Main Street (Route 5), Christian Square, Old Route 5, Old Depot Road, and West Street

City or town: Putney State: VT County: Windham

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 X 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 Part 60.

In my opinion, the property X 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 X local

Applicable National Register Criteria:

X A B X C D

Holly Macky / Commissioner DHCN

10/28/14

Signature of certifying official/Title:

Date

VT Division for Historic Preservation

State or Federal agency/bureau or Tribal Government

Putney Village Historic District (Additional Documentation)
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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:) Additional Documentation Accepts


Signature of the Keeper

12-10-2014
Date of Action

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>120</u>	<u>35</u>	buildings
<u>4</u>	<u> </u>	sites
<u>1</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>125</u>	<u>35</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling
DOMESTIC: Multiple dwelling
DOMESTIC: Secondary structure
DOMESTIC: Hotel
COMMERCE: Business
COMMERCE: Professional
COMMERCE: Restaurant
SOCIAL: Meeting hall
GOVERNMENT: Town hall
GOVERNMENT: Post office
EDUCATION: School
EDUCATION: College
EDUCATION: Library
EDUCATION: College dormitory
RELIGION: Religious facility
FUNERARY: Cemetery
AGRICULTURE: Processing
AGRICULTURE: Agricultural outbuilding
INDUSTRY: Manufacturing facility
INDUSTRY: Communications facility

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Current Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling
DOMESTIC: Multiple dwelling
DOMESTIC: Secondary structure
COMMERCE: Business
COMMERCE: Professional
COMMERCE: Restaurant
GOVERNMENT: Town hall
GOVERNMENT: Post office
RELIGION: Religious facility
FUNERARY: Cemetery
AGRICULTURE: Agricultural outbuilding
INDUSTRY: Manufacturing facility
INDUSTRY: Communications facility

7. Description

Architectural Classification

(Enter categories from instructions.)

Georgian
Federal
Greek Revival
Gothic
Italianate
Queen Anne
Colonial Revival
Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: weatherboard, stone, brick, metal, slate,
asphalt

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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

This Amendment to the Putney Village Historic District nomination updates the number, documentation, and description of properties presently included in the historic district. As originally listed in 1986, the roughly 140-acre district documented 158 resources: 136 contributing and twenty-two non-contributing. The boundaries for the historic district in 2014 are the same as those in 1986. The district now documents 160 resources: 125 contributing and thirty-five non-contributing.

A small mill village in the Connecticut River Valley, the Putney Village Historic District extends to the north and south from a compact center near the falls of Sacketts Brook. The spacious northerly extension encompasses the formal, late eighteenth and early nineteenth century farmhouses that formed the original village center, while the southerly extension includes the less architecturally cohesive and more heavily trafficked U.S. Route 5, as well as two small branch roads. Most of the 110 primary resources in the historic district are clapboard, slate-roofed, 1 ½ to 2 ½ story houses. Federal style or vernacular examples of the Georgian Plan and I-House configurations predominate, though vernacular Greek Revival or early Italianate style, 1 ½ story, gable front, sidehall-plan houses are also numerous. Cape Cod-type houses, Classic Cottages, and diverse late nineteenth and early twentieth century vernacular houses are represented as well. Ninety-one of the 110 primary resources are contributing, and the non-contributing resources are counterbalanced by the generally high architectural quality found in the district. Of special note is the striking, close-knit streetscape of stores and small workers' houses that stretches to the top of Kimball Hill from the highly focal historic district center. Overall, the Putney Village Historic District retains all seven aspects of historic integrity: location, design, setting, materials, workmanship, feeling and association.

Narrative Description

The historic district center is marked by several large, non-residential buildings of diverse periods. The A.M. Corser Store, #52, and the massive, hip roofed, tavern, #53, are the two primary visual focal points there, and have historically been hubs of social activity as well. The store, although not historic, is a reproduction and remains a landmark that terminates the impressive Kimball Hill streetscape. The late eighteenth or early nineteenth century tavern across

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the street is the centerpiece of an impressive, curving row of five public-oriented buildings that unite Westminster Road with U.S. Route 5. Those south of the tavern, the brick Methodist Church, #70, and the Town Hall, #68, are major landmarks for travelers from the north and south. Those northwest of the tavern, the Congregational Church, #47, and the Masonic Hall, #49, contribute formality to the most densely built up section of the district. Also marking the district core are a paper mill, #56, and the Methodist Church, #70. In the early twentieth century, a bandstand stood in the small island at the intersection of Main Street and Kimball Hill Road, which helped to visually tie all these elements together. Today, the common in front of the tavern provides a focal point and public gathering space.

Nearly thirty percent of the buildings in the district date from before 1830, almost all of which are houses. Of those, half have a clearly distinguishable style. While buildings of this period are scattered in the southern half of the district, the finest examples are found both at the district center, and lining the spacious and rolling Westminster Road to the north. Many of the latter stand on artificial hillocks set back from the road, and are fronted by rows of locust trees. Of special note on that road are #3, a vernacular Georgian style I-House with corner and entry quoins, #19, a 1772 Cape Cod type house, and #'s 2 and 11, brick-ended I-Houses with unusual facade ornamentation (#11 however, is covered with aluminum siding). Two of the most ornate Federal style houses, #'s 27 and 32, stand atop Kimball Hill, facing the village center below rather than the road, and act as gateways to Westminster Road. In the district center itself, #'s 41, 46 and 67 are also excellent examples of this style, and #53 is an excellent example of a tavern of a slightly earlier period.

While the Georgian and Federal period is dominant in the district overall, the Greek Revival period, which accounts for twenty-two structures, most significantly shaped the district center. Several prominent examples of the Greek Revival style – the Congregational and Methodist churches, #'s 47 and 70, the Masonic Hall, #49, and #71, a house with a two-story portico, are located there, as is a particularly unusual example of the style, #39, a small gable front house with a unique, fanciful door in an ornate surround. The latter is one of four generally similar houses that establish a rhythm of gables that climb Kimball Hill. A store built in the Greek Revival period, #51, as well as its neighbor, a reconstruction of a Greek Revival building, #52, terminate that streetscape.

The Greek Revival style Perfectionist Chapel, on the site of #54, which had a one-story portico, was another major architectural element in the district center from this period, before being destroyed by a fire. Another significant loss was the c. 1978 demolition of the vernacular, 2 ½ story, gable front, Perfectionist Store, built around the same time, which stood just north of #55. The A.M. Corser Store (#52) was damaged and then destroyed by two separate fires in 2008 and 2009, and was reproduced with the extant structure in 2011.

A Greek Revival style feature shared by the Congregational church and several Greek Revival style houses, located between and including #'s 39 and 99, is entrance ornamentation formed of wide, high relief, molded fascia boards and corner blocks. The motif survived into the 1860s, and

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was added to three houses that were all probably remodeled during that time, #'s 62, 73 and 84. Dating from about the time of those remodelings to about 1885 are only twelve buildings, which are found throughout the district. They range from very simple, gable front, vernacular houses such as #'s 12, 65 and 96, to the more impressive vernacular Italianate style residence, #21, to two major village landmarks, the Italianate style Town Hall, #67, and the Second Empire style Hewett House, #78. The latter stands just south of the district center on a large lot, set back from the road.

Most subsequent development in the village occurred in the southern end, which was, until the 1880s, characterized by merely a few scattered, vernacular Greek Revival style houses, and the Maple Grove Cemetery, #87. The only significant exception to this was the construction around 1890 of four houses in the district center, built one above the other on the steepest part of Kimball Hill, between #39 and the top of the hill. Three of them, #'s 29, 36 and 37, are identical, square, hip roofed duplexes, while #34 is a similar single family house type.

Houses that began to fill in the southern area include the two vernacular examples of the Queen Anne style in the district, #'s 94 and 95 (built c. 1905, and c. 1885, respectively), the towers of which proclaim arrival into the village for travelers from the south. Nearby are three diverse, vernacular examples of the later Colonial Revival style, #90 (1916), a fine example of the then-prevalent "Four Square" house type, the clapboard, hip roofed #102 (c. 1918), and the wood shingle, gambrel roofed #105 (c. 1920).

Later buildings that are now contributing resources include scattered buildings, mostly residences, which were constructed on lots subdivided from small village farmsteads. These include three 1940s buildings, a shingled bungalow on Kimball Hill (#35), a vernacular house on Kimball Hill that was built on the site of a barn (#25), and the original home of the Putney Credit Union on Main Street (#81). Three additional buildings were constructed in the 1950s, a Neo-Cape Cod type house on Westminster Road (#16), an upholstery shop on Main Street (#84), and a residence on Kimball Hill that has lost its significance due to alterations (#26). The last contributing resource in the historic district to be built is the modern 1967 Putney Public Library (#91). An improvement to the streetscape should be noted, as well. The Mabel Gray Walkway was completed in 1998, which runs from the town center to the Putney Central School.

Windham College, a small progressive school, was established in December 1951 in the founder's house on Kimball Hill (#18). The school grew over the years, and eventually occupied a "campus" of sixteen scattered buildings in the village that had previously been used as residences (#18, 33, 46, 78, 79, 81, 94, 97, 98, 101, 102, 103, and 108, and two that are now gone), with the exception of the village schoolhouse (#24). A new campus was gradually constructed north of the village in the 1960s, and by 1978, all of the village campus buildings had been vacated, mostly returned to residential use.

There are only two significant streetscape gaps in the district resulting from demolition or fire within the past seventy-five years, one between #'s 11 and 15, and the other in the general

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vicinity of #81. Number 81, now a quite isolated, Georgian Plan house, is shown in early twentieth century photographs as part of a continuous, tree-lined streetscape containing several similar houses.

While deterioration is a relatively minor problem in the district, alteration, especially in the form of artificial siding, replacement of original entrances, and installation of replacement windows, has eroded the historic fabric of several significant buildings. Despite these losses mentioned above, the Putney Village Historic District retains a remarkable degree of cohesiveness and architectural quality considering its large size and geographic diversity. Descriptions of individual buildings in the district follow (numbers refer to sketch map).

1. House, 187 Westminster Road, c. 1790, contributing

One of the two outstanding examples of vernacular, eighteenth century Cape Cod type houses in the district, #19 being the other, this approximately thirty foot square, five bay by four bay house has the broad gables, expansive, low pitched roof, compact form, and entrance transoms characteristic of the type and period. The east gable pediment is somewhat unusual. The house is similar to #44, a 3/4 Cape oriented gable end to the street, in that each has identical entrances in both the primary eave side and the third bay of the right gable end. Number 44 however, was constructed with much more formal, Federal style entrances. One particularly unusual feature of this house is the west gable end door, known by local tradition as a "widow's door", which has a small hole cut out of the wide boards. According to the current owners, during her wedding, the widow who owned the house supposedly stood naked on one side of the door, and passed her arm through the hole to accept the ring, thus symbolically severing all ties with the past, and absolving her new husband of her former husband's debts.

The house has only an early twentieth century hip dormer breaking the slate roof and a recessed carriage barn wing as appendages. The 2/2 windows have flanking shutters, and are diminished in the gables, with delicately molded cornices. The front door, c. 1865, is covered by sheet metal weatherization, while the original raised panel east gable door has two replacement glazed panels and a storm door. Both doors are topped by five-light transoms. The house stands on a concrete-faced fieldstone foundation, and is trimmed by corner boards, narrow frieze boards, and a slightly overhanging molded cornice. The west gable end has a flush cornice and slightly returning frieze boards. The exterior brick chimney was added to that end around 1967. The wing was built in two sections. The clapboarded, slate-roofed right section (c. 1830) has hand hewn mortise and tenon framing and a broad canted arch opening, while the vertical flushboarded left section (c. 1880) has circular sawn mortise and tenon framing, a sheet metal roof with truss bracketed eaves, and large sliding and hinged doors.

1A. Tobacco Barn, c. 1900, contributing

The last of several tobacco barns found along Westminster West Road as late as the 1930s, this approximately twenty two foot by forty foot building, now used as a potter's studio, is relatively

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small compared to the other tobacco barns that once stood nearby. The circular-sawn, mortise and tenon framed barn bears the numerous ventilation slats, formed of hinged vertical flushboards, which are peculiar to this barn type. Non-original features include the sheet metal roof, fixed two windows in the east eave side, and numerous, very recent, irregular, rounded windows in the south gable end.

2. House, 181 Westminster Road, c. 1795/c. 1805, contributing

An outstanding example of the Federal style with Georgian influence, this rare, brick-ended, clapboard I-House, with its distinctively low pitched hip roof, heavy facade ornamentation, and attached barn, forms a striking termination for the northern end of the district. It is one of the two finest examples of the Federal style in the district (#27 being the other), as well as the most notable example of continuous architecture. It stands prominently on an artificial hillock set back from the road, buffered to the south by an open field. It was very likely built within a year of, and by the same family as #11, a very similar brick-ended I-House (though now covered by aluminum siding) that was built by Captain Thomas H. Green.ⁱ According to a former owner, who claimed to have found dates carved in the basement, the main block was built in 1805 (which is consistent with the architectural detailing) onto an existing Cape Cod type house, now the ell, which was built in 1795.ⁱⁱ

The massively proportioned, high-relief facade ornamentation of the main block exhibits a strong influence from certain examples of the Georgian style in America, which were derived from early eighteenth century English pattern books. The central door of the five bay by two bay main block has two broad, molded panels, and a glazed and paneled storm door. It is framed by fluted Roman Doric pilasters with slight entasis, each of which stands on a plain base and supports an entablature fragment containing a triglyph with guttae. These support a pediment with drilled mutules that is broken to accommodate a semi-circular fanlight with radiating muntins and variously colored lights. The raking cornice moldings of the pediment have been replaced by plain fascia boards. Framing the facade are two massive, tapering wall pilasters with entablature fragments, which are nearly identical to those of the entrance, though larger, unfluted, and without bases. These support the slightly projecting molded box cornice which trims the slate roof.

Windows have 2/2 units, and on the facade are flanked by louvered shutters. The front first floor windows have large, delicately molded cornices, while the second floor windows abut the cornice. The clapboarded rear wall is unfenestrated, which further suggests that the ell preceded the main block. The first floor windows in the brick, common bond end walls are surmounted by semi-circular relieving arches. Between the two bays of each of these walls rises an interior end chimney. The house stands on a granite slab foundation, while fieldstone retaining walls support parts of the artificial hillock.

The ell has a central door, original and replacement 12/12 windows, and an asymmetrical gable roof, the front half of which has the lower pitch, and extends beyond the wall plane to cover a

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recessed porch. While such a porch is unusual for an eighteenth century Cape Cod type house, the former ell of #32, which was also originally a free-standing Cape, was very similar (see #32). Wall sheathing within the porch is wide horizontal flushboard. The original door has six raised panels, and a five-light transom with alternately orange tinted and clear lights. The gable front Late Bank Barn, connected to the ell by a small clapboard extension, was built about 1870, and measures approximately thirty-five feet by fifty feet. It stands on a fieldstone foundation, has a partially open basement story, circular sawn, mortise and tenon framing, clapboard sheathing, a sheet metal roof, and random 6/6 windows. The gable front has a large sliding door, a hayloft door above it, and a 6/6 gable window. A newly rebuilt sliding door serves the south cave side.

3. Corn Crib, 168 Westminster Road, c. 1915/c. 1975, contributing

This approximately twelve foot by twelve foot corn crib, which has undergone relatively little exterior change in its conversion to an office, has a clapboard gable front, a red slate roof, and on the eaves sides, the slatted ventilating walls distinctive of this building type. The building was originally associated with #4. Atop the original fieldstone foundation is a cinderblock foundation broken by multiple light, horizontal windows. In the gable center is a batten door. The gable window and one side window have 6/6 units. Open eaves expose decorative, curvilinear rafter tails.

4. The Major James Fitch House, 167 Westminster Road, c. 1779, contributing

Unlike #2 and 11, which are Federal style houses that show Georgian style influence, the Major James Fitch House, considering its prominent display of corner and entry quoins and its early date of construction, is a true example of the Georgian style, which is extremely rare in Vermont. The five bay by two bay I-House, which has had early twentieth century additions of a wing, ell and front porch, attests to the high degree of refinement to be found in Putney in the third quarter of the eighteenth century, when most of Vermont was still a wilderness.

On April 21, 1779, twenty-eight year-old Major James Fitch bought 10 ¼ acres of land on this site from Moses Johnson, who had built #8 several years earlier. Fitch presumably built this house soon thereafter, since on September 20, 1779, he published his intention to marry Lydia Clay, and in 1781 their son, James Fitch Jr., was born.ⁱⁱⁱ In 1809, Fitch built #5, across the street, for that son. Also in the early nineteenth century, Major Fitch ran a tannery on the small brook that flows between his house and Moses Johnson's, which may be #7 today.^{iv}

In 1880, Putney S. Hannum moved into this house from Weston, Vermont, and became a prominent farmer. His son, Fred B. Hannum, raised enough tobacco through the 1920s and into the early thirties, largely on land just north of #3, to fill two large tobacco barns that stood behind this house, one of which was 100 feet long.^v Around 1905, according to David Hannum, Fred B. Hannum, his father, built the two story ell, and added the fine Colonial Revival style porch spanning the front. Turn of the twentieth century photographs show this house with a previous wrap-around, c. 1880 porch, which had scroll sawn corner brackets and square posts.^{vi}

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The broad central door of the house has six varied, raised panels, and a seven-light transom with alternately green tinted and clear lights. Flanking the door are fluted, necked pilasters that support plain entablature fragments which border the transom. A molding underlines the transom, and projects around the pilasters to form capitals. This entrance is framed by wide bands of staggered quoins formed of beveled square blocks (two per quoin). Windows have replacement 12/12 windows, 2/2 windows, and in the gables, original 12/8 windows. Shutters flank windows on the front and south sides. First floor windows have heavy molded cornices topped by small hip roofs, while the second floor windows abut the intricately molded, narrow frieze. The slightly projecting box cornice is studded by numerous small mutules along the front and gable ends. This cornice forms pediments on the gable ends that have clapboarded tympana which extend farther than the wall planes; a rare, characteristically eighteenth century feature also found on #19. Trimming the corners are staggered, beveled quoins laid upon wide corner boards.

The foundation is concrete faced fieldstone. Breaking the rear pitch of the slate roof, just within the rear wall, are two massive and slightly corbelled chimneys. The deep, full front porch (c. 1905) consists of six Tuscan columns, with plinths at top and bottom, which stand on a concrete floor and support a low hip roof with a molded box cornice and matchboarded ceiling. On the back is a 2 ½ story, four bay, clapboard ell which is anchored by a massive central chimney and fronted by a plain shed-roofed porch. Fenestration is various, including original and replacement windows and doors. A one-story, clapboard ell extension (c.1950) contains two garage bays.

Attached by a narrow walkway to the north gable end is a wing built in the early 1940s as an office for Dr. Daniel Charles DeWolfe, who came to Putney in 1939. The four bay by one bay, one-story, ¾ Cape Cod type wing has fluted entry pilasters, 8/12 windows, clapboard sheathing, and an asphalt shingle roof.

A c. 1900 shed once stood southwest of the house. It was about ten foot square and had clapboard siding, a front-gable asphalt-shingle roof, a large front door, and side windows. It was documented in the 1986 National Register nomination and then removed at an unknown time.

5. The James Fitch Jr. House, 162 Westminster Road, c. 1809/c. 2010, non-contributing

This altered 2 ½ story, five bay by two bay, Federal style, Georgian Plan, clapboard house has a recently constructed 1 ½ story rear ell and attached barn. The house has a poured concrete foundation, clapboard siding, a side-gable standing-seam metal roof with boxed cornices and pedimented gables, an off-center brick ridge chimney, flat-stock window casings, a centered front entry with a flat-stock enframingent, paneled wood door and ½ height sidelights, and regularly-spaced 1/1 vinyl windows with false muntins. The south elevation of the long rear ell has a seven bay clapboard section with a two-bay porch, and a vertical-board garage bay with a canted garage opening and paneled wood door. The front-gable barn projects south from the

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right end of the ell and has vertical-board siding, a standing-seam metal roof, and a sliding barn door.

About 2010, the exterior of the house was completely replaced, including the foundation. The exterior was not reconstructed to its historic appearance; the door enframingent was not replicated, the new door does not match the historic door, the window openings were reduced in size, and the original gable ends had cornice returns and were not pedimented. Also at this time, the historic ell and barn were replaced with the extant structures, which are larger than the historic versions. The historic appearance of the property was documented in the 1986 National Register nomination. At this time, the house (in addition to the cornice returns) had 2/2 wood windows and an Italianate door in a narrower enframingent, which had a tall architrave and molded cornice.

The house was built about 1809 for James Fitch, Jr. (1781-1846), by his father, Major James Fitch, who lived across the street (#4). The property transfer of December 22, 1809, from father to son, which probably indicates the year of construction, makes reference to "my [Major James Fitch] new house" (#5) and "my old house" (#4). Due to the complete replacement of the exterior of the house, including modifications to the size of the door and window openings, and the replacement of the ell and barn, the property has lost its status as a contributing resource.

6. The Foster A. Wheeler Store, 159 Westminster Road, c. 1785, contributing

A rare example of an eighteenth century brick store in Vermont, this five by three bay, 2 ½ story Georgian Plan structure has the distinctly massive proportions of the Georgian style – a very rare style in Vermont. The original entrance surround has been replaced by a non-contributing, neo-Colonial Revival style surround (c. 1945). The store evidences the central importance of this part of the district in the late eighteenth and early nineteenth centuries, before the focus of village activity shifted to its present center at the falls of Sacketts Brook in the mid-nineteenth century. At that time, this store was converted to a dwelling.

Especially notable about the building is its great height and depth relative to its width, the very steeply pitched slate roof, and the massive, paired interior end chimneys, three out of the original four of which survive. The first floor windows appear to have originally been longer than those of the second floor, which may have been related to the original function of this building as a store. Moses Johnson (see #8), not long after selling land to Major Fitch in 1779 (who soon thereafter built #4), sold land to Foster A. Wheeler, who built this store and operated a blacksmith shop across the road.^{vii} The store had probably been standing well over a decade by 1806, by which time it was still the only fully brick building in Putney (# 2, probably constructed by that time, has brick ends).^{viii} In 1839, Wheeler sold the store and blacksmith shop to Henry Barton of Boston, who ran the store and shop until about 1850, when the building became a dwelling.^{ix}

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This building was once connected by a passageway to #7. That small factory utilized power from the brook running past the property, and was later moved a short distance to its present location (see #7).

The common bond brick store stands on a granite slab foundation, has no appendages, and has doors in three of the four sides. Trim includes the slightly projecting, returning box cornice, and the raking friezes. Windows have 2/2 units, which in the second floor nearly abut the cornice, and in the first floor are surmounted by Dutch arches, separated from the window frames by three courses of brick infill. Surrounding the paneled door are fluted pilasters and an under-scaled pediment with a central urn. Opposite this entrance, in the three bay rear eave elevation, is a French door. In the central bay of the north gable end is a Christian cross door sheltered by an entry hood with a delicately molded returning box cornice.

6A. Carriage Barn, c. 1865/c. 1880/c. 1915, contributing

Built in three sections, this carriage barn consists of a tall, 1 ½ story gable-front block with a flush, one story, eaves-front ell. The gable-front section, built around 1880, has a steeply pitched slate roof, clapboarded balloon frame, fascia trim, and a large sliding door at left. Above this are a hayloft door and a large louvered gable window. Of the four bays of the ell, the right two were built around 1865 and have circular sawn, mortise and tenon framing, a large diagonal batten sliding door to the right, and a 2/2 window to the left. Around 1915, two additional carriage bays were added to the south of this ell, which have splayed lintel boards that form slightly elliptical arches. The rounded, exposed rafter tails of this new section were continued across the front of the c. 1865 section as stubs, for decorative purposes. The building is in poor condition.

7. The Putney Cheese Factory/The Wallace Ford House, 153 Westminster Road, c. 1820/1909/2014, contributing

Of little architectural note as an early twentieth century house, this approximately twenty-five foot square, three bay by four bay, 2 ½ story, clapboard building is unusual as an early nineteenth century factory building that is located on a small brook only about a mile from the very substantial falls of Sacketts Brook. It may have originally been the tannery that Major James Fitch (see #5) is said to have operated on this brook in the early nineteenth century.^x The building was in any case probably built before 1840, when the focus of settlement in the historic district was largely here along Westminster Road, rather than down by Sacketts Brook. Accurate dating of the structure is very difficult, though the framing, of hand hewn, mortise and tenon members and up and down sawn boards, provides evidence for a pre-1840 date of construction.

The building originally stood on the north bank of the brook that flows past to the north, and was attached to #6, Foster Wheeler's store, by a passageway before being moved to its present fieldstone foundation.^{xi} By at least as early as October 1874, the building housed the Putney Cheese Factory, which, according to a Brattleboro newspaper of that date, was managed by R.G.

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Page, and produced about 17,000 lbs. of "extra quality cheese" that year, which sold for 14¢ per pound.^{xii}

Sometime in the 1880s, Oliver B. Wood rented the building and made cider for a few years. Around 1900, Wallace Ford bought it, began converting it to a house, lived in it several years, but died in 1905 before finishing the remodeling. In 1909, Harry Amidon bought it from Ford's family, who had continued to live there, and completed the work.^{xiii}

The somewhat irregular fenestration of the house includes 1/1 vinyl replacement windows, and a glazed and paneled door, located left of center in the south eave side. Trim includes corner and frieze boards, slanted eave soffits, and a Neo-Classical Revival door enframingent. A central cinder block chimney rises from the asphalt shingle roof. Serving the basement level of the east gable end, facing the road, are two large, double leaf doors, which have been fixed open to allow the installation of a paneled wood pedestrian door. The windows, door enframingent and basement door date to 2014, and a small rear wing attaching a large front-gable garage are currently under construction. Despite the alterations and addition, the building retains most of its integrity and is distinct from the rear addition, so it remains a contributing resource.

8. The Moses Johnson House, 151 Westminster Road, c. 1773, contributing

The "First two Story House in Town" [sic] according to Beers map of 1869, this five bay by two bay I-House is also one of the oldest buildings in the historic district. Elements of the massing indicative of this considerable age include the steep roof pitch, the widely projecting eaves which abut the second floor windows, and the wide spacing of the central facade bays. The door surround appears to be original, and is therefore a rare example in Vermont of pre-Federal style exterior ornamentation.

On June 16, 1773, Moses Johnson, a thirty-two year-old carpenter from Stamford, Connecticut, bought sixty-four acres on this site from Captain John Kathan (see #84), and probably built this house in the same year.^{xiv} The house stands prominently on a small rise set back from the road, at the intersection of Sand Hill Road. The attic framing, though now covered with insulation, bears the Roman numerals that Johnson carved upon each corresponding mortise and tenon to guide him in raising the frame.^{xv} A few years later, Johnson sold parts of his sixty-four acre tract to Major James Fitch, and to Foster A. Wheeler, who built #s 4 and 6, respectively. Johnson, a Whig, in 1775 assisted in arresting Putney resident Judge Noah Sabin, considered to be a dangerous Tory, and taking him to the Westminster jail – one of the events leading up to the infamous "Westminster Massacre".^{xvi} Johnson later went on to become a Lieutenant in the Revolution. Louisa Amidon, a direct descendant of Moses Johnson, presently (1986) lives next door in #7.

The house has an extended rear ell which is flush with the south gable end. The four panel main door is covered by a non-contributing batten storm door. Framing it are nearly full sidelights, and simple pilasters with block bases and capitals that support a narrow molded pediment that

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touches the window above. Thick, half-round fillets border the heavy lintel board along top and bottom, and project slightly over each pilaster, forming the capitals and neckings. The broad tympanum has wide fascia board in-fill.

Trim includes wide sill boards, corner and frieze boards, and the widely projecting returning box cornice. Windows have 6/6 units, and in the second floor break through the frieze to abut the cornice. The diminished gable windows retain their original 9/6 windows. The foundation is brick on the front and south sides, and fieldstone on the north and rear. Two small, near central chimneys rise from the rear roof slope. The gabled ell, which may have originally been a separate structure, has a six-bay first floor (south side) and a four-bay second floor, added around 1900 to the south side only. A one-story ell extension has three four-light knee wall windows, and a broad central carriage bay supported by two chamfered posts. A large brick chimney (c. 1970) rises from the roof of this extension where it meets the ell.

8A. Furniture Workshop/Garage, c. 1980, non-contributing

This irregular gabled structure has ells that include a two-car garage. The clapboard building has an asphalt shingle roof and various small-light windows. It is non-contributing due to its age.

9. House, 142 Westminster Road, c. 1780, contributing

Though considerably altered, this very early, approximately twenty-seven foot square, three bay by four bay, 1 ½ story Cape Cod type house retains its original massing, and appears to retain the original locations of doors and windows. George H. Johnson, a descendant of early settler Moses Johnson (see #8), lived in this house in the 1880s with his wife Sarah, and worked in one of the paper mills on Sacketts Brook.^{xvii} The near central batten door has a fascia surround with a splayed lintel board and crude, non-original dentils. Small 6/6 windows have fixed shutters on the front eave side only. The house stands on a brick and cinder block foundation, has corner and frieze boards, and a slightly projecting returning molded box cornice trimming the asphalt shingle roof. The cornice is nearly flush on the west gable end, and flush and unmolded on the east. Wooden openings in the foundation at the northwest corner indicate an interior privy.

9A. Carriage Barn, c. 1900, contributing

A clapboard, eaves front carriage barn which was once connected to the house through a wing, this small building has a large opening in the right half of the eaves front, and an asphalt shingle roof.

10. House, 144 Westminster Road, c. 1865, contributing

This small, 1 ½ story, clapboard, tri-gabled vernacular house appears on Beers' map of 1869, on a very small lot, by the name "F. Hall" – possibly the original owner. It has various small clapboard additions, including a gabled shed attached by a narrow walkway at the southeast, and

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a non-contributing greenhouse on the south gable of the ell. The gable of the main block (west) is punctuated by a one-story bay window with dado level spandrel panels. The greenhouse addition replaced a similar bay window in the south gable, as seen in an early twentieth century photograph.^{xviii}

All windows have 2/2 units and peaked lintel boards. The door, in the west eave side of the ell, has added upper lights, and is sheltered by a simple shed-roofed porch supported by a turned post. The house stands on a brick foundation, and has trimming sill, corner and frieze boards, and widely projecting, returning molded box cornices. Two small chimneys rise from the asphalt shingle roof.

The two bay by one bay shed has an octagonal gable window with radiating muntins, and a shed-roofed porch on the south. The greenhouse has a double pitch, asphalt shingle and glazed shed roof, and clapboard walls.

10A. Carriage Barn, c. 1865, contributing

This 1 1/2 story, clapboard, gable-roofed structure has been converted to a two bay garage through the addition of two overhead garage doors on the gable front. A pair of 6/6 windows mark the gable which is defined by a returning cornice. A large shed dormer has been added to the north roof slope.

11. The Captain Thomas Greene House/The Congregational Church Parsonage, 141 Westminster Road, c. 1810, contributing

One of two rare, brick ended, Federal style I-Houses in the district, #2 being the other, this house became the parsonage for the Congregational Church that formerly stood next to it. Though aluminum siding (installed c. 1978) covers the entire building, including the brick ends and the cross-gabled rear wing (c. 1870), the facade of the five bay by two bay main block retains its unusual Georgian influenced ornamentation.

The house was built by Captain Thomas Greene, who was apparently of the same family as the builders of #2. Though Greene had leased this land from John Campbell in 1805, he probably did not build the house until after 1806.^{xix} According to an 1825 historical sermon by Reverend Elisha D. Andrews, there was only one brick ended house in town in 1806, and evidence suggests that it was #2, not this one.^{xx} In 1834, ten members of the "United Christian Society" joined together to buy this house for use as a Congregational Church parsonage. The building was specifically intended for the use of Reverend Amos Foster, who was installed as minister in 1833, his successors, who were to be "Orthodox Congregational Trinitarian Ministers, and for no others."

The house is the last bit of physical evidence associated with the second Congregational church (which stood from 1803 to about 1845), save for the flat depression a few yards south of the

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house where the church stood. From this high point of Westminster Road, near the intersection of Sand Hill Road, the church marked the symbolic center of the village before the area down by the falls of Sacketts Brook took precedence around 1840. The church was rebuilt at its third and final location near those falls in 1841 (#47), while this house remained as the parsonage for as many as twenty years more, until a new parsonage, #61, was built.

Situated upon a hill, set back from the road, the house is served by a drive lined with large locusts and maples. Framing the replacement, c. 1970 paneled door are simple entrance pilasters with heavily proportioned, high-relief capitals and replacement molded bases. A similarly heavy entrance entablature is divided by a molded taenia, and topped by a projecting cornice. Very similar to these pilasters are the two massive, tapering wall pilasters that frame the facade. They have pedestals, molded bases, and necked molded capitals, and may have supported entablature fragments that were removed when the aluminum siding was installed. Windows have 2/2 units. From the low pitched, slate hip roof, which is trimmed by aluminum-enclosed eaves, rise two massive interior end chimneys. The main block stands on a granite slab foundation, while the rear wing, which is flush with the south end, has a brick foundation. Sheltering the glazed and paneled wing door (c. 1890), in the center bay under the cross-gable, is a one bay entry porch formed of two Italianate columns supporting a hip roof. A wing extension (c. 1970) contains three canted garage bays.

11A. Carriage Barn, c. 1900, contributing

The first floor of this small, gable front carriage barn is completely open, while the clapboard gable has a hay loft door. The eave sides are sheathed with vertical flushboard, and the roof with sheet metal. Trim includes corner and frieze boards, and eaves with slanted soffits.

12. House, 134 Westminster Road, c. 1870, contributing

This well-preserved, gable front, 1 1/2 story, three bay by three bay vernacular house has a Queen Anne porch and a recessed wing connected to a small domestic barn. The door, in the right bay of the gable front, has two long, glazed upper panels and a fascia surround. Windows have variously 1/1 and 2/2 units, in similar surrounds. Trimming the clapboard walls are sill boards, and corner boards that curve to meet the raking friezes. The steeply pitched slate roof is trimmed by eaves with slanted soffits and molded cornices. The foundation and small central chimney are brick. Spanning the front is a porch with a lattice skirt, turned posts, a spindle balustrade, scroll sawn corner brackets, and a shed roof. In the four bay wing is a three bay recessed porch, supported by slotted posts that are linked by flat, scroll sawn balusters.

The clapboard barn extends one story below grade, and has a slate roof and fascia trim. In the right half of the gable front is a large opening, and a hayloft door above. A fixed twelve-light window lights the attic. In the south eave side are two fixed four-light stall windows. Below these, in the basement level, is a canted arched pass door, and a similar but wider carriage bay.

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13. Late Bank Barn, 124 Westminster Road, c. 1870, contributing

This eaves front, approximately thirty-five by twenty-five foot, clapboarded Late Bank Barn continues the regular rhythm of buildings along Westminster Road and is a primary resource due to a parcel subdivision in the mid-twentieth century. There is a paneled wood garage door at each end of the front elevation. The left bay dates to c. 2000, and the right garage door replaced a large sliding door topped by a twenty-light double transom. There is also a double-leaf vertical board door to the basement level in the north gable end, various small windows and hay doors, fascia trim, and eaves with slanted soffits trimming the asphalt shingle roof.

13A. Office, 118 Westminster Road, c. 1960, non-contributing

This small, one-story wood-frame building has two sections creating an L-shaped footprint, a cinder block foundation, clapboard siding, gabled asphalt-shingle roofs, and a gabled hood over the front entry. There is a mix of paired six-pane, casement, and 1/1 wood windows, and a horizontal-paneled wood door with a square upper light, all materials probably salvaged from another building.

It is likely that the building was constructed for Mel La Bau, who owned the parcel that contains this building, as well as the barn (#13), from 1958 to 1966. From 1966 to his death in 2009, it was owned by West River Basket Company (Basketville) founder Frank Wilson, although it is unknown if the building was related to this business, as the store is located on Route 5. The building may be over fifty years of age, but it lacks architectural and historical distinction and is therefore is not a contributing resource.

13B. Privy, c. 1900, contributing

Unless moved to the present site, this privy suggests that a house once stood nearby. The approximately five foot by five foot, clapboard, gable front building has fascia trim and an asphalt shingle roof.

14. Bank Barn, 114 Westminster Road, c. 1830/c. 1905, contributing

Probably built as an eaves front "Yankee" (Early) Barn and later raised, reoriented and remodeled, this approximately twenty-five foot by forty foot, gable front barn was, according to the owner in 1986, built around 1830. It was part of a complex of three barns, all associated with #15, until the other two burned around 1900 (see #'s 14A and 14B). Around 1970 the building was converted for use as a woodworking shop, and in 1985 opened as the Putney Yoga Center.

The barn has a clapboard gable front, board-and-batten eave sides and an open basement story to the south. The gable front has fascia trim and ½ round eave brackets. In the sheathing of the south eave side there are what may be markings from the original large main door. Recent alterations include a horizontal, four-part gable window, two variously sized doors occupying the

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location of the former sliding door in the right third of the gable front, and three skylights in the slate roof.

14A. Blacksmith Shop/House, c. 1900/c. 1970, non-contributing

Originally a blacksmith shop, this small, slate roofed, vertical flushboard-sheathed building has undergone substantial alterations within the past ten years in its conversion to a house. It is barely visible from the road due to the slope of the hill. It has late twentieth century windows, siding, exterior chimney, and deck. The building is non-contributing due to alterations.

14B. Barn Foundation, c. 1870, contributing

The barn that stood on this approximately twenty foot by one hundred foot fieldstone foundation, which is parallel to the road, was probably an eaves front bank barn similar to but larger than #13. It burned around 1900 and is now used as a parking lot for #14.

14C. Barn Foundation, c. 1870, contributing

Of the three barns that originally stood here, the one built on this approximately fifteen foot by forty foot fieldstone foundation may have been a horse barn. It burned around 1900 and is now used as a parking lot for #14.

15. The David Crawford House, 105 Westminster Road, c. 1822, contributing

A fine example of the Federal style, though seriously compromised by the replacement of the original door surround with the present pedimented one, this massive, approximately thirty-seven foot by twenty-seven foot, 2 ½ story, five bay by two bay, clapboard Georgian Plan house was built by prominent resident David Crawford (1789-1871). It was probably erected in 1822, the year Crawford bought the estate of Dr. John Campbell, upon Campbell's death.^{xxi} This date is consistent with the architectural massing and detailing.

Crawford became a distinguished Captain in the War of 1812, and later held several public offices, including justice of the peace for twenty-five years and state senator in 1840 and 1841.^{xxii} His son James apparently took over the house by 1869, since "J. Crawford" appears by this house on Beers' map of that year.^{xxiii} Number 14, and two other barns that once stood across the road, were originally associated with this house (see #'s 14, 14B and 14C).

The original door surround, which appears in a c. 1890 photograph of this house, was dominated by a tall, very heavy and intricately molded broken entablature that had slight projections in the center and above each pilaster.^{xxiv} The present surround frames a c. 1850 door with multiple added lights, and is composed of projecting sideboards and a widely projecting molded pediment. Windows have replacement 12/12 units, and in the second floor abut the eaves. An intricately carved dentil course with rounded gaps underlines the front eave, and projects slightly

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to clear the lintel boards of each of these windows. In the gable ends, the second floor and gable windows have heavily molded cornices.

The house stands on a granite slab foundation, and has a steeply pitched slate roof trimmed by a returning molded box cornice. Other trim includes plain raking friezes and corner boards. An approximately sixty foot long, one-story, slate roofed rear ell is flush with the south gable end, has 6/6 and paired 12/12 windows, two glazed and paneled doors, and in the west end, two canted arched carriage bays. A side-gable side entry hall was added to the right end of the south gable wall c. 2000, and has a front entry protected by a gabled porch, and details that match the house such as clapboard siding and flat-stock trim.

15A. Garage, c. 2000, non-contributing

This two-bay garage is located south of the house and faces north. It has a concrete foundation, clapboard siding, a side-gable standing-seam metal roof with boxed cornices and cornice returns, flat-stock cornerboards, friezeboards, gable rakes and door and window casings, canted bay openings, overhead garage doors, and vinyl double-hung windows. The garage is non-contributing due to its age.

16. Holt, Joseph and Minnie, House, 97 Westminster Road, c. 1951, contributing

This house is a typical post-World War II Neo-Cape Cod type residence. It has asbestos-shingle siding, a side-gable asphalt-shingle roof with no overhang at the gables and low-profile boxed cornices at the eaves elevations, an off-center brick ridge chimney, a slightly off-center front entry with a gabled hood supported by knee braces and slim posts, and a recently added enclosed porch at the south gable wall. The front entry has a wood paneled door with three upper horizontal lights and is flanked by Chicago windows. A missing patch of siding reveals clapboard siding beneath the asbestos. The enclosed porch has clapboard siding, a side-gable metal roof, an entry in the south gable wall, and vinyl double-hung windows. **In addition to the installation of asbestos siding, alterations to the house include the addition of the side enclosed porch and the installation of replacement windows. Despite these alterations, the house remains a good example of a mid-twentieth century Neo-Cape.**

The house was built on land subdivided from an older property. It was constructed by local carpenter Joseph Holt and occupied by him and his wife Minnie. Holt built many houses in Putney from the 1930s to the 1950s, including #35. The Holts sold the property in 1957 to Howard and Thelma Matthews, who lived there until 1973. Raymond and Cynthia Long were then long-time residents of the house.

16A. Shed, c. 1951, contributing

This is a small side-gabled shed that faces west and has clapboard siding, an open-eave asphalt-shingle roof, a large twenty-pane window in the north elevation, and two small vertical windows

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in the east elevation. It may predate the construction of the house. (This was 16B in the 1986 National Register nomination, and has been renumbered as 16A has been removed.)

16B. Shed/Garage, c. 1951, contributing

This small front-gable shed/garage faces the road and has a concrete block foundation, novelty siding, an open-eave asphalt-shingle roof, an overhead garage door, and vertical side windows. There is a shallow lean-to at the rear. It is probably contemporaneous with the house. (This was 16C in the 1986 National Register nomination, and has been renumbered as 16A has been removed.)

17. Patch House, 89 Westminster Road, c. 1915, contributing

This four bay by three bay, eaves front vernacular house has a two bay gable wall dormer in the left of the eaves front, a two bay shed roofed porch sheltering the door below it, and a long recessed wing to the west that has a projecting shed-roofed addition. A 1920 photograph postcard of this house refers to it as the "Patch house", which may be the name of the original owner.

Significant alterations to the original appearance have included the removal of a porch that spanned the east gable end (similar to the present entry porch), the installation of a large picture window with small-light muntins in the right bay of that gable end, the sheathing with aluminum siding, and the front addition to the wing.^{xxv} The door, in the second eaves front bay, has horizontal panels and small upper lights. The entry porch is supported by turned posts and scroll sawn corner brackets. Windows have replacement double-hung units. Over the right two eaves front bays are single-light knee wall windows. A returning box cornice trims the slate roof. The wing has two small, replacement windows, and a shed-roofed addition which has narrow vertical windows.

17A. Shed, c. 1915, contributing

This approximately fifteen foot square, clapboard shed has a concrete foundation, asphalt shingle roof, fascia trim, slanted eave soffits, and a door identical to #17.

17B. Barn, c. 1915, contributing

A small, twenty by thirty foot, eaves front Bank Barn converted to residential use, this building is sparsely fenestrated, and has a large, recently added, triangular light in the south gable. The clapboard barn has fascia trim, a staggered butt slate roof, and large sliding and hinged doors to the basement level. The primary original entrance was through the west eaves side (uphill), the opening of which is now sealed and fronted by a deck.

18. House, 82 Westminster Road, c. 1825, contributing

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An unusual example of the Federal style in the district because of its 2 ½ story, gable front, sidehall plan configuration, this house is otherwise similar in detail to other examples of the style in the district, such as #'s 20 and 22. The clapboard, three bay by five bay house has a full front pediment, a two-tier south eave side porch, a flush, three bay rear wing, and a longer wing extension. While the first tier of the porch was probably a c. 1900 Colonial Revival style addition, the second tier was added by the present owner around 1977. The building served as a boarding house in the 1930s and 1940s, until occupied by a sculptor named Schroeder, who lived and worked here until about 1951.^{xxvi}

The primary entrance (left bay) consists of a Christian Cross door flanked by 2/3-length sidelights. Each sidelight is framed by elongated pilasters formed of fascia boards with narrower boards laid over them, and delicately molded bases and capitals. They support a tall broken entablature which has a slight projection over each pilaster. Windows have molded architrave surrounds, molded cornices, flanking shutters, and predominantly 2/2 units, though original and replacement 12/12 units, and a 6/9 gable window are also found. The house stands on a brick foundation, and is trimmed by corner boards, narrow frieze boards, and a molded box cornice.

From the slate roof rise two tall, corbelled chimneys with iron crested caps (c. 1870). The two-tier porch spans the south side, and is formed of balustraded, Greek Doric columns. In the wing extension are two non-contributing, small-light picture windows.

This house was acquired by Windham College founder and President Walter Hendricks and his wife Flora in 1951, and was their home for the rest of their lives as well as the college's first building, when it served as a classroom and dormitory, and the barn as a dining hall. The house was sold out of the family in 1989, after Flora's death.

18A. Gazebo, c. 1870, contributing

Originally a related structure to #38A, this octagonal, arcaded gazebo was moved to the present site around 1965, after #38A, a small vernacular house, was destroyed by fire. As shown in an early twentieth century photograph, the structure originally stood on the approximate site of #35, atop a hill high above #38A, and was served by two flights of stairs.^{xxvii} Measuring approximately eight feet in diameter, the gazebo has a flared, octagonal hip roof with widely projecting eaves supported by scroll sawn truss brackets. Below the eaves, in each wall, are decorative scroll sawn valances, and similar quarter-round corner brackets below them that form round arches. Each wall has lattice in-fill, and a paneled lower spandrel.

18B. Barn, c. 1825/c. 1870, contributing

Originally an eaves front Early (Yankee) Barn, this barn was expanded by the addition of the gable front, 2 ½ story, two bay by three bay Bank Barn ell to the south gable end. A sixteen-light transom marks the location of the original large, eaves front door, now covered by vertical

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flushboard sheathing. The clapboard, gable front addition has numerous replacement 12/12 windows, and a large opening in the gable front left bay. A slate roof covers both sections.

19. The James Haile House, 79 Westminster Road, c. 1772, contributing

A very rare example in Vermont of a Cape Cod type house dating from the third quarter of the eighteenth century, this broadly proportioned, five bay by two bay, 1 ½ story house is in virtually original condition and is likely the oldest building in the historic district. Elements of the massing indicative of its great age include the lack of any knee wall, the wide spacing of the central facade bays, the expansive, steeply pitched roof, and the spacious gables, which project beyond the wall planes. The only significant alteration has been the replacement of top ten feet of the original massive central chimney around 1980, due to deterioration.

In 1772, James Haile (1745-1808), of Warren, Rhode Island, bought seventy acres of land on this site from William Pierce, and probably built this house soon thereafter. His fourth son was born in Putney, presumably in this house, two years later. Haile later fought in the Revolution.^{xxviii}

On March 26, 1793, a group met in this house as "...proprietors and subscribers for purchasing a library to be kept in the town of Putney", thus founding the Putney Library, which still exists.^{xxix}

In the 1840s the house was occupied by Achsah Campbell, who was one of those accused by a grand jury of "having had relations" with John Humphrey Noyes. One of her daughters later married Noyes' son, George.^{xxx}

The four-panel front door of the house, covered by a plain board for weatherization, is topped by a five-light transom, and framed by a delicately molded architrave surround. The slightly projecting box cornice directly above this has a continuous crown molding that wraps around the gable ends, under the gable projections. Windows, which also meet the low roof eaves, have plain surrounds, flanking shutters, and 6/6 units in the first floor. In the north gable are three paired 12/12 windows, and a small, square, fixed four-light window in the west gable corner. The south gable contains one 12/12 window. The house has a fieldstone foundation and a slate roof. Inside are two molded fireplace mantels, and a five foot high fireplace with a crane and brick oven. A small, gabled, c. 1950 garage is attached by a narrow walkway at the northwest corner, and has novelty siding, an asphalt shingle roof, and an overhead sliding door in the gable end.

20. House, 75 Westminster Road, c. 1820, contributing

Nearly identical to #22 next to it, this five bay by two bay clapboard residence is an excellent example of a typical, vernacular Federal style I-House. One unusual feature is the use of plaster in the pediment tympana of the gable ends, which creates a smooth surface, in contrast to the clapboard walls. The house was built by the builder and original owner of #22 for his son, about twenty years after building that house.^{xxxi}

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A small, extended ell projects from the rear, and two massive chimneys rise from the rear pitch of the slate roof, just inside the rear wall. Surrounding the Christian Cross door and its 2/3-length sidelights is a delicately molded architrave surround. Above this is a plain, broken entablature which projects slightly over each of the four door and sidelight jambs. The cornice above it has a crown molding that follows each projection. All windows have 6/6 units and flanking shutters. Those in the first floor, as well as the diminished gable windows, have molded cornices, while those of the second floor have molded architrave surrounds. Above the entrance is a 6/6 window flanked by narrow 4/4 sidelights, suggesting a Palladian window. This and the other second floor windows interrupt the narrow main block entablature, which is supported at the front corners by elongated pilasters with necked molded capitals. The interior is very well preserved.

The clapboard and asphalt shingled ell is flush with the north gable end, and extended by a h bay addition that is flush with the south gable end. Another ell extension to the west (c. 1965) contains two slightly arched garage bays.

20A. Carriage Barn, c. 1820, contributing

Very close to the house is this approximately twenty foot square, vertical and horizontal flushboarded carriage barn. It has an asphalt shingle roof, and a large sliding door in the left of the eaves front, topped by a twelve-light transom. A small clapboard lean-to on the east nearly touches the wing of #20.

21. Clough House, 72 Westminster Road, c. 1869, contributing

This five bay by four bay, Georgian Plan, Italianate style house is unusual in that it appears to have been intended to deliberately mimic the proportions and detailing of the several Federal style houses in this part of the district. William Houghton willed the property to Susan A. Clough, recorded on May 12, 1869, and she and her husband Lewis V. Clough probably built the house that same year. The house has a small, three bay, 1 ½ story recessed wing attached to a further recessed barn wing, and was originally fronted by a full Italianate style porch.^{xxxii}

The spacious house is characterized by very regularly spaced bays, which are emphasized by the paired, scroll sawn brackets which line the non-returning box cornice. Windows have 2/2 units, molded cornices and flanking shutters, and in the three bay eaves front of the second floor, abut the molded frieze. The gable windows and center window above the entrance have narrow, paired 1/1 units. The raking friezes curve down to meet the corner pilasters, which are very similar to those of Federal style houses in the district, such as the nearby #'s 20, 22, and 27. Each leaf of the double leaf door has a long, round headed, etched glass panel. The surround is formed of engaged, chamfered Italianate columns that support a stilted lintel board, and a cornice studded by rounded modillions. The balloon framed house stands on a brick foundation, and has a slate roof and near central chimney.

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Fronting the wing is a porch similar to the original main block porch. It has chamfered Italianate columns, a molded entablature, a low hip roof, and a skirt of decoratively sawn vertical flushboards. The barn wing, which descends to a full basement level to the north, is clapboarded on the north and west sides, vertical flushboarded elsewhere, and has 1/4-round brackets along the raking friezes. It has a large opening in the front (south) side.

22. House, 71 Westminster Road, 1799, contributing

A typical example of a vernacular Federal style I-House, this five bay by two bay, clapboard residence is nearly identical to #20, which stands next to it. According to a previous owner, the house was built in 1799, and about twenty years later, #20 was built by the same person for his son.^{xxxiii} The narrow, pedimented house stands on a brick foundation, has a contemporary, extended rear ell, and gained a full front porch around 1900. It is anchored by two massive brick chimneys that rise from the rear pitch of the slate roof, just within the rear wall.

The Christian Cross door is flanked by 2/3-length sidelights, and is framed by a molded architrave surround. An entablature and cornice over it may have been removed when the porch was built. The second floor windows, which retain their original 12/12 units, have molded architrave surrounds and cornices, and abut the narrow, intricately molded entablature. First floor windows have 6/6 units and similar surrounds. The center window, above the door, has 3/3 sidelights, suggestive of a Palladian window. At the front corners are elongated pilasters with necked molded capitals that support the entablature and slightly projecting molded box cornice. The porch has balustraded turned posts that are topped by scroll sawn corner brackets, and that support a frieze, molded cornice, and low hip roof.

Fenestration of the small two bay ell has been mostly altered. Still evident above the right two bays of the three bay carriage barn ell extension, are remnants of two elliptical arches cut out of the wide horizontal flushboard sheathing. There is an approximately thirty foot by twenty-five foot barn attached to the ell, which has a large eave center opening, flushboard sheathing, and a sheet metal roof.

23. House, 66 Westminster Road, c. 1860, contributing

This vernacular mid-nineteenth century, 1 1/2 story, gable front, sidehall plan house is well preserved, though clearly missing its entrance cornice, and is highly visible due to its prominent location. Built into a steep bank, the clapboard walls of the three bay by three bay main block, and the two bay by one bay, one story recessed ell, descend about twenty feet below grade at the rear. Roofs are slate.

The door has two round headed, glazed upper panels, and a fascia surround with a wide lintel board. Windows have 6/6 units. Trim includes sill, corner and wide frieze boards. Roof eaves have slanted soffits. The foundation and tall, near central chimney are brick. The ell is trimmed like the main block, and has a glazed and paneled door, and small, paired four-light windows.

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24. Central School, 4 Signal Pine Road, 1906, contributing

An excellent example of a typical, turn of the century centralized school, this tall, two story, seven bay by four bay, fifty foot by twenty-five foot brick building has a one bay by one bay pedimented pavilion that terminates views up North Main Street and down Westminster Road. In 1894 the graded school system was instituted by state law, and the following year, grades eight through high school began meeting in the Town Hall (#68). Demand for a new school building was met in 1906, when this Renaissance- inspired structure based on Tuscan villa prototypes was constructed, at a cost of \$7,841.^{xxxiv} A new elementary school was constructed just north of the historic district in 1958, prompting the closing of the subject school. It was then sold to Windham College and used for science laboratories and classrooms.

Brickwork that projects from the common bond walls forms a water table, belt- course, corner quoins, and on the front of the pavilion, rustication. Deeply recessed within a round arched opening in the pavilion is the glazed and paneled double leaf door, topped by a fanlight with radiating muntins and small bordering lights. The five course brick arch in the pavilion has a keystone and springers of concrete. Above this, in the second floor, is a paired 2/2 window, each half of which is topped by a square Queen Anne window. Other windows are tall and have 2/2 units and concrete sills and lintels. Basement windows half of that height pierce the water table. The steeply pitched slate hip roof, as well as the pavilion pediment, are trimmed by a wide entablature and a denticulated molded cornice. The much less formally fenestrated rear side has doors and windows in each floor, and a wrought iron fire escape with ball finials, tensile, projecting bracing, and a nameplate reading: "L.H. Stellman & Son/Brattleboro, Vt."

24A. Garage, 1984, non-contributing

This is a side-gable, two-bay, vertical flushboarded garage with a truncated sheet metal roof. The garage is non-contributing due to its age.

25. Sprague, Ralph and Elizabeth, House, 62 Westminster Road, c. 1946, contributing

This vernacular two-story house has a rectangular footprint oriented parallel to the street, a fieldstone front foundation wall and poured concrete elsewhere, clapboard siding, and an open-eave, standing-seam metal truncated hipped roof. The three bay front elevation has a center bay with a slightly off-center entry with a hollow-core metal door and 6/6 wood windows, and the outer bays have paired six-pane wood windows. The two-bay side elevations also have paired 6/6 windows, and a one-story rear addition is partially topped by a second-story enclosed porch. There is also a modern wood staircase at the south elevation that leads to the second story. A 1953 photograph shows the house in its present form, minus the exterior staircase.^{xxxv}

The house was constructed c. 1946 on land subdivided from the farm to the north. It was built for Ralph and Elizabeth Sprague, who bought the subdivided parcel, with a barn, from the owners of

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#27 in September 1946. It is likely that Ralph Sprague constructed the house, as he was a carpenter. He died in 1975, and Elizabeth Sprague lived in the house until 1987.

A broad earthen ramp leading to the front of the house may have been from the large c. 1870 bank barn that originally stood here. That front-gable barn, a related structure to #27, had a cross-gabled cupola and a round gable window.

25A. Garage, c. 1970, non-contributing

A small, shed-roofed, two bay garage. The garage is non-contributing due to its age.

26. House, 49 Kimball Hill Road, c. 1955/c. 2000, non-contributing

This 1 ½ story vernacular asymmetrical house has a concrete foundation, vinyl siding, a side-gable standing-seam metal roof with an offset ridge, a 2/3 front porch covering a small enclosed entry vestibule, two large gabled dormers, and an attached two-bay garage projecting front the front left corner. There is a second front door within the porch flanked by squat 1/1 vinyl windows, and a Chicago window at the right end of the front elevation. The dormers each have two double-hung vinyl windows. Most of the exterior features of the house, including the massing, vinyl siding, vinyl windows, dormers, and garage appear to date to 2000 or later. The original date of construction was difficult to determine as the house was built on a parcel that was subdivided from land across Signal Pine Road in 1938, and then re-subdivided in 1946.

The 1986 National Register nomination dates the house to 1955, which is possible. At the time, the parcel was owned by William and Eva Buchanan, who would have built the house, although they probably lived in the c. 1940 house to the west. The widowed Eva Buchanan sold the property in 1987. Although over fifty years of age, the house is not a contributing resource due to the alterations.

27. The Noyes Homestead/Locust Grove, 52 Kimball Hill Road, c. 1810, contributing

An excellent example of the Federal style anywhere in Vermont and one of the two exceptional examples in the district (#2 being the other), this large and well ornamented, clapboard, five bay by three bay bay, thirty-six foot by forty foot, 2 ½ story Georgian Plan house is locally noted as the boyhood home of John Humphrey Noyes. It later became the primary residence for Noyes' Utopian community. The house stands prominently atop Kimball Hill, facing the village below, rather than the road. It has a rare, original entry porch, a one story bay window in the right two bays of the facade (c. 1910), a small two bay by one bay, two story recessed wing, and a five bay by one bay, one story rear ell.

In 1822 Noyes' father, Hon. John Noyes, a retired Brattleboro businessman and U.S. Congressman, bought this house from Captain Benjamin Smith, who was a prominent Putney merchant and probably the builder of the house.^{xxxvi} In 1835, Tirzah C. Miller, one of Hon. John

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Noyes' daughters, described her family's home as: "...a large, handsome, old-fashioned house, situated upon a graceful eminence overlooking the little village of Putney...". "A rare group of locust trees of uncommon height and size..." she continued, "...gives to the place the name of 'Locust Grove' ".^{xxxvii} Some of those locusts remain today. Because of the numerous books and journals in the house, as well as Noyes' disposition, Miller wrote: "Visitors are impressed with the intellectual atmosphere which pervades the place."^{xxxviii}

It was this intellectual environment in which John Humphrey Noyes, the founder of "Modern Perfectionism", grew up. After leaving Putney for several years for schooling and preaching, he returned in the late 1830s and began forming a small Utopian community by which he hoped to realize his ideal of "Bible Communism". This Utopian vision involved communal ownership of property, and eventually communal marriage as well. In 1846, Noyes secretly instituted a "complex marriage" and "consolidation of households" in Putney, centered in this and two other houses in the village (see #'s 63 and 77). This house became the focus of the Perfectionist community in 1847 when another consolidation took place, and "...the four principle families of the Putney Community were united [here] in a single household": the Noyes, Cragin, Skinner and Miller families.^{xxxix} Other past owners include John Campbell, Omar Buxton and Muriel Nicholson. Since 1985, the house has served as a non-profit housing facility known as Putney Cares. This new use has not affected the historic appearance or significance of the exterior.

Particularly unusual about the house is the eave ornamentation, considering the date of the house, and the entry porch. Corner pilasters with molded bases and widely projecting necked capitals support an entablature consisting of an architrave with an elliptical chain link motif overlay, and a rope molded frieze. Originating from the taenia are numerous scrolling modillions that meet the soffit of the molded box cornice, and partially obscure the rope molding. The broad, flushboarded tympana, which are pierced by semi-elliptical lunettes that have radiating muntins, are framed by narrow raking friezes with cut out designs of alternating horizontal diamonds and vertical ovals.

The simple shed-roofed entry porch is an especially fine example of Federal style ornamentation because of the extreme attenuation of the paired Tuscan columns that support it – an emphasis on the decorative rather than the functional properties of columns. The entrance and windows are treated with similar delicacy. Flanking the Christian cross door are 2/3-length, 2/2 sidelights, and on either side of these are delicately molded paneled pilasters. A molded broken entrance entablature projects slightly above each pilaster. Windows have 6/6 units, molded architrave surrounds, and broken entablatures that project slightly above each window jamb. Second floor windows abut the main block entablature. The delicacy of the ornament is counterbalanced by the two massive interior chimneys that rise from the ridge of the slate roof.

The ell, which, like the main block, has a granite slab foundation, an asphalt shingle roof with no eave projections, and a 6/6 gable window flanked by two smaller ones, suggestive of a Palladian window. Near the main block, an ell door has an ornate, chamfered, truss bracketed hood, visible

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through a glassed-in enclosure. The wing has a brick foundation, sheet metal roof and a picture window in the east gable end.

27A. Putney Cares Activities Barn, 1999, non-contributing

This 1 ½ story building has a rectangular footprint, a poured concrete foundation, clapboard siding, and a side-gable open-eave sheet metal roof. The six-bay east eaves elevation has a paneled and glazed veneer door protected by a small gabled hood in the first bay, and regularly-spaced 1/1 wood windows. The south gable wall has another entry in the left bay, and irregularly-spaced 1/1 windows of two different sizes.

The building was constructed in 1999. It replaced and was constructed on the site of a c. 1810 English Barn, which was the first barn on the property and predecessor of the barn built to the west on what is now #25. The barn was documented in the 1986 National Register nomination. The building is non-contributing due to its age.

27B. Ash House, c. 1810, contributing

A rare example of an early nineteenth century ash house, this simple approximately three foot by four foot common bond brick structure has a small wooden gable front door.

28. House, 59 Kimball Hill Road, late 18th century/c. 1870, contributing

Known by local tradition as the c. 1840 print shop of John Humphrey Noyes and his followers, this simple, five bay by two bay, asbestos shingled Classic Cottage, which has connected rear barns, is located across the street from #27, a house associated with the Noyes family and the Perfectionist movement.^{xi} However, physical evidence indicates a much earlier original date of construction and a long-time owner of the house believed that the house was moved down from West Hill c. 1803. The southeast portion of the main block exhibits corner posts and the remnants of a massive chimney base in the cellar, suggesting that the house was probably originally a half-Cape. The present appearance of the house probably dates from a c. 1870 expansion and remodeling.

Noyes had set up a hand printing press in a sawmill loft in 1839 or 1840 to publish *The Witness*, which he had begun in Ithaca, New York, in 1837, to promulgate his Perfectionist doctrines. The book *Oneida Community Profiles* references a "printing shop" among the Noyes properties in the village. If this building was in fact his print shop, later publications of *The Witness*, and *The Perfectionist*, which was begun in 1843, may have been printed here.^{xii} The building presumably became a residence sometime after 1847, when Noyes and most of his followers were run out of town by hostile residents.

The approximately twenty seven foot by twenty two foot structure has a two bay by two bay ell to the south, and a small barn projecting east from the ell. An L-shaped carriage barn stood

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behind the house until recently. The house has a brick underpinning, asbestos shingle siding, a standing-seam metal roof, and a c. 2000 hipped-roof porch with turned posts. The front door, which has two long, round headed lights, and the 2/2 windows, have plain drip molded surrounds. Topping the high knee wall is a returning box cornice.

29. Duplex, 48 Kimball Hill Road, c. 1890, contributing

Originally identical to #'s 36 and 37, this two story, three bay by three bay, hip roofed house was constructed as a duplex for employees of one of the paper mills on Sacketts Brook. According to a previous owner, the date "1890" was found written in an unfinished closet.^{xlii} About 1986, the house was converted to a single family home, the pair of front doors was removed and replaced with the extant paneled door protected by a modern gabled entry porch, and a small attached sunroom and one bay garage with clapboard siding and slate roofs were added to the east elevation. The 2/2 windows were replaced with wood 6/6 windows. Remaining historic features include the massing, clapboard siding, molded box cornice, flat-stock window casings, and slat roof. Although the building has been altered, it retains enough integrity to qualify as a contributing resource.

30. House, 4 Phineas White La., c. 1970, non-contributing

A 1 ½ story, eaves front, wood shingle, irregularly fenestrated house. The building is non-contributing due to its age.

30A. House, c. 1975, non-contributing

A tall, approximately 400 square foot, two story, vertical flushboarded house with a truncated gable roof. The building is non-contributing due to its age.

31. Late Bank Barn/Multi-Family Residence, c. 1870/c. 1975, contributing

This large, approximately fifty foot by forty foot, gable front Late Bank Barn has undergone relatively minor exterior alteration in its conversion to apartments. It may have been built by John Kimball (born in 1796), who lived in #32 through most of the mid-nineteenth century, and who spent the last years of his life farming here. The barn has a fieldstone foundation, board and batten sheathing, a slate roof, and irregular fenestration, including paired 6/6 windows. The present entrance is through a door at gable left, while the original large central door has been sealed.

32. The Phineas White House/The John Kimball House, 1 Phineas White La., c. 1815, contributing

Built by Phineas White onto the gable end of an existing Cape Cod type house, purportedly to display his newly earned status as a member of the Vermont legislature, this five bay by two bay,

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brick I-House is an excellent example of the Federal style.^{xliii} Individual decorative elements such as the entrance, cornice and interior features were derived directly from Asher Benjamin's pattern book of 1806, *The American Builder's Companion*. The house stands prominently atop Kimball Hill, overlooking the milling center of the village.

Phineas White (1770-1847) was born in South Hadley, Massachusetts, graduated from Dartmouth in 1797, and came to Putney in 1800 to practice law. He set up his office in a small brick building, #50, and lived in an eighteenth century Cape Cod house that would later form the ell of this house, until about 1930. That Cape, the markings of which can still be seen on the back of this house, was removed in 1930. It was similar to the present ell of #2 in that it had a recessed, eaves front porch.^{xliv} Between 1815 and 1820, White served as the state's attorney for Windham County, judge of the probate court, and Putney representative to the legislature. From 1835 to 1840 he was a state senator. He was also a member of the Putney Masonic Lodge, and became Grand Master of the state in the 1840s. White spent the last years of his life farming here.^{xlv}

Another Dartmouth graduate whose life closely paralleled White's was John Kimball, who married White's daughter Frances Mary, and lived in this house from about 1840 probably into the 1870s. A lawyer in Claremont, New Hampshire, Kimball came to Putney in 1839, held various state level public offices, and spent the last years of his life farming here.^{xlvi} He may have built the nearby large barn, #31. According to local tradition, Kimball, the namesake of Kimball Hill, built several houses on that hill, which would have to be #'s 39, 40 and 42 – small workers' houses built around 1840.

The formal entrance of the house is framed by two large locust trees, and is led up to from a level carriage landing by two flights of slate stairs built into the steep, terraced front lawn. That entrance, which is virtually identical to Plate 30, Figure 1 in the above mentioned pattern book, has a Christian Cross door framed by 2/3-length sidelights and a three-point arched fanlight, all gracefully leaded. Paneled door jamb pilasters have capitals that project slightly from the fanlight base. These elements are slightly recessed within an outer surround of fluted, necked pilasters supporting a fascia board that frames the fanlight, and that has repeated triglyph motif carvings.

Windows in the facade (south side) and east gable end, which were taken directly from Plate 17, Figure 1 of *The American Builder's Companion*, originally had 6/6 units (as shown in the pattern book), granite sills, and polished granite splayed lintels with stepped keystones. They are flanked by mechanical louvered shutters. Windows in the much less formal, irregularly fenestrated rear and west sides have plain jack arches. The windows were recently replaced with vinyl double-hung windows.

The Flemish bond brick building stands on a granite slab foundation, has two massive, interior end chimneys, and a slate roof trimmed by a mutilated returning molded box cornice. A broad-gabled, clapboard, three bay deep ell spans the rear (north) side, has very narrow eaves sides, and has an irregular gable roof. The west gable end has a small, c. 1980s greenhouse addition.

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33. The Stearne O. Parker House, 42 Kimball Hill Road, c. 1870, contributing

Crowning Kimball Hill as seen from the village center is this vernacular, tall, 2 ½ story, three bay by four bay, gable front house. The clapboard house stands on a brick foundation, and has a standing-seam metal roof that replaced a slate roof destroyed in the fire in 1985. Trim includes sill boards and raking friezes that curve to meet the corner boards. Built into a steep bank, the house has a full basement story at rear. The house has a wood front door and 6/6 vinyl windows.

The house was built by Stearne O. Parker of East Putney, great grandson of Joshua Parker, who according to local tradition became the first settler on Westminster Road in 1764. It was occupied in the early twentieth century by a manager of the Robison Paper Company on Sacketts Brook, and had formally landscaped grounds.^{xlvii} In 1953, it became the second building in the village that was acquired for Windham College, which eventually grew into a scattered "campus" of about sixteen buildings in the historic district. It was used as a dormitory until the college closed in 1978, and was called "Gray House" due its shade of paint at the time.

34. House, 38 Kimball Hill Road, c. 1890, contributing

Contemporaneous with #'s 29, 36 and 37 that surround it on Kimball Hill, this vernacular Queen Anne sidehall-plan, two story, two bay by two bay, hip roofed house has a recessed, three bay by one bay hip roofed wing. A Queen Anne wraparound porch fronts both sections. The double-leaf paneled front door has vertical Queen Anne lights in each leaf, and next to this is a large horizontal Queen Anne window. Windows are 1/1 units, which replaced the original 2/2 windows. The clapboard house stands on a brick foundation, has fascia trim, a double fascia frieze, and a projecting molded box cornice trimming the slate roof. The variously fenestrated wing is similarly trimmed. Forming the porch are square chamfered posts with block bases and capitals, a low hip roof with a molded box cornice, scroll sawn corner brackets, and a lattice skirt.

35. Parent, Ernest and Emma, House, 35 Kimball Hill Road, c. 1946, contributing

This symmetrical 1 ½ story house sits on a knoll above Kimball Hill Road, and has a T-shaped footprint including three bay by two bay front gable projection, a concrete block foundation, wood shingle siding, kneewalls, asphalt-shingle open-eave, overhanging, gabled roofs, and a centered enclosed front-gabled entry porch with a multi-pane glazed door. There is a variety of wood windows including multi-pane glazing at the porch, large square multi-pane windows flanking the porch, two-over-two windows in the upper story gables and at the first story, and squat one-over-one windows in the kneewalls.

The house was constructed c. 1946 by local contractor Joseph Holt, and then sold by him to Ernest and Emma Parent in 1948, who may have been living in the house since its completion. The Parents lived there until 1976, and the house has been occupied by the current owners since then. It is a good and intact example of a Craftsman-influenced house, and the only building in the historic district of this type.

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35A. Garage/Workshop, c. 1946, contributing

This garage/workshop structure is located behind the house and has a rectangular footprint oriented parallel to the road, wood single siding, and a side-gable asphalt-shingle roof. There is a folding double-leaf garage door in the right bay, a pedestrian door next to it, and six-pane windows.

36. Duplex, 36 Kimball Hill Road, c. 1890, contributing

Originally identical to #'s 29 and 37, this vernacular, two story, three bay by three bay, approximately thirty-two foot square, hip roofed duplex was probably built for employees of one of the paper mills on Sacketts Brook in the late nineteenth century. The double central entrance consists of two doors, each with long, rectangular, glazed upper panels, and both sheltered by a rebuilt, hip roofed porch supported by turned posts. Windows have 2/2 units, but the one above the entrance is sealed and clapboarded. The clapboard building has a brick foundation, fascia trim, a molded box cornice, and a slate roof. There is a small rear, wing with irregular, shed roofed porches. Built into a steep bank, the house has a tall basement story at rear.

37. Duplex, 32 Kimball Hill Road, c. 1890, contributing

Originally identical to #'s 29 and 36, except for the c. 1980 pilaster-supported entrance fan, this vernacular, approximately thirty-two foot square, two story, three bay by three bay, hip roofed duplex was probably built for employees of one of the paper mills on Sacketts Brook in the late nineteenth century. The double central entrance consists of two doors, each with long, rectangular glazed panels, and both surmounted by a large, three-point arch, sunburst motif fan supported by fluted pilasters and flanked by coach lights. Windows have 2/2 units, but the one above the entrance is sealed and clapboarded. The clapboard building has a brick foundation, fascia trim, a molded box cornice, and a slate roof. Built into a steep hill, the house has a full basement story at rear.

38. Carriage Barn, 31 Kimball Hill Road, c. 1870, contributing

Originally the carriage barn to the small Italianate house that stood on the foundation hole in front of it, #38a, this clapboard, three bay by two bay, approximately twenty-seven by fifteen foot, eaves front building has almost as much ornament as the house did. The large, central, diagonal matchboard, double leaf door, and the 6/6 windows have label moldings with the ends cut off at forty-five degrees. In the steep central cross dormer is a round headed, hood molded 6/6 window. Crowning the ridge intersections is a one bay by one bay, hip roofed cupola with arched openings and a bracketed cornice. Similar paired, scroll sawn brackets trim the eaves of the steep slate roof. Fenestration of both gable ends has been almost completely altered, and the north end has gained a modern clapboard lean-to.

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38A. Foundation Hole, c. 1870, contributing

This approximately twenty-two foot square, fieldstone foundation hole is all that remains of the vernacular Italianate, c.1870, 1 ½ story, sidehall plan house that originally stood here. Generally similar to #95, the house had a wrap-around Italianate style porch, and full-height first floor, 6/6 windows.^{xlviii} The house burned around 1967. The small gazebo that stood atop the hill just north of the house, now #18A, was served by two flights of stairs built into the hillside. It was moved to its present location soon after the fire.

39. House, 30 Kimball Hill Road, c. 1840, contributing

One of three small Greek Revival style houses on Kimball Hill, #'s 40 and 42 being the others, this house may be unique in Vermont because of the ornately paneled door, which is highly unusual for the style (construction and molding details confirm the date of the door as contemporaneous with the house). Considering its several distinguishing features, and its location as the highest house of its period on Kimball Hill, it is possible that the house was built for a manager of one of the small industries that were taking root on Sacketts Brook around 1840. McClellan's map of 1856 shows "Rev. J. Aiken" living here.

The 1 ½ story, gable front, sidehall plan, three bay by three bay clapboard house has a small two bay rear wing, and a full basement story on three sides. The door has two large, square panels, each having ¼-round sunburst motifs in the corners, and each filled by a large, round, raised panel formed of concentric circles, and bordered by small triangular fringes. Surrounding the door are 2/3-length sidelights above pyramidal raised panels, and a paneled transom bar above. Framing the whole is an outer surround of high relief, channeled, raised panel fascia boards with bull's-eye corner blocks, and a plain projecting cornice. Crowning the cornice is a small horizontal board with a pyramidal raised panel. Flanking the 6/6 windows are shutters with both vertical and horizontal louvers (an unusual feature also found on #47). The house stands on a foundation of gold glazed brick, unusual for the period, and has fascia trim, a returning molded box cornice, a slate roof, and a small central chimney.

40. House, 28 Kimball Hill Road, c. 1840, contributing

One of three simple Greek Revival style houses on Kimball Hill, #'s 39 and 42 being the others, this house was probably built for an employee of one of the small industries which took root on the falls of Sacketts Brook around 1840. McClellan's map of 1856 indicates W. Houghton living here. The 1 ½ story, three bay by six bay, gable front, sidehall plan house has a four bay south eave side porch (c. 1890), a partial basement story at rear, and a two story residential and carriage barn rear wing. The five-panel door is flanked by 2/3-length sidelights, and has a surround of high relief, channeled, raised panel fascia boards with bull's-eye corner blocks. There is a second door in the fourth bay of the south eave side. Windows have 2/2 units and flanking shutters. The clapboard house stands on a brick foundation, has wide trim, a returning molded box cornice, and a slate roof. The hip roofed porch has turned posts with spindle

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balustrades, a frieze and molded box cornice, and a lattice skirt. In the wing are windows, a hay loft door, and in the basement level, a double leaf carriage bay door with diagonal matchboard panels. There is another large, double leaf batten door below the basement level.

40A. Blacksmith Shop/Garage, 26 Kimball Hill Road, c. 1840/c. 1920/1985/c. 2000, non-contributing

Originally a three bay by one bay blacksmith shop, the two 6/6 first floor windows of this small, gable front, clapboard building were replaced by two large, four-panel sliding doors in its conversion to a garage or carriage barn.^{xlix} Slanted eaves trim the steep sheet metal roof. A 1985 remodeling removed the doors and substituted a shingle-roofed oriel and a glazed pedestrian door. More recently, a large rear addition was built at the rear gable wall. The building is non-contributing due to the alterations.

41. Baker House, 27 Kimball Hill Road, c. 1810/c. 1865, contributing

A fine example of the Federal style, this five bay by two bay, 2 ½ story clapboard I-House has a long rear ell, and significant Italianate style additions of a door, full-façade porch, gable end bay window, and main stair. It was probably remodeled by Haynes E. Baker, who lived here from about 1850 to the late 1870s. Baker (1810-1877) was born in Pawlet, Vermont, and entered the mercantile business in Newfane, Vermont, from 1835 to about 1850, when he moved to Putney. In 1857 he bought a half interest in the "Old Corner Store", #52, with Alexis B. Hewett (see #78) until 1869 when A.F. Kelley bought Baker's interest.¹ It may have been at this time that Baker made his unsuccessful attempt to commence a stock company, located in the small office building next to the house (#41A). Baker's daughter married a Mr. Merefield who lived here next, followed by the Strombergs, and then the Genesis Church of the Brethren. This church was founded in Putney north of the village in 1981, and then moved to the house on the subject property in 1984.

The front entry contains an Italianate door and 2/3-length sidelights. Door jamb pilasters are attenuated and paneled, while the outer entrance pilasters are fluted, and laid over wider sideboards. The broken entrance entablature has slight projections above each pilaster, each projection emphasized by the several moldings that jog over them. Windows have 2/2 units, occur diminished in the gables, and have delicately molded architrave surrounds with flanking shutters. Trim includes sill boards, corner pilasters with molded bases and necked, widely projecting molded capitals, a narrow frieze abutted by the second floor windows, and a returning molded box cornice.

The ornate Italianate style porch has square columns with shafts and necks that have round headed panels. These support a frieze with round ended panels between the columns, paired, curvilinear, pendants brackets above each column, and a molded box cornice above. The three sided bay window, in the right bay of the south gable end, has narrow 1/1 windows, folding shutters, and paneled lower spandrels. One of the original two large, interior chimneys rises from

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the rear pitch of the slate roof. The foundation is granite slab. While the southern part of the interior of the house has been completely remodeled, the upstairs and north parlor retain original trim, and three very fine Federal style mantels. The substantially remodeled ell once had an elliptical arched carriage bay. Modern additions include an oriel window, a door with a gabled hood, various windows, dormers, and a two bay ell extension that is flush with the main block

41A. Office, c. 1870, contributing

Haynes E. Baker made an unsuccessful attempt to establish a stock company in this approximately twelve foot by fifteen foot, one-story, gable front, clapboard building, probably after selling his half interest in the "Old Corner Store", #52, in 1869.^{li} In the right bay is a door opening topped by a tall lintel board with a widely projecting cornice supported by scroll-sawn brackets. The building stands on a brick and fieldstone foundation and has a slate roof with slanted eave soffits. Some of the windows retain their 2/2 units and flanking shutters. Inside is dado matchboarding. A second related structure, apparently an early nineteenth century carriage barn remodeled to the Italianate style with a cupola and cornice brackets, was demolished in the 1980s.

41B. Genesis Church of the Brethren, 25 Kimball Hill Road, 1991, non-contributing

This 1 ½ story church is connected to the ell of the house via an enclosed hallway. It has a rectangular footprint oriented perpendicular to the street, a poured concrete foundation, clapboard siding, an expansive, steep asphalt-shingle roof with boxed cornices and cornice returns, and regularly-spaced 1/1 windows. A three bay shallow gabled and pedimented pavilion is centered on the five-bay front gable wall and has a shallow enclosed rear section behind a recessed porch with tripartite chamfered posts. The pavilion has an entry in the first bay that contains a paneled wood door with a small four-pane upper light. The building has 1/1 windows, with a paired set in the gable of the pavilion.

The building was constructed in 1991 to serve the Genesis Church of the Brethren, which had occupied the house since 1984. According the Putney Historical Society website, the Church of the Brethren "bears an historical relationship to the Quakers and the Menonites [sic], as one of the three main branches of brethren-related churches which have grown from colonial and early American communities organized in Pennsylvania." The building is non-contributing due to its age.

41C. Shed, c. 2000, non-contributing

North of the house, there is a small shed with rough horizontal flushboard siding and a gabled asphalt-shingle roof. It is of recent construction and is non-contributing due to its age.

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42. House, 24 Kimball Hill Road, c. 1840, contributing

One of three small Greek Revival style house on Kimball Hill, #'s 39 and 40 being the others, this house was probably built for an employee of one of the industries which took hold on Sacketts Brook around 1840. McClellan's map of 1856 indicates J. Kneeland living here. The approximately twenty-two foot by twenty-seven foot, three bay by four bay, 1 1/2 story, gable front, sidehall plan house has a basement story at rear, a full front porch, and a flush three bay ell to the north connected to a gable front carriage barn. The door, which has a large upper panel, has a plain fascia surround with bull's-eye corner blocks. Windows have 6/6 units, and occur diminished in the gables.

The clapboard house stands on a brick foundation, has fascia trim, a molded frieze, a returning molded box cornice, and a small central chimney rising from the slate roof. The porch, c. 1865, has three square, necked columns, a frieze, and a shed roof with a returning molded box cornice. The ell and the barn, which were in poor condition when the 1986 National Register nomination was completed, have been updated recently. The clapboard siding of the ell was replaced, the centered door was replaced with a new paneled wood door, a small gabled dormer was added to the roof to protect the doorway, and the 2/2 windows were replaced with 6/6 windows. The sliding door and enclosed bay of the two-bay barn were removed and replaced with a full-width segmental-arched opening, the vertical-board siding was removed, and a vertical six-pane window was installed in the gable. The main block, which was also in deteriorated condition in 1986, has been rehabilitated. The alterations to the ell and barn do not detract from the significance of the property.

43. House, 22 Kimball Hill Road, c. 1810, contributing

Though similar to its three vernacular Greek Revival style neighbors on Kimball Hill, #'s 39, 40 and 42, this 1 1/2 story, three bay by three bay, approximately twenty-five foot by twenty-seven foot, gable front sidehall plan house predates them by about thirty years. According to McClellan's map of 1856, Isaac Grout, who ran a store in #48 in the early nineteenth century, owned both this building, and the contemporaneous #46.

The vernacular Federal style building has delicately molded trim, a full brick basement story in the rear half, an entry porch, and a two bay shed roofed ell that is flush with the gable front. The door has a large glazed upper panel, 2/3-length sidelights, and a delicately molded architrave surround surmounted by a tall lintel board and a widely projecting molded cornice. Windows have 2/1 units in similar surrounds. Lining the eave sides are 8/8 kneewall windows.

The clapboard house has fascia trim, and trimming the slate roof, a returning molded box cornice which is flush on the gable front, and only slightly projecting on the eave sides. The rear basement door is flanked by original 12/12 windows in molded surrounds. The c. 1900 gabled entry porch was removed in 1985. It had four turned posts and a matchboarded tympanum. There is a door and 6/6 window in the north wing.

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44. House, 21 Kimball Hill Road, c. 1805, contributing

This four bay by four bay, approximately thirty foot square, Federal style house is an unusual example of an asymmetrical Federal style house that originally had two principal facades, both with formal entrances – one facing the road with a pedimented gable, and an eaves side facing southeast that make the house a $\frac{3}{4}$ Cape Cod type residence. The house stood alone on the south side of Kimball Hill in the developing village for many years before the Congregational Church (#47) and the Masonic Hall (#49) were built below it. The house is similar to #1, also a Cape Cod type residence with identical entrances in two sides.

The house has a long three bay rear wing, and a long, two bay ell projecting from the south eave side that was originally a porch and covers the original side entrance. The remaining original entrance in the east gable end has a raised panel Christian Cross door flanked by $\frac{3}{4}$ - length sidelights, and is framed by a molded architrave surround. Above this is a lintel board that projects slightly at the ends, topped by a delicately molded cornice that follows the projections. The small 6/6 windows have delicately molded architrave surrounds with molded cornices. The house has vinyl siding, fascia trim, a molded box cornice, and a slate roof. In the wing is a double leaf sliding door, a 6/6 window, a glazed and paneled door, and a full shed roofed porch across the front. The former porch is seen in a 1916 photograph, and was originally open, and had a clapboard apron and a lattice skirt. It was converted to an enclosed porch, and then renovated into living space c. 2000.

McClellan's map of 1856 shows D. Hager living here, while Beers' map of 1869 indicates Dr. D.P. White. Early twentieth century owners have included Edwin Gorham, a painter, Dr. E.S. Munger, and Mrs. Blood.

44A. Simon L. Davis Livery Stable, 17 Kimball Hill Road, c. 1915, 1995, non-contributing

This large, approximately thirty foot by fifty-five foot, 1 $\frac{1}{2}$ story, clapboard former livery stable has clapboard siding, a front-gable slate roof with slight overhangs, modern skylights, a one-story added lean-to spanning the north eaves elevation, and a modern shed-roofed porch spanning most of the south eaves elevation. The front gable wall has modern windows and French doors flanked by two modern doors within the former barn door opening, and there are four replacement double-hung windows in the gable. There is also a row of seven stable windows at the south eaves elevation.

The former barn structure underwent a comprehensive rehabilitation in 1995 that resulted in its current appearance. Before the 1995 renovation, the building had retained its front-gable windows and doors including a central double leaf sliding door, a tall glazed and paneled hayloft door above it, and three 2/2 windows in each of the gable corners. At the extreme right was a four-panel pedestrian door. Each leaf of the central door had two long over two short, chamfered, diagonal matchboard panels. The upper central panels were filled with fixed four-pane windows.

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The north eaves elevation had two double-hung windows, three stable windows, and a paneled wood door, and the south eaves elevation had seven stable windows.

Alterations include the removal of all of the windows and doors at the front gable wall, the infilled barn door opening at the front gable wall, the change in fenestration at the front gable wall, including the addition of four new windows and the removal of the gable's central lower window, the addition of French doors and modern pedestrian doors, the addition of skylights, the construction of a side addition, which disrupts the symmetrical massing of the stable and obscures the public view of the window and door openings at the north eaves elevation, and the construction of a porch at the south eaves elevation, which obscures the public view of the stable windows. The interior was also renovated for its current use, and is no longer discernable on the interior as a stable. The building is now a non-contributing resource due to these alterations.

The stable was likely built for Simon L. Davis, who ran the store at #52 for several years beginning in 1915. The architectural appearance is consistent with such a date as well. Davis's name was painted in the gable until 1995, when the stable became the home of the Sandglass Theater, which it remains to this day.

45. Store, 20 Kimball Hill Road, c. 1890, contributing

Attesting to the active economy in Putney in the second half of the nineteenth century, this building, when completed, may have been the fifth store in the village center. The second floor porch, which is supported by graceful truss brackets, contributes to the visual continuity of the streetscape when seen from the southeast. The three bay by five bay, 2 ½ story, approximately twenty-two foot by thirty foot, gable front building has a full basement story at rear. The central triple leaf door has long, three-light upper glazed panels. To the right is a large multiple light window, and at left is a glazed and paneled door, similar to that serving the porch above. That porch is supported by ¼-round chamfered truss brackets, and is formed of turned posts, spindle balustrades, slightly arched valances, and a hip roof with a molded cornice. Windows have 2/1 units, some with six- or four-pane wood storm windows. The gable window has replacement leaded glass (c. 1975). The clapboard building has a concrete foundation and an asphalt shingle roof.

46. House, 18 Kimball Hill Road, c. 1805, contributing

An excellent and well preserved example of the Federal style, this large, clapboard, five bay by three bay, highly-detailed Georgian Plan house may have been built by Isaac Grout, whose name appears by this house on McClellan's map of 1856, and who built and opened the store next door, #48, probably in 1804. Beers' map of 1869 indicates J.D. Johnson living here. In the early twentieth century, the house became one of the Putney residences of Dr. Locke H. Bugbee, who was one of the first of the "Model T practitioners". Born in Pomfret in 1874, Bugbee graduated from Dartmouth Medical College in 1902, and came to Putney five years later, soon becoming a popular and respected member of the community.^{lii} Starting about 1952, this building became an

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office for Windham College, and in the 1970s, after the college had moved to its new campus, the building was owned by Jon Hendricks, the son the college's founder.

Much of the architectural detailing, particularly window and cornice trim, resembles that of #27. The house has an entry porch and extensive mid-nineteenth century additions. Framing the Christian Cross door are 2/3-length sidelights, and a wide fascia surround with a tall lintel board. Tuscan columns and two chamfered posts support the hip roofed entry porch. First floor windows have 6/6 units, molded architrave surrounds, and broken entablatures that project slightly above each window jamb. A door in the center of the south gable end is glazed and paneled, and has a surround of narrow pilasters supporting a similar entablature. Second floor windows also have molded architrave surrounds, but abut the main block entablature. The window above the main entrance is flanked by 2/2 sidelights, suggestive of a Palladian window. Supporting the intricate, rope molded entablature are wide corner board pilasters with widely projecting, necked molded capitals. The molded box cornice forms pediments in the gable ends that each frames a full-sized window.

The house stands on a granite slab foundation, and has a slate roof from which rises two massive interior chimneys. A three bay ell has a door in its partially exposed west gable, variously 12/12 and 9/6 windows, and 8-light knee wall windows. From this ell projects a small carriage barn, parallel to the main block, which has a broad canted arched opening in the south gable, below grade behind the house. An approximately thirty foot by twenty-two foot recessed wing of this ell has a large, eaves front, central matchboarded sliding door, a double leaf hayloft door above, and four small stall windows across the north gable end. All three of these ells and wings date from the mid-twentieth century, are clapboard, and have slate roofs with returning box cornices.

47. The Congregational Church/The Putney Federated Church, 15 Kimball Hill Road, 1841, contributing

The most dramatic symbol of the shift of the formal village center from Westminster Road to the falls of Sacketts Brook in the 1840s, the Congregational Church is also a fine example of the Greek Revival style. The two story, three bay by three bay, clapboard church, which has a flushboarded facade and a two-tier belfry, makes a strong termination for the row of five public-oriented buildings in the village center, #'s 47, 49, 53, 68 and 70.

The earliest record of the church is from 1772, when the first sermon was held in the newly built home of Moses Johnson, #8. The next year, the first meetinghouse was built across from Old North Cemetery, just north of the district, and in 1803, the second was built a few yards south of #11. The third and final move of the church came in 1841, following increased industrial and commercial activity at the present village center by the falls of Sacketts Brook.^{liii}

When built, the church had a high gallery in the back, which may have been removed to make room for the present classroom space in 1867, the year that the church was "thoroughly repaired". The present vestibule may have been built at that time as well. In 1893 the church was again repaired and remodeled, at which time the present bowed pews replaced the original ones,

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which had no central aisle, and an organ, carpet and Queen Anne windows were installed. In 1915 electric lights and the present pressed tin ceiling were added. The church became the Putney Federated Church on January 10, 1919, when the Baptists and Methodists joined the Congregationalists, and left their church buildings, #'s 64 and 70. In 1938 the sanctuary was remodeled, which is probably when the molded entablatures and pediment inside were built, and any remaining stained glass was replaced by multi-pane double-hung windows.^{liv}

The church exterior is well preserved, though missing the battlements and tall corner finials that originally crowned both tiers of the belfry ridge tower.^{lv} Two story corner and facade wall pilasters have entasis and necked molded capitals with paired annulets. They support an entablature and molded box cornice that form a full pediment. Each leaf of the central double leaf doors has eight variously sized panels. This door, and the similar single leaf doors in the first and third bays, which are purely ornamental, have fascia surrounds and ornate raised panel corner blocks. Large upper story windows have 20/20 units, while windows in the seven bay first floor of the eave sides have 12/12 units. All have shutters with vertical and horizontal louvers. The first tier of the belfry is flushboarded and trimmed by corner pilasters that support a full entablature, and that frame a molded, circular appliqué studded with twelve keystones. Forming the diminished second tier are paired, paneled pilasters that support a triglyph entablature and a mutilated cornice. Between the inner pilasters of each side are smaller antae that support an open, keystone round arch, through which can be seen the bell. A wooden finial topped the low hipped roof until recently.

48. The Isaac Grout Store/Grout's Stand/The M.G. Williams Store, 14 Kimball Hill Road, c. 1804/c. 1990, non-contributing

The oldest of the several stores that have stood in the village center, this approximately forty-five foot by twenty-five foot, four bay wide side-gable building has lost its significance since the original National Register nomination was certified in 1986, as a result of alterations.

According to local tradition, the store was built and opened by Isaac Grout in 1804, and was known as "Grout's Stand".^{lvi} The massing, non-projecting cornice, and the very large framing timbers provide some corroborative evidence for this date. Grout may have built the adjacent c. 1805 Federal style house, #46, which is labeled with his name on McClellan's map of 1856, at the same time. The store was later run by G.L Pierce for about twenty-five years, and in 1893 was bought by M.G. Williams.^{lvii} From 1944 to 1992, the building served as the Putney Consumer's Co-op, which then moved to a new building south of the historic district.

The building stands on a brick foundation, has clapboard siding and a side-gabled asphalt-shingle roof with boxed cornices and cornice returns. There is a late twentieth century rear lean-to, and a three bay wide recessed wing, added as an annex around 1865. The four-bay front elevation has an off-center metal veneer door protected by a recent gabled hood, and each of the other bays at both stories have picture windows, except for the opening next to the door, which has a paired

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window. The second-story windows have semicircular transoms. The current appearance of the front elevation is of fairly recent vintage.

As seen in a c. 1900 photograph, the building had a door in the same location as the present left of center door, regularly-spaced first floor windows, and a c. 1870, Italianate style entry porch.^{lviii} By about 1920, as seen in a later photograph, the same door was flanked by two multi-pane picture windows. Above them was a 2/3-width, second floor porch from which hung a sign that read, "M.G. Williams".^{lix} The photo in the 1986 National Register nomination shows the front elevation with three entryways, the left one flanked by multi-pane picture windows, and individual 2/2 windows spanning the second story.

49. Masonic Hall, 13 Kimball Hill Road, 1859, contributing

Standing prominently next to the Congregational Church, #47, is the 2 ½ story, four bay by four bay, gable front, clapboard Masonic Hall, a vernacular, transitional Greek Revival/Italianate style building that contributes formality to the village center. It was built by Henry C. Warren in 1859 for the Jerusalem & Golden Rule Lodges.^{lx} Crowning the upstairs meeting room walls are painted Mason symbols, probably the work of an itinerant artist. In the gable front center, in addition, is an iron Mason symbol with a letter "G" framed within it

The doors, in the first and fourth bays, each have nine upper lights. Windows have 6/6 units and, like the doors, have peaked lintel boards. In the gable is a broad, triangular louvered opening, framed by the paired, scroll sawn brackets that line the returning molded box cornice. The building has a concrete foundation, fascia trim, a frieze with a molded lower edge, and a slate roof.

50. The Phineas White Office, 12 Kimball Hill Road, c. 1800/c. 1875, contributing

Built by Phineas White as a law office, this small, approximately twenty-five foot by fifteen foot, two-story structure has a five bay wide, common bond brick first floor, a four bay clapboard second floor, and a steep shed roof sloping to the rear. It was probably built in 1800, the year White came to Putney to practice law.^{lxi} A c. 1900 photograph shows that the building was formerly a three bay wide building with a hip roof and central door. The right two bays of the brick first floor and the fourth bay of the clapboard second floor were probably added c. 1875. The building may have originally been only one story high. The 2/2 wood windows of the second story were recently replaced with vinyl windows. Around 1815, White built the brick Federal style house on Kimball Hill, #32, within sight of this building. This building is labeled as a shoe shop on McClellan's map of 1856, and as an office on Beers' map of 1869.

51. S. Walkup Store, 8 & 10 Kimball Hill Road, c. 1845, contributing

Attesting to the considerable commercial and industrial activity that grew up around the falls of Sacketts Brook in the 1840s, this Greek Revival style store was probably the third to be built in

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the village center, #'s 48 and 52 having preceded it. By 1856 there were four stores, and this building is just labeled "Store" on the McClellan map. Despite first floor exterior alterations and aluminum siding, the 2 ½ story, gable front building retains architectural features such as the flushboarded second floor and gable of the facade, a second story porch (c. 1870), and an unusual five bay first floor which was originally served by five double leaf, glazed and paneled doors.^{lxii} The building appears on Beers' map of 1869 as the "S. Walkup Store". While still known locally as "Jenny Mellon's Market", which it was for many years, by the 1980s it was occupied by a clothing store and for about the last fifteen years it has been a jewelry store. Inside remains an original, c. 1845 paneled counter, and a large c. 1910 walk-in cooler.

The first floor, which now consists of five slightly recessed, aluminum sided bays, has, in different bays, large fixed four windows, an eight-light transom, and modern doors that recently replaced a singled leaf and double leaf glazed and paneled doors. The upper story wood 6/6 windows were recently replaced with vinyl double-hung windows, and the doors to the porch have also been replaced. The porch is supported by chamfered truss brackets, and has a punched balustrade and turned posts that recently replaced Italianate columns. Visible within the porch is the corner board and molded entablature trim, elsewhere covered by siding.

The building has a concrete foundation and an asphalt-shingle roof that recently replaced a slate roof trimmed by a returning box cornice. It is likely that many of the replacement features were installed after 2008 and 2009 fires in the building (that had originated as fires in the adjacent Putney General Store). The ell, which is connected to #52 but on a separate property, was originally a carriage barn. This was destroyed during the fires and rebuilt with new fenestration.

52. Putney General Store, 4 Kimball Hill Road, 2011, non-contributing

This building is a reproduction of a store that was destroyed by fire in 2009, and is the focal point of the historic district as well as the hub of activity in Putney. It is a symmetrical, three bay by three bay, 2 ½ story, side-gable structure with a poured concrete foundation, clapboard siding, and a slate roof with boxed cornices. It also has an almost full-façade two-story Neo-Colonial Revival porch with enclosed bays at each end of the second story. Its appearance is modeled on the original 1840 store that was updated about 1900 with two-story bay windows connected by open porches. It is attached to the adjacent building (#51) via that building's 1 ½ story side ell, and there is a one-story shed projection at the rear. Architectural trim includes a thin molded cornice, and flat-stock friezeboards, cornerboards, and window and door casings.

The store is entered through a center double-leaf wood door; each leaf has two vertical upper lights. Flanking the doorway are large paired vertical casement windows. The second story porch is accessed by a wood door with a single-pane upper light, and the enclosed angled bays have paired 2/2 wood windows at the front and single 2/2 windows at the sides. The porch and bays have a continuous base that displays the store's sign. There is an off-center door at the southeast gable wall flanked by small windows, the second story has regularly-spaced 2/2 windows, and the gable has a 6/6 window.

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The original store was built by Calvin W. Keyes in 1840 and substantially remodeled by A.M. Corser around 1900.^{lxiii} It originally had 8/8 windows except for the 2/2 windows in the bay windows, and spindled balustrades at the porch. The southeast gable end also had a small projection at the peak that contained a large opening and a hoist that lifted goods for attic storage. The wing was originally a carriage barn. The 1840 date was determined based on the notation "C.W. Keyes, 1840" that was painted on a roof plank in the attic, as well as the historic building's massing and framing.

In 1857, Alexis B. Hewett bought a half interest in the store, in partnership with Haynes E. Baker (see #41), who presumably bought the other half interest at the same time.^{lxiv} Beers' map of 1869 labels the store: "Baker & Hewett Store & P.O." In 1869, A.F. Kelley bought Baker's interest, and the store became known as "Hewett & Kelley", until Hewett bought out Kelley's shares in 1872 and became the sole proprietor.^{lxv} In that same year, Hewett built his lavish Second Empire style residence, #78. Hewett kept the business until 1882. By 1883, H.E. Wheat was running the store, with the help of a twenty-year-old clerk, Adelbert M. Corser of Dummerston. Wheat and Corser became partners in 1886 (at which time the store may have been called "Elmore Wheat & Son"), and in March 1889, Corser became the sole owner. Corser, who at the time lived in #95, became widely known as a sewing machine salesman, and kept one man constantly on the road selling two brands of machines.^{lxvi} Corser was also an amateur photographer, responsible for most of the historic photographs in the collection of the Putney Historical Society. Corser sold the business to Simon L. Davis in 1915, and the next year built a new home for himself (#90).^{lxvii} Davis, in addition to the store, apparently ran the livery stable across the street, #44A, which once bore his name.

Subsequent owners have been Oscar Cummings, who named the store the "Old Corner Store", A.F. Fickett, who renamed it "Putney General Store", and Robert Fairchild.^{lxviii} While doing basement renovations about the 1970s, Fairchild found remnants of stone flumes, indicating that the store may have been built on the site of an earlier mill.

53. Captain John Stower's Tavern/Houghton's Tavern/Putney Tavern, 133 Main St., c. 1797, contributing

This tavern has been a focal point for the social and business life of the town since it was constructed at the turn of the nineteenth century, and is a rare Vermont example of the Georgian style. It is set back from Main Street at its intersection with Kimball Hill Road, and is a large, two-story, hip roofed, Georgian style structure with an L-shaped footprint that appears to have been constructed in two or more phases. A five bay by five bay symmetrical section with a hipped roof faces Kimball Hill Road, and appears to be the original block of the building. A nine-bay gabled section faces Main Street behind a large lawn area. There is also a c. 1865 recessed two-story three bay wide wing at the southwest gable wall of the latter.

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The building has a foundation that has been bolstered with concrete, clapboard siding, and slate roofs with boxed cornices and cornice returns, of which the section facing Kimball Hill road is hipped and the other is gabled. There are slender, stepped, interior brick chimneys rising from each end slope of the hips, and a large brick interior chimney at the southwest gable wall. There is a deep reproduction wrap-around porch with standing-seam metal shed roofs, large Tuscan columns, and plain wood railings with square balusters. (The design of the columns was based on a column found in the basement.) The two doorways at the long façade are accessed via the porch by wide wood staircases that fill the porch bays. Other architectural details include very slight roof overhangs with molded cornices and cornice returns, and flat-stock cornerboards and window and door casings, except the northeast entry, which has a splayed lintelboard. There is one entry centered on the northeast (Kimball Hill) façade, and two entries at the other façade, one in the third bay, and one in the sixth. They contain modern wood doors with multi-pane upper lights and are topped by multi-pane transoms. The building has regularly-spaced 12/12 wood reproduction windows, which replaced the second-generation six-over-six wood windows. The porch, windows and doors date to 1996, when the building had a comprehensive rehabilitation that qualified for Rehabilitation Investment Tax Credits.

The photograph caption of a c. 1930 "Putney Tavern" brochure places the date of construction at 1797 – a date that corresponds well with the architectural massing and detailing.^{lxx} According to deed research by former owner Craig Stead, John Goodwin of Worchester, Massachusetts, sold to Chandler Bigelow land on this site in 1797 or 1798. Bigelow in turn leased the property to John Stower, whose name is associated with the tavern through the first two decades of the nineteenth century. While Goodwin or Bigelow may have built the tavern, the precise date is uncertain, since the first specific mention in the Putney Land Records of a tavern on this site does not appear until 1805. The *Brattleboro Reformer* in the early nineteenth century carried continual announcements of Masons' meetings, carriage tax and debt collections, stallion showings, etc., at "Capt. John Stower's".

Asa Houghton was the proprietor from about 1818 to 1830.^{lxx} By the 1880s, the building was known as "Kendrick's Hotel", and was run by D.H. Kendrick.^{lxxi} It is likely that Kendrick was responsible for the construction of the original porch, as it appears in a c. 1890 photograph.^{lxxii} By 1901, Clifford Davidson was the proprietor and the building was known as "Kendrick House".^{lxxiii} Mr. and Mrs. E.W. Parker ran an inn called the "Putney Tavern" here around 1930, and by 1953, the building had been divided into apartments.

The hip roof and wing of this building may be original, though there is some evidence that the original roof was gabled, and later reconstructed (before 1930) when the wing was built, in order to harmoniously unite the main block and wing roofs. If original, the relatively steep hip roof would correspond well with the Georgian style features of the building, such as the massive proportions and minimal ornamentation. Two bowed collar ties in the roof peak clearly formed a small platform atop the hip roof, with a bowed surface for water run-off. Water seepage apparently caused deterioration nevertheless, and a small cap was subsequently built which continues the roof ridges to the present peak. This hip roof platform may have originally been surrounded by a balustrade, and flanked by two massive interior chimneys, in the same locations

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as the present slender, c. 1870 chimneys – all hallmarks of Georgian style roof treatment. The wing originally contained a large ballroom with an elliptical-arched ceiling, the framework of which still exists. Original stenciling that trimmed this ballroom is also still intact.

54. The Village Room Restaurant, 128 Main Street, c. 1970, non-contributing

This cube-like two-story building has a concrete foundation, clapboard siding, and a flat roof. It would be symmetrical if not for the narrow addition on one side that appears to have been added to provide a staircase to the second story. The original section has a centered front entry with a modern multi-pane glazed door and matching sidelight, and a gabled hood supported by knee braces. The entry is flanked by multi-pane oriel windows. The second story of the front elevation has two sets of regularly-spaced paired one-over-one vinyl windows. There is a modern metal door to the addition.

The structure of the first story of the building may be the remains of the 1841 chapel built for John Humphrey Noyes and his followers. The 1 ½ story chapel originally had a brick first story, and a clapboarded, projecting pediment supported by four columns. A fire in the mid-twentieth century destroyed all but parts of the frame of the building.^{lxxiv} A 1960s aerial image shows a 1 ½ story front-gable building that was later expanded and updated, likely in the 1970s, when it became the Village Room Restaurant. It has been the home of the Putney Diner since 1992. The building is non-contributing due the date of the comprehensive alterations, and it also lacks architectural distinction.

55. The Perfectionist Store Wing/Putney Fruit Company, 132 Main Street, c. 1840, contributing

Originally built onto the 2 ½ story, gable front store that was run by the Putney Perfectionist community in the 1840s, and that stood a few yards to the north until about 1975, this small, gable front, twelve by eighteen foot, one-story building has since been expanded by a rear wing, and a wrap-around, shed roofed addition, c. 1930, to the north. A turn of the twentieth century photograph shows the clapboard building with a pediment (which has been reconstructed), and two 2/2 windows below it in the gable front. When the Putney Fruit Company moved in around 1930, the building became a fruit stand, and the present door at right, and picture window were installed in the gable front.^{lxxv} The north addition has a door flanked by 1/1 windows. The building is otherwise unfenestrated. The Home Lunch restaurant also occupied the building along with the Putney Fruit Company, in the 1940s. Putney Village Pizza has been located here since 1994.

56. Putney Paper Mill, 3 Mill Street, 1938/1947/c. 1970s/c. 1995, non-contributing

This multi-section building consists of adjoining brick sections that likely date to 1938 and 1947, which have been dwarfed by 1970s and c. 1995 metal-sided additions. The original brick sections create a seven bay by seven bay block; one section has a shed roof and the other, a flat

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roof fronted by a stepped parapet. There is also a small one-story brick section at the rear that may also date to 1938. The complex is now a hodgepodge of brick and metal-side structures of varying heights and dimensions that line the Sacketts Brook, and also includes a large non-historic one-story multi-section building across the brook that is outside of the boundary of the historic district. The original 12/12 windows of the brick blocks have been removed; at the only remaining fenestrated elevation, which faces Main Street, two openings have been infilled with brick, and the others have been partially infilled with a cementitious material and have single-pane windows.

The brick mill replaced several paper mills that have stood here since the early nineteenth century. George and William Robertson, Scottish immigrants, probably built the first paper mill on this site in 1822, the year they came to Putney and began manufacturing writing paper.^{lxxvi} The mill operated continuously until the Depression, when it shut down. The mill had been rebuilt several times following numerous fires over the ensuing 123 years, including fires in 1895 and 1937.^{lxxvii} Shortly after the 1937 fire, the property was acquired and renamed the Vassar Mill, and then suffered a fire again in 1946.^{lxxviii} The mill on this site has historically been known as the "Eagle" or "upper" mill, to distinguish it from the "Owl" or "lower" mill that formerly stood on the falls below it.

The property was acquired by Wojciech Kazmierczak in 1938, who along with his son-in-law Frank Potash, repaired the mill and restarted paper-making operations in 1939. The complex was also the location of the Greenview Tissue Company, which moved after the fire of 1946. In 1977, the property was purchased by Kazmierczak's daughter Shirley Stockwell and her husband Earl, who had both worked at the mill since 1939. The mill was sold in 1984 to the Ashuelot Paper Company of Hinsdale, New Hampshire. The mill is still in operation, and since no later than the 1940s has been called the "Putney Paper Mill."

57. House, 8 Mill St., c. 1950, non-contributing

This is a very small vernacular 1 ½ story house that sits on a poured concrete slab and has replacement clapboard siding, a gabled asphalt-shingle roof, modern 1/1 windows, and rough shed additions fronting both eaves elevations, covering the original doorway location. Judging by its landlocked location, it may have originally been a shed for an adjacent building. The house lacks architectural distinction and has been altered, and its date of construction could not be determined. Therefore, it is considered a non-contributing resource.

58. Shed, Mill Street, c. 1960, non-contributing

This non-descript shed is associated with the adjacent paper mill (#56), and has a rectangular footprint, a poured concrete foundation, rough vertical siding, a corrugated metal roof, and rough vertical-board sliding door centered on the east eaves elevation that serves a concrete loading dock. Although the building may be over fifty years of age, its age could not be determined and it lacks architectural distinction. Therefore, it is considered a non-contributing resource.

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59. Tenement, 13 Mill St., c. 1960, non-contributing

This two-story building has a long, L-shaped footprint, rough vertical board siding, a flat roof, and a variety of irregularly-spaced double-hung and casement windows and a variety of doors, including a sliding glass door set. The building is in poor condition. A portion of the building

may have been constructed over fifty years ago, but its hodgepodge appearance indicates it has been altered over time, its current appearance likely dates from the 1960s or 1970s, and it lacks architectural distinction. Therefore, it is considered a non-contributing resource.

60. Robertson House/American Legion Hall, 18 Mill St., c. 1820, contributing

Possibly built by an early nineteenth century mill owner, this simple, 1 ½ story, approximately fifteen foot by forty foot house is listed on McClellan's map of 1856 by the name "J. Robertson" – probably John Robertson, who arrived in Putney with his parents in 1823 and then around 1865 took over his father's paper mill, on the site of #56, with his brother George.^{lxxxix} John Robertson later moved into #62.^{lxxx} Around 1925, the American Legion removed all of the interior walls, and used the building as a hall, holding dances and other functions. The ell is a former schoolhouse moved to the site.^{lxxxi} The house has shed roofed additions on both eave sides and the gable front, and a 1 ½ story ell. Original features include the clapboard west gable, which has a small 6/6 window and a nearly flush cornice, and the steep, and a staggered butt slate roof, from which rises a tall chimney. The three bay ell has a central door flanked by ¾-length sidelights, and a recessed, two bay garage wing with both a folding double leaf garage door, and an overhead door.

60A. Garage/Shed, c. 1990, non-contributing

This two-story garage/shed has T-111 plywood siding, an asphalt-shingle gambrel roof, and a garage door and large pedestrian door at the front gambrel wall with another door and window within the gambrel. It was constructed c. 1990 and is non-contributing due to its age.

61. House, 17 Christian Square, c. 1860, contributing

According to former owner Sarah Doyle, this 1 ½ story, gable front, sidehall plan, vernacular Greek Revival style house was once a parsonage very likely associated with the nearby Congregational Church. The house has a five bay rear wing, a two bay by one bay rectangular window on the south, and a two bay by one bay, one story, clapboard, shed roofed addition to the north. The front door has two long over two short panels, and is flanked by full multi-colored cast glass lights. Framing the entrance is a wide fascia surround with a plain projecting cornice crowned by a peaked lintelboard. Windows have 2/1 units.

The house has vinyl siding and stands on a brick foundation (with concrete at the sides), and has fascia trim, a slate roof, and a returning box cornice. The wing is fronted by a four bay porch

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with simple Italianate columns and a low hip roof. In the bay to the left of this porch is a non-historic door with sidelights, which probably replaced a carriage bay. Wing windows have 6/6 units. The two ridge chimneys have ornamental iron caps.

62. House, 14 Christian Square, c. 1855, contributing

This five bay by two bay, approximately twenty-seven by twenty foot, clapboarded Classic Cottage is listed on McClellan's map of 1856 by the name "W. Robertson". This was probably Captain William Robertson (1822-1912), who arrived in Putney with his parents from Hartford, Connecticut, in 1822, worked for his father in his paper mills on Sacketts Brook at the age of eighteen, and soon took over the "lower" mill, which stood below #56, and operated it into the next century.^{lxxxii} The house has a high knee wall, fascia trim, and a slightly recessed, four bay by one bay wing. The front entry has a wood door with narrow glazed upper lights. Windows have 6/6 units. Trimming the staggered butt slate roof is a returning molded box cornice that is flush on the south end. The wing has windows, a door sheltered by a post-supported extension of the roof eave, and in the right bay, another doorway.

63. John Humphrey Noyes House/John Robertson House, 9 Cul-De-Sac off Christian Square, 1839/c. 1870, contributing

Built in 1839 by John Humphrey Noyes, founder of the utopian Perfectionist movement, and remodeled around 1870, probably by paper mill owner John Robertson, this five bay by two bay, 2 ½ story Classic Cottage has a high knee wall, and a three bay rear ell connected to another 1 ½ story ell. Noyes married Harriet Holt in 1838, and immediately moved into his father's home, #27. The following year he built this house. Early in 1840, Noyes' Perfectionist followers began holding regular meetings in this house, the result of which was the "Constitution of the Society of Inquiry of Putney, Vermont", which formed the basis of the utopian Perfectionist community that took shape in the following years.

In 1846, Noyes secretly instituted a "complex marriage" and "consolidation of households" among his followers in Putney, which involved this house, #27, and the house that formerly stood on the site of #77. Among the Perfectionists at the time, this house was known as the "lower house", while #27, atop Kimball Hill, was referred to as the "upper house".^{lxxxiii} The house was later owned by John Robertson, who apparently lived previously in #60.

Robertson, whose name appears on this site on Beers' map of 1869, arrived in Putney in 1823, and with his brother George, worked in his father's paper mill on the site of #56. The brothers took over the mill in the 1840's, and ran it through the rest of the nineteenth century.^{lxxxiv} It is likely that Robertson remodeled the house, adding the present door and surround, the elongated first floor windows, and the full front and gable end porches which have since been removed.

William Augustus Cole (1837-1907) was the next resident of the house.^{lxxxv} Cole worked for John Robertson in his paper mill in the 1860s and 1850s, later buying a half interest in the

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company and eventually becoming the sole owner. Cole rebuilt the mill after a fire destroyed it in 1895, and the new building resembled the original section of the present one on the site (see #56).^{lxxxvi} Cole also ran the Ashuelot Paper Company, in Ashuelot, New Hampshire. According to David Hannum, a paper mill manager named Mr. Poland lived here after Cole.^{lxxxvii}

While the exterior of the house is generally well preserved, the full-width porches that were added around 1870 are missing. Only the polygonal engaged posts of the former ornate, Gothic Revival style west gable end porch, and the chamfered engaged columns of the former Italianate style full front porch, remain.^{lxxxviii} The 4/4 full-height windows at the first floor are clearly scaled to these former porches. (The glazed door in the fifth bay served the front porch.). The wide triple paneled door has long upper and short lower panels, 2/3-length sidelights, and a surround of high-relief, channeled, raised panel fascia boards with bulls-eye corner blocks. Also dating from the c. 1870 remodeling is the one story, rectangular bay window in the east gable end, which has a denticulated and modillioned cornice.

Indicative of the original 1839 date of construction are the diminished gable windows, which now have 2/2 units, the semi-circular gable fan above them in the west gable, and the narrow, molded entablature, which is topped by a slightly returning box cornice. In the east gable is a replacement, square louvered opening, and possibly original, square, fixed 4-pane "Cape" windows in the gable corners.

The clapboard house has a brick foundation, a slate roof, and a near central brick chimney. The ell is trimmed like the main block, and has 3/3 kneewall windows. The ell of that ell has a high kneewall, non-projecting eaves, an enclosed double carriage bay, and a balcony and stair serving the second floor of the gable end.

63A. Carriage Barn, c. 1870, contributing

Probably built by William Cole when he remodeled #63, this somewhat altered, 1 ½ story clapboard carriage barn retains its original, two bay by two bay, bracketed cupola, steep slate roof, and fascia trim. Irregular, replacement fenestration in the main block and recessed wing includes wide doors, various 6/6 and picture windows, and kneewall windows.

63B. House, c. 1970, non-contributing

A very small, clapboard, two bay by one bay house with a taller one bay by two bay shed roofed addition on the gable end. This building is non-contributing due to its age.

64. Putney Baptist Church/Putney Community Center, 10 Christian Square, 1884, contributing

Though missing the spired belfry that originally crowned the central tower, this vernacular High Victorian Gothic/Queen Anne style, gable front, three bay by four bay church is an important architectural element contributing to the cohesiveness of the village center. The Baptist church

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was first organized in the western part of town, mostly by "thrifty farmers", in 1787.^{lxxxix} In 1790 the first church was built on "Orchard Hill", and in 1837, a new church was built at the south end of Aiken Road. Church membership began to decline in 1840, and the church became extinct by 1860. A few Putney Baptists joined the Baptist Church in Brattleboro in 1877, and three years later revived the denomination in Putney by establishing a branch church, meeting in the Town Hall, #68. The Baptists built the present church in 1884, "largely aided" by Dea. Jacob Estey of the nationally significant Estey Organ Company of Brattleboro. In 1892 the organ company helped retire the remaining construction debt.^{xc}

When the Baptists joined the Methodists and Congregationalists in forming the Federated Church in 1919, which still meets in #47, this building was abandoned. The chandelier was given to the East Putney Community Club and hung in Pierce's Hall (the former Methodist church), where it remains today. The building found a new use when, on September 10, 1925, the Putney Community Center, Inc. was organized. The church was bought for the purpose by summer residents Miss Sarah Andrews and Mrs. Bertha Estey, who supported the organization until the Depression. Later support came from the contributions of five individuals, including Mrs. Gamble, of Proctor & Gamble.^{xcj} Since 2001, the building has served as both a community center and nursery school.

The church interior, originally adorned with bowed, exposed roof trusses and ornate stenciling, was completely remodeled for diverse functions such as basketball and theater.^{xcii} In 1929, a smoking room and showers were added to the east. The approximately forty-five foot by thirty foot building has a square central tower, a very steeply pitched slate roof, and a three bay by three bay gabled addition on cross-axis at rear. In the tower is the ornately paneled double leaf door, topped by a triangular arched label molding similar to those over the windows. All windows have narrow, 1/1 Queen Anne units and triangular fanlights with label moldings. They vary in size depending on location.

The clapboard church stands on a brick foundation, and has a wide, vertical matchboard frieze that continues horizontally across the gable front, angling around the triangular arches of the windows to define the staggered butt-shingled gable. This gable is bordered along the top by raking board and batten friezes. The horizontal flushboarded tower has a steep Mansard roof with diamond patterns in the shingles, broken in the front by the triangular arch of the window that protrudes up into it. There is a small board and batten crown, from which rose the now missing belfry, which was pierced by large round arches, and topped by a tall, four-sided spire with blind dormers.^{xciii}

The clapboard, slate roofed rear addition, c. 1900, is linked to the main block by a small walkway. It is surrounded by a wide paneled frieze which defines the staggered butt-shingled gables. Windows have 1/1 Queen Anne units, and in the gables are topped by small, curved extensions of the sheathing above. The rear eave center door has a triangular fanlight in a small, bracket- supported wall dormer. To the east is the clapboard, shed roofed, 1929 addition.

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65. Baptist Church Parsonage, 8 Christian Square, c. 1884, contributing

Built as the parsonage for the Baptist Church, #64, this simple, vernacular Italianate style, 2 ½ story, gable front, three bay by four bay, clapboard house has a four bay recessed wing that is extended by a two bay garage. The door is presently sheltered by a modern gabled hood, but the entire gable front was originally spanned by an ornate porch with bracketed chamfered posts and bracketed eaves.^{xciv} The Italianate door has a Tudor arched cut-out over the lintel board, similar to that of #86. Windows have replacement 1/1 vinyl units. The house has a brick foundation, slate roof, fascia trim, and a returning molded box cornice supported by paired, scroll-sawn brackets.

66. New England Telephone Company Dial Office, 9 Christian Square, 1954, 2003, non-contributing

This vernacular Colonial Revival building has an L-shaped footprint, concrete foundation, vinyl siding, and a cross-gabled standing-seam metal roof. The L is created by a 2/3 Cape Cod type building with a projecting front 1 ½ story addition with a front-gabled roof and kneewalls. The entry is at the right end of the Cape and contains a solid metal door protected by a shallow eave extension supported by metal scrolled brackets. The building has regularly-spaced vinyl double-hung windows with false muntins.

The Cape section was constructed in 1954 for the New England Telephone & Telegraph Company and was designed by the architecture firm of Freeman French Freeman of Burlington, Vermont. It has brick veneer walls concealed behind the vinyl, and originally had twelve-over-twelve wood windows. The scrolled metal brackets are original, but the hood they now support is not. The addition was constructed in 2003, which is also when the vinyl siding was installed and the windows were replaced. The building is a non-contributing resource as a result of the addition and alterations.

Although a few houses in Putney reportedly had telephones as early as 1878, local switching stations were not installed until 1897. The 1954 building was Putney's first building dedicated to phone service, and there was much fanfare for both the laying of the "cornerstone," as well as its opening. The building is now owned by FairPoint, Vermont's land-line telephone provider.

67. House, 126 Main Street, c. 1820, contributing

This clapboard, five bay by three bay, 2 ½ story, Federal style, Georgian Plan house is at the heart of the village center, and served as a doctor's residence and office from as early as the mid-nineteenth century and at least into the early twentieth century. As seen in early twentieth century photographs, the door was originally crowned by a louvered fan identical to those in the gables, and had two elliptical arched carriage bays in the ell, with lattice, double leaf doors.^{xcv}

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The house appears on McClellan's map of 1856 by the name G.H. Loomis M.D., and on Beers' map of 1869 by "Dr. Allen." In 1875, Dr. George Foster came to Putney, and lived and practiced medicine into the early twentieth century.^{xcvi} The house has pedimented gables, a c. 1920 entry porch, a c. 1885 full south gable end porch, a rear ell, and various smaller additions. Flanking the Christian Cross door are 2/3 length sidelights in-filled with small, replacement, paired glass blocks, c. 1940. Delicate entry pilasters have molded capitals that project slightly to encompass the narrower pilasters laid over them. These, and the two Tuscan columns, support the gabled entry porch.

Windows have 2/2 units, and some surviving original shutters. The second floor windows abut the narrow, molded frieze, which is supported by corner board pilasters, and topped by a molded box cornice. From the front pitch of the expansive slate roof rise two large, corbelled, interior end chimneys, which appear to have originally corresponded with two others in the rear roof pitch. The foundation is granite slab. The gable end porch, half of which has been enclosed and stands on a brick foundation, has turned posts and balusters, and brackets on the posts and roof eaves. The deteriorated and altered ell has a wide rectangular carriage bay, and irregular additions.

The garage associated with this house, which was documented in the 1986 National Register nomination (#66A), is now gone.

68. Putney Town Hall, 127 Main Street, 1871, contributing

A major landmark at the village center, this large, clapboard, approximately fifty-five foot by thirty-five foot, two story, three bay by five bay, hip roofed, Italianate style town hall was built by Ephraim Amidon in 1871. According to Louisa Amidon, Ephraim's granddaughter, the original contract and description of plans are presently stored in the building.^{xcvii} An item in the *Brattleboro Phoenix* of August 4, 1871, states: "The frame of the new town hall was raised

Thur. of last week, and the work is being prosecuted in a satisfactory manner." The building cost \$11,384.58 when completed, and was dedicated in 1872.^{xcviii}

In addition to its administrative functions, rooms in the building were used for Baptist services from 1880 to 1884, when #64 was built, for the Central School, grades 8, 9 and high school from 1895 to 1906, when #24 was built, for the town library from 1896 to 1967, when #91 was built, and for the Post Office from 1942 to 1963, when #77 was built.

The building has a gabled central pavilion, a low, truncated hip roof which is jerkin-headed at rear, and a very ornate, cast iron fire escape on the back. Framing the replacement, c. 1940, double leaf glazed and paneled door, and the tall, three-light transom is a segmental arched molded architrave surround. This entrance originally had a double leaf, Italianate style, bolection molded door.^{xcix} Flanking the entrance are 1/1 sidelights. Windows have 6/6 units and heavy, molded architrave surrounds. In the second floor (the piano nobile), the windows are taller, and have label moldings and molded feet. First floor windows have molded sills and cornices. Trim

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includes beveled and staggered corner quoins, a full entablature, and a widely projecting molded box cornice supported by paired, paneled modillions. Topping the pavilion is a gable framed by a returning box cornice and pierced by a semi-circular lunette with radiating muntins. The foundation is granite slab. Two corbelled chimneys rise from the slate roof. The upstairs auditorium has a stage, and extensive matchboard sheathing

69. Office Building, 125 Main Street c. 1990, non-contributing

Behind the town hall there is a long, wood-framed modern 2 ½ story office building with a concrete foundation, clapboard siding, a side-gabled asphalt-shingle roof with four gabled dormers, a two-story full-façade porch, glazed doors, and paired one-over-one windows. The building was constructed c. 1990 and is non-contributing due to its age. It replaced a c. 1975 building, which is documented in the 1986 National Register nomination. A c. 1865 barn stood in this location before the construction of the 1975 building.

70. Putney Methodist Church/Our Lady Of Mercy R.C. Church, 123 Main Street, 1842, contributing

A fine example of a Greek Revival style, early Methodist church with the characteristic double entrance, this brick, approximately fifty foot by thirty-two foot, two bay by three bay, gable front church was built in 1842, the year following the construction of the Congregational Church, #47. The tall, three-tier ridge tower marks the village center for travelers approaching from the north and south on U.S. Route 5.

The Methodist Church was formed in Putney in 1826, and built its first church in 1832 in East Putney, now Pierce's Hall.^c That first church is similar, being brick, and having two identical entrances. Abandoned in 1919 when the Methodists joined the Congregationalists and Baptists in forming the Federated Church, which met in #47, this church was acquired by the Our Lady of Mercy Roman Catholic Church in 1931.

Each of the identical entrances of this building have doors with two long over two short panels, 2/3 length sidelights, door and sidelight jamb pilasters, and polished granite lintels. Above each is a sixteen-light window with sidelights, and similar lintels. Large nave windows have 20/20 units, gauged jack arches, and granite sills.

The common bond brick church stands on a granite slab foundation, and has a prominently denticulated box cornice that forms a flushboarded pediment on front. The flushboarded first tier of the tower is framed by applied corner pilasters that support a denticulated entablature. The diminished second tier is nearly identical, but also has pilasters and rectangular louvers on each face. A bellcast copper roof with a denticulated cornice tops the cylindrical third tier. A botonee cross, added by the Catholics in 1931, crowns the tower. The interior has been remodeled to the Colonial Revival style, probably in 1931.

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70A. Carriage Shed, c. 1870, contributing

This one-story twenty-two foot by fifteen foot shed has a rectangular footprint oriented parallel to the street, clapboard siding, a gabled sheet metal roof, and a carriage door at the north gable end. It formerly served as a carriage shed for the Methodist Church (#70).

71. House, 120 Main Street, c. 1835, contributing

An unusual, early example of the Greek Revival Style, this 2 ½ story, three bay by three bay, approximately twenty-two foot by thirty-five foot house, which has a three column portico and a three bay by two bay rear wing, makes an important contribution to the architectural cohesiveness of the village center. The house originally had a deeply recessed entrance in the right bay, which had a transom, sidelights, and a fluted fascia surround with corner blocks. The portico supported a second floor porch.^{ci} The house is listed on McClellan's map of 1856 by the name "S. Houghton", and by 1869 had become the parsonage for the Methodist church, #70. The building was probably remodeled in 1932, from which time, until 1942, it served as the post office. A photograph from about 1935 shows the building with the present door just left of center, and two picture windows, one of which had "U.S. Post Office, Putney, Vt." painted on it.^{cii} A second door has since replaced the first picture window. By 1953, the building was a two-family house.

The fact that there are three columns in the portico – an awkward number according to Classical architectural theory – and the unusual channeling of them, suggests that the builders were unfamiliar with the then new Greek Revival style. In addition, the large, round pediment window is a holdover from earlier periods. The battered, square columns have a narrow central channel in each side, and support a continuous entablature, and a flushboarded pediment. The round window has radiating muntins. Beneath the portico, the two near central doors each have two long glazed panels. At left is a picture window, and at right, a 2/2 window. Other windows are relatively small, and have original 6/6 units.

The house stands on a granite slab foundation (brick on the north side), and has a slate roof. The 1 ½ story clapboard wing, which has a "salt box" addition on the south eave side, is flush with both walls of the main block.

72. The Restoration Shop, 118 Main Street, c. 1975, non-contributing

This modern, three bay by five bay, one story store has a low pitched front-gable roof, a broad, clapboard gable front pierced by a central, double leaf glazed door, and flanking triplet slider windows. The building is non-contributing due to its age.

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73. The Keyes House, 119 Main Street, c. 1798, contributing

The massing and architectural detailing of this Federal style, five bay by two bay, 2 ½ story, clapboard, Georgian Plan house provides corroborative evidence for a construction date of 1798, which was estimated by a former local historian, Clifford Cory. James Keyes lived here by at least as early as 1823, when he bought a store in town called the "White Store". He is shown living here on McClellan's map of 1856, while Beers' map of 1869 shows "Mrs. Keyes". The Keyes' daughter, Caroline, who was noted for her flower gardens that appeared in national magazines, occupied the house until her death in 1919. Rudyard Kipling was purportedly her guest here often.^{ciii}

The house has a replacement, c. 1860 door surround, and a rear ell with an attached carriage barn. The door has eight variously sized, raised molded panels, and a high relief, channeled, raised panel fascia surround with bull's eye corner blocks. Windows have 12/12 units in the first floor, 12/8 units in the second, and 8/8 units in the gables (all likely replacements). The second floor windows abut the narrow molded frieze, which is topped by a slightly projecting, returning molded box cornice. The frieze wraps around the corner boards to suggest pilaster capitals. The house has a brick foundation and a sheet metal roof. The ell has a large central chimney, 8/12 windows, and various other altered fenestration. It is extended by a carriage barn that has a broad, canted opening in the front, and small stall windows at the rear.

73A. Shed/Playhouse, late nineteenth century, contributing

This very small, gable front, clapboarded and asphalt-shingled structure was formerly used to store coal on the adjoining property (75). A paneled door flanked by small fixed lights marks the front. The roof has cornice trim and is sheathed with roll roofing. The shed was moved to this site in the 1950s to serve as a childrens' playhouse.

74. Shell Filling Station, 114 Main Street, c. 1953, non-contributing

This non-descript gas station has a rectangular footprint oriented parallel to the street, concrete block walls covered with aluminum siding and stucco at the front and asbestos siding at the sides, and a flat roof. There are two large overhead replacement garage doors at the left and center bay, and a replacement pedestrian door and triplet window (picture window flanked by vertical windows) at the right bay. The side elevations have one-over-one windows.

The gas station and garage was probably constructed in 1952 or 1953. The original appearance of the walls is unknown (whether or not there was sheathing over the concrete), but a 1986 photograph shows that the original garage doors had double rows of square lights, and the third bay contained an opening the same size as the garage door openings, which was infilled with a door and windows that were surmounted with a tall transom, so it is possible that the third bay was originally a garage bay. The station is over fifty years of age but it is a non-contributing resource due to the alterations and its lack of architectural distinction.

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The station replaced a c. 1800 I-house last owned by Edward and Mary Potash, who sold the property to Harold Putnam in 1952. Putnam was president of the Barrows Coal Company of Brattleboro, one of the leading fuel concerns in Vermont at the time. He was also the first president of the Brattleboro Development Credit Corporation, a director of the Vermont Peoples National Bank, the Brattleboro Co-Operative Savings and Loan association, the Brattleboro Chamber of Commerce, the Estey Organ Company and Brattleboro Memorial hospital, and a director and vice president of the New England Coal Dealers' Association. After Putnam's death in 1957, the property was sold to Arthur and Marion Welch, who operated Welch's Gulf Station. In 1963, the property was sold to the Barrows Coal Co., Putnam's company, which still owns it.

75. House, 113 Main Street, c. 1865, contributing

This 1 ½ story, three bay by two bay, gable front, sidehall plan house has symmetrical one bay by one bay cross-gabled ells, and a two story, three bay rear wing. It is possible that the house dates to about 1840 and was remodeled with the porches and ells around 1880 and 1865, respectively. Each leaf of the broad, double leaf door has a round headed light. The door has a wide fascia surround, and a bracketed entry porch with turned posts and balustrades. Windows are 2/2 units. In the gable end of each of the small ells is a three-sided, one-story bay window. The clapboard house stands on a fieldstone foundation, has fascia trim, a molded frieze, and a steep slate roof. Fronting the wing is a partially enclosed porch with turned posts and scroll-sawn bracing brackets. The enclosed section is clapboarded, and has a large picture window. The c. 1880 Ice House/Garage that stood behind the house, a small, front-gabled building (#74A in the 1986 National Register nomination), was recently removed.

76. House, 112 Main Street, c. 1920, contributing

Clipped gable roofs top both the approximately twenty foot by twenty-five foot, 2 ½ story, three bay by four bay, gable front main block and the two bay by two bay ell of this vernacular house. According to a previous owner, and indicated by a c. 1930 photograph, this building was a telephone exchange in the early twentieth century.^{civ} The front gable is lit by a four-light diamond window. Other windows have 2/2 units and fixed metal shutters. The replacement solid door, in the gable front right bay, has a plain replacement fascia surround with narrower, overlaid sideboards and lintelboard. The clapboard building stands on a concrete faced fieldstone foundation, and has fascia trim, slanted eave soffits, and an asphalt shingle roof. Fronting the ell is a shed roofed porch with two turned posts and a plain balustrade.

76A. Shed/Office, c. 1920, contributing

Possibly a former shed, this 1 ½ story, approximately twelve foot by twenty foot structure has a returning box cornice, slate roof, small one-over-one windows, an enclosed porch, new clapboard siding, a cinder block foundation and an exterior chimney.

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77. United States Post Office, 109 Main Street, 1963, contributing

This one story brick veneer Neo-Colonial Revival post office faces Main Street and has a six bay by two bay main block with a concrete foundation, a side-gable asphalt-shingle roof with boxed cornices and pedimented gables, horizontal wood clapboard sheathing in the gables, corner quoins, a wide friezeboard, and concrete window sills. The front entryway is in the right bay, and contains a metal-framed glazed door with metal-framed sidelights and multi-pane transom that are enframed by a Colonial Revival full-height wood surround comprised of pilasters and a full entablature. The regularly-spaced window openings contain 1/1 vinyl windows. The rear of the main block is spanned by a one-story brick veneer five-bay deep wing with a shed roof and horizontal siding above the first story level. A concrete loading dock with a modern cantilevered roof and brick rear wall projects from the south elevation of the wing.

The Post Office was constructed in 1963. It originally had double-leaf wood doors with lower panels and upper vertical lights, six-panes each, a small centered cupola, and 6/9 wood windows. The wing is contemporaneous with the main block, and originally had a flat roof. The loading dock was added in 1971. The building recently turned fifty years of age, and although it has some minor alterations, it remains a good example of a mid-twentieth century Colonial Revival post office and is now a contributing resource in the historic district. It is one of many post offices built in the United States during the 1960s that have a residential Neo-Cape appearance.

What was known as the Campbell House was demolished to make way for the post office. It was a c. 1795, five bay by four bay, two story, wood-framed, Federal style, Georgian Plan residence, with the rare feature of projecting gables. It was one of the three Perfectionist dwellings in the mid-1840s, #'s 27 and 63 being the others, when John Humphrey Noyes instituted a "complex marriage" and "consolidation of households" in Putney (see #'s 27 and 62). The house later became the parish hall for Our Lady of Mercy R.C. Church, which had moved into the former Methodist Church (#70) in 1931. The Post Office had been located in the Town Hall, #68, since 1942, until this building was completed in 1963.^{cv} Prior to being located in the Town Hall, over the years the town's post offices had been located in the homes of the postmasters and in stores.

78. The Alexis B. Hewett House, 106 Main Street, 1872, contributing

Though several impressive late eighteenth and early nineteenth century houses are found in Putney, this elaborate, symmetrical, two story plus mansard, Second Empire style house is unique in Putney and represents post-Civil War wealth. That the house was built by Alexis B. Hewett, who made his fortune from a general store rather than from industry on Sacketts Brook, is evidence of the fact that Putney did not have the water power resources to become a significant nineteenth century industrial center, as did Bellows Falls and Brattleboro nearby.

Born in Windham in 1822, Hewett came to Putney in 1843, and worked in a woolen mill for twelve years, nine of them as superintendent. In 1857 he bought a half interest in the present General Store, # 51 (south section) with Haynes E. Baker (see #41). A.F. Kelley bought Baker's

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interest in 1869, and the store briefly became known as "Hewett & Kelley". In 1872, Hewett bought out his partner, and built this impressive residence, at a cost of \$16,000. He retired in 1882, and remained here until his death in 1894. Hewett had married Miss Abby Pierce in 1845, and their adopted daughter, Minnie Abby Hewett, in 1898 married Wilson Grant Treadway of Long Island, N.Y. Treadway conducted a livery stable, and a mail and passenger carrier service from the depot to the village center for 33 years, while living in this house. He died in 1942, though his wife remained in the house, converting it to a boarding house.^{cvi}

Minnie Treadway sold the property in 1956, and in 1958 it was acquired by Walter Hendricks, the founder and director of Windham College, which had a village campus of scattered buildings. The house was converted into a library (first story) and dormitory (upper stories) and called "Treadway House", and the carriage barn was converted into a tavern called "The Gazebo." Windham College closed in 1978, and in 1981, the property was sold to a private owner and later converted to condominiums.

The symmetrical three bay by three bay, approximately twenty-eight foot square, richly embellished clapboard house stands on a large lot, set back from the road. It has two full-height bay windows on front which protrude into the mansard, an entry porch between them, and a four bay rear wing. The tall, double leaf central door has long, round headed glazed panels, and a molded architrave surround. It is sheltered by a porch with chamfered Italianate columns, a stilted, bracketed entablature, and heavy, turned balusters. Elements of the porch are repeated on the bay windows, such as the bracketed porch entablature, which continues around each of them, defining the floor divisions, and the balusters, which are repeated as applied ornament to the lower second floor spandrels. A similar one-story bay window is located in the right bay of the south side.

Echoing the porch entablature is the full entablature of the main block, which is studded by numerous incised brackets. Windows have 2/2 units in intricately molded surrounds with denticulated molded cornices, foot leafs and flanking shutters. The house has a granite slab foundation, a slate shingle roof, and two large, symmetrically located chimneys. Small dormers in the mansard have stickwork in the gables. The one story + mansard wing is fronted at the left by a porch similar to that of the main block, and has a sealed carriage bay at the right.

78A. Carriage Barn, 1872, contributing

As elaborately embellished as the house, #77, this one story + mansard carriage barn has three ogee-arched carriage bays and a cross gabled cupola with round headed paired windows. Each carriage bay has paneled double-leaf doors, and added multi-pane knee wall windows above. The mansard roof is trimmed by a bracketed entablature, and broken by an ornate central gable dormer with a replacement single light. The roof is asphalt shingle, but retains original slate shingles on one side. On the north is a clapboard lean-to, while the south side has altered fenestration.

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78B. Car Port, c. 2010, non-contributing

At the south end of the parcel, near the road, there is an eight-bay structure with a hipped roof that shelters a car port supported by square posts and an enclosed storage area across the rear. The structure is non-contributing due to its age.

79. House, 103 Main Street, c. 1872, contributing

Located across the street from the elaborate Second Empire style Hewett House, #78, and the only other house of that style in Putney, this approximately twenty foot by twenty-five foot, three bay by three bay, one story + mansard, clapboard Second Empire style house may have been built as a servant's house to #78. The house has a high kneewall, brick foundation, and a three bay by one bay recessed wing, which has another rear wing. In the left bay is a door with two vertical lights, a molded cornice, and a non-original truss bracketed hood. Windows have 2/2 units. Two wall dormers in each side break the widely flared, wood shingle mansard roof. The recessed, gabled wing has a separate entrance and a steep slate roof. The rear wing is irregularly fenestrated.

The house became part of Windham College's village campus of scattered buildings, and was named "Liebling" for Estell Liebling, who had helped fund the college. It was used for music classes and had an art studio.

80. House, 101 Main Street, c. 1780/c. 1920, contributing

Perhaps most significant for its unusual, well-preserved, early twentieth century interior, this approximately thirty foot by twenty-five foot house has the distinctive massing of an eighteenth century Cape Cod type residence. In the basement is the large fieldstone foundation of a former massive central chimney, typical for that period and building type. The basement framing, however, consists of circular sawn, dimension lumber and reused salvage materials, which are more typical of the early twentieth century. The house most likely dates from the eighteenth or early nineteenth century, and underwent complete interior remodeling and partial structural reconstruction in the early twentieth century.

An early twentieth century photograph shows the house in its original form as a four bay by three bay $\frac{3}{4}$ Cape, before the present Chicago window replaced the two windows left of the door.^{cvii} Marks in the clapboard above the other small 6/6 windows suggest that they may also have been altered. Another early twentieth century photograph shows the house with gas pumps in front.^{cviii} All interior features, c. 1920, are of high gloss, natural wood finish, from the newel post and stair, door and window moldings, floor boards, and large plywood panels of the walls and ceilings in all the rooms. The glazed and paneled main door also dates from this period.

The clapboard house stands on a brick-capped fieldstone foundation, and has an expansive slate roof crowned by a tall ridge chimney, and trimmed by a non-returning, slightly projecting

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molded box cornice. A four bay extended rear ell has unusual slate hung walls, 6/6 windows, an asphalt shingle roof, and a large gable dormer. In the west end of the clapboard ell extension is a double leaf carriage bay.

The house was acquired by Ernest and Mable Parker in 1935. Mr. Parker was the Putney Town Clerk until 1966, and operated his office in the house. The Putney Credit Union was constructed c. 1946 at the south end of this parcel (#82), and then the parcel was subdivided in 1956 to create two separate lots.

81. House, 94 Main Street, c. 1800, contributing

This approximately twenty-five foot by seventeen foot, five bay by two bay, clapboard, vernacular Federal style, Georgian Plan house plays a significant role in visually unifying the southern third of the district with the northern two thirds. The replacement glazed and paneled door is sheltered by a modern gabled entry porch with square posts. Windows have 6/6 units, and abut the returning molded box cornice in the second floor of the facade. In the south gable end is a two bay by one bay, rectangular, one-story bay window (c. 1910) with paneled spandrels. The foundation and two ridge chimneys are brick, while the roof is slate. A three bay rear ell has a large, modern deck on the south, and a two-bay wing which has a full basement level. From that wing extends a modern, three bay by two bay, two-story gabled ell.

This was one of about sixteen buildings in the historic district that was used by Windham College and was known as "Pierce House." It was used over the years for classrooms, a women's dormitory, and housing for professors. It remained in use by the college until it closed in 1978.

82. Putney Credit Union, 97 Main St., c. 1945, non-contributing

This modest vernacular one-story house has a rectangular footprint oriented perpendicular to the street, vinyl siding, a front-gable asphalt-shingle roof with a slight overhang, an enclosed vestibule spanning the right half of the front gable wall, and vinyl 1/1 and awning windows. The house is accessed via a modern metal door at the side of the vestibule. The building was constructed in 1945 or 1946 and originally had clapboard siding, an entryway at the south eaves elevation, 6/6 wood windows, and the vestibule was an open porch. The alterations appear to be fairly recent.

The building was constructed as the Putney Credit Union, and served this purpose until 1979, when the bank moved to 79 Main Street (#94) and the building was converted to a residence. Due to the alterations and lack of architectural distinction, the building is a non-contributing resource.

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82A. Garage, c. 1990, non-contributing

Behind the house there is a small one-bay front-gable garage that faces north and has T-111 plywood siding and an asphalt-shingle roof. It is non-contributing due to its age.

83. House, 95 Main Street, c. 1790, contributing

This vernacular, 1 ½ story, three bay by two bay, approximately twenty-two foot by fifteen foot, eaves front building may have been associated with Colonel Charles Kathan's settlement on this site in the second half of the eighteenth century. It was later owned by Perry Knight, who ran a sawmill and cabinet shop, and who served as the town undertaker.^{cix} James H. Knight, his son, is listed on this site on the Beers map of 1869. The form of the building is unusual for its early date, which is generally corroborated by construction details and deed records.

The clapboard building has a high kneewall, a brick-capped fieldstone foundation, a steeply pitched slate roof with raking eave soffits, and an asymmetrically fenestrated facade. A three bay rear ell has a shed roofed rear extension. The five-panel door, and the relatively small, 2/2 windows have plain fascia surrounds. Shutters flank some of the windows.

84. Colonel Charles Kathan House/James H. Knight House, 91 Main St., c. 1768/c. 1869, contributing

Probably the house built by Colonel Charles Kathan (1743-1793), one of the earliest settlers and landowners in Putney, and considered to be the first mill owner, this 2 ½ story, five bay by two bay, Georgian Plan, mortise and tenon framed house appears to have gained its balloon framed second story as part of a thorough remodeling around 1869. This remodeling and expansion was probably done by James H. Knight, an undertaker and owner of a sawmill and custom job shop. Considering the approximately thirty-five foot by fifteen foot dimensions, the house would have been unusually narrow for a one or 1 ½ story house of the eighteenth century (compare with #19). Framing details in the basement however, as well as a newspaper fragment dated 1806, found in the plaster of a south parlor wall, confirms a very early date for the structure.

The house is an important architectural element that helps establish a sense of arrival to the village center for travelers from the south. Charles Kathan bought from Josiah Willard the original four fifty-acre town lots that included the village center, and probably built what were the first mills in Putney, in 1765. He and his wife Elizabeth were married in about 1768, and probably built the one-story house soon after. The house was willed to Kathan's daughter, Priscella Kathan, upon his death in 1793. She in turn sold the house in 1804 to Asahel Newcomb.

Following four subsequent owners, one of which was "Mrs. Adams", the house was bought by James H. Knight on April 15, 1869. Knight was of the second generation of a family of entrepreneurs in Putney, and had a woodworking shop and residence across the street (see #85). His father, Perry Knight, also an undertaker and cabinet maker before James took over the

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business, is listed on McClellan's map of 1856 as living in #83. According to Craig Stead, Perry Knight moved from that house into this one, with James, James' wife Mary, and their sons Edwin and Frank, after James had remodeled the house and added the second story.

James Knight ran his undertaking business from this house, and used the attached barn for embalming and storage of the hearse. (Several embalming fluid bottles were found buried near the barn foundation.) Following the death of James Knight in 1893, and that of his wife in 1905, their son Edwin E. Knight inherited the house and business. When Edwin died in 1944, the house was sold to Mary Papielska and Esther J. Pratt. In 1964, Papielska sold the house to David Rohn, an art professor for Windham College. Rohn moved to New York City when the college closed in 1978, and converted the house to a multiple unit, locally infamous apartment building. A fire in December 1981 completely destroyed the barn and much of the ell, and did significant damage to the main block. Craig Stead purchased the house in 1982, and rehabilitated the main block, reconstructed the barn and ell, and divided the building into four apartments.^{cx}

The clapboard house has a four bay, two story ell attached in a "T" configuration to another, larger garage ell. Dating from the c. 1869 remodeling are the door surround, which is formed of high-relief molded fascia boards with matching corner blocks, the raking frieze boards that curve to meet the corner boards, and very likely the 2/2 windows. Shutters flank all the windows.

The c. 1869 door has two vertical upper lights. Trimming the slate roof are eaves with slanted soffits, and topping it is a corbelled ridge chimney. The brick-capped, fieldstone foundation is faced with concrete. Serving the south side of the non-contributing reconstructed ell are two salvaged, Federal style entrances with both solid and glazed doors, and sidelights. They are sheltered by a porch which has salvaged Greek Doric columns. Other ell fenestration includes 6/6 windows, and two gable dormers on either slope of the sheet metal roof. The vertical flushboard garage ell includes an overhead garage door in the east facade of the northern part.

85. King Upholstery Shop/Hendricks House, 88 Main St., c. 1951, contributing

This building was constructed shortly after Main Street was widened, which necessitated the removal of the old house on the property that had been known as the "Knight House".^{cx} The clapboard, five bay by two bay, approximately twenty-five foot by twenty foot structure has the form of a Cape Cod type house. It has a full basement story built into the steep bank of the site, and a simple entry porch.

The Knight House appears with a cabinet shop on this site on McClellan's map of 1856, and with a shop on the Beers map of 1869, by the name "J.H. Knight". James H. Knight was of the second of three generations of a family of undertakers, sawmill operators, and cabinet makers. Knight ran his cabinet shop here from the 1850s until his death in 1893, and the undertaking business at #83 across the street, beginning in 1869.

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Judging by deed records, it is likely that the building was constructed in 1951 for Ronald and Martha King and used as their upholstery shop. In 1959, the Kings sold it to Walter Hendricks, the founder and president of Windham College, although according to his son, who was a student and college administrator, the building was never used for the college, so it may have been rented to a professor. After the college closed in 1978, the property remained in Hendricks family ownership and was leased to the St. Thomas Factory Outlet, a manufacturer of leather goods. Today it remains a retail shop.

86. House, 91 Old Route 5, c. 1840/c. 1885, contributing

This five bay by two bay, approximately thirty-five foot by twenty foot, 2 ½ story, vernacular Georgian Plan house was built around 1885 onto the gable end of a c. 1840 Classic Cottage, and has continuous architecture. The Classic Cottage may have been built by "J. Willard", whose name appears here on maps of 1856 and 1869. From the Classic Cottage projects a wing, which is attached to the eave side of a bank barn, built slightly uphill.

The central door of the c. 1885 main block has a large glazed panel, and a surround formed of wide fascia boards with narrower, overlaid, beveled fascia boards. The lintel board overlay has a Tudor arched cut-out, similar to that of #64. Sheltering the door is a shed roofed entry porch with turned posts and railings, scroll-sawn brackets, and a lattice skirt. Windows have 2/2 units.

The house has a brick foundation, clapboard sheathing with fascia trim, a slate roof trimmed by a returning molded box cornice, and is crowned by two ridge chimneys. The Classic Cottage ell has a high kneewall, original 6/6 windows, and a central door in a fascia surround with narrower overlaid boards and raised corner blocks. Trimming the staggered butt slate roof is a slightly overhanging molded box cornice that is broken by elongated, shed wall dormers with 2/2 windows. A screened-in porch with chamfered posts, matchboarded railing, and a low hip roof covers the right three bays of this ell. In the slate roofed wing to the west of this ell are two large, double leaf, vertical flushboard carriage bay doors. Serving the south gable front of the attached barn is an earthen ramp, and large, diagonal matchboard-paneled doors. In the east side of the basement level is a wide, canted arched opening. The barn also has irregular 6/6 windows.

In 1969, owners David and Janet Wells began using the barn as a summer retreat for David's music students, calling it Yellow Barn. This grew into a music school and concert hall, and about 2000 a larger facility on a nearby property just south of the historic district was constructed to accommodate the Yellow Barn school and music venue. The subject barn is still used as a satellite performance space.

87. Maple Grove Cemetery, c. 1808-c. 1930, contributing

One of three cemeteries near the village center, this one came into use primarily in the 1830s and 1840s, coinciding with the substantial growth of the village center near the falls of Sacketts Brook. The approximately two acre, rectangular cemetery, which is laid out on a hill at an

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oblique angle to the road, has at least one slate stele from 1808, but contains predominantly marble steles that date from the 1830s through the 1920s. Lining the road in front of the cemetery is a fence of granite piers, some of which are still linked by original hanging chains. The cemetery itself is bounded along the front by larger granite piers linked by modern piping, along the west by similar piers linked by a picket fence, and elsewhere by stone walls.

88. House, 71 Old Route 5, c. 1880, contributing

Standing atop the hill next to the Maple Grove Cemetery (#87) is this clapboard, 2 ½ story, five bay by three bay, approximately thirty-two foot by twenty foot, Georgian Plan house, which has a two bay entry porch, and an extended, clapboard, shed-roofed rear wing. The door has two vertical upper lights. Sheltering it is a shed-roofed porch with chamfered posts and scroll sawn brackets. Windows have 2/2 units, one having been added between the third and fourth facade bays. The house has a brick foundation, fascia trim, slanted eave soffits, an asphalt shingle roof, and a small ridge chimney. A second, diminished, brick exterior end chimney was added to the north gable end around 1965. The wing extension contains two canted arched carriage bays.

89. House, 65 Old Route 5, c. 1865, contributing

This Classic Cottage makes a clear termination for the historic district on Old Route 5. It has a recessed, four bay wing with a modern garage addition to the south, and a late twentieth century, one bay by two bay, one-story wing to the north, which is flush with the front and rear walls of the main block. Original windows have 6/6 units. The two bays to the right of the central door have been replaced by a Chicago window. A modern, solid door with three diagonally placed lights has replaced the original.

The clapboard house has a concrete foundation, fascia trim, a slightly returning and overhanging box cornice, and a standing-seam metal roof. On the north gable end, an exterior cinder block chimney rises from the wing roof. The south wing contains a wide, canted arched carriage bay, which has been infilled with a screen door and full-height screening, while the modern attached garage has an irregular gable roof and an overhead sliding door.

89A. Shed, c. 1940, contributing

A small, gabled, horizontal flushboard shed with a wood door and two paired slider windows at the front eaves wall.

90. Corser, Adelbert M., House, 76 Old Route 5, 1916, contributing

Adelbert M. Corser built this excellent example of a Four Square type Colonial Revival house in 1916, the year after he sold his store, #52, which he had owned since 1889. Corser, a prolific amateur photographer, took many photographs of Putney, now in the collection of the Putney Historical Society. One of these, dated 1916, shows four carpenters standing in front of this house while under construction.^{cxii} A small road originally passed in front of the house, from the

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northwest to the southeast, which explains the present non-alignment of the house with Old Route 5.^{cxiii}

The two story, twenty-five foot square house has a clapboard first floor, a flared, wood shingle second floor, a tall slate hip roof, and a full front porch. The door, left of center, has an elliptical glazed panel. To the right of this is a large square window that has a stained glass transom. Two small, square, Queen Anne windows light the hall, and are located in the south and west walls, at the southwest corner of the house. Other windows have 1/1 units, and are irregularly placed in the side walls, conforming to the interior plan and stair location. A wood shingled hip dormer breaks the front pitch of the roof, and has a small, paired 1/1 window. The hip roofed porch is supported by Tuscan columns, and has a lattice skirt. The foundation of the main block and foundation piers of the porch are of pressed stone. There is a small, one bay by one bay, hip roofed, clapboard rear wing at the northwest, with a one-bay entry porch supported by a single Tuscan column.

90A. Garage, 1916, contributing

This approximately twenty foot square, clapboard, two bay garage has a tall, asphalt-shingled hip roof which mimics the house, #89. There are two wood paneled overhead garage doors in the elevation facing the street.

91. Putney Public Library, 90 Main Street, 1967, contributing

This modern building is located within the fork in the road between Main Street and Old Route 5. It is approximately thirty-five feet by forty-five feet, with long elevations facing each street. The building has brick veneer walls, a low-pitched asphalt-shingle roof with deep overhangs, exposed "purlins" and exterior transverse beams, and chamfered posts supporting the latter at the building corners. The east eaves elevation has an off-center double-leaf wood-framed glazed door, to the left of a bank of five almost full-height sets of wood-framed windows consisting of single-pane fixed vertical units with transoms above and awnings below, which span more than half of the elevation. Three of the five sets of windows have infill T-111 plywood siding within the window frames, but this is reversible. The west elevation has the same bank of (unaltered) windows at the right end of the elevation. The left half of north gable wall is glazed with a bank of two large vertical windows flanked by narrow windows to the left of a solid veneer door; above the windows and door are transoms that rise to the angled roofline. The windows sit above a non-mortared fieldstone wall.

The library was designed by local architect George Henry Bissell and constructed in 1967. Judging by the photograph from the 1986 National Register nomination and its overall appearance, it has not been altered since it was built. The library is a good example of a modern public building of the 1960s and a stark contrast to the Neo-Colonial Revival post office up the street, which was built only four years earlier.

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This was Putney's first stand-alone public library; before 1967, the townspeople had to make do with a room in the Town Hall (#67). In addition to this deficiency, the demand for a new public library must have been strong at this time due to the increase in population caused by the occupation of the village by Windham College, which was established in the early 1950s. The library closed in January 2005 and was converted to a private home after a newly constructed library was opened just south of the historic district. Although the building is not yet fifty years of age, it is eligible as a contributing resource for its intact, distinctive architecture and its contribution to the development of the village during the period of significance.

The local library was founded in 1793 by a group of "proprietors and subscribers" that met at James Haile's house (#19). In 1800, the library became the Putney Library Society, after the Vermont Legislature passed an act incorporating library societies. It is uncertain where the library was actually located, though the society decided in 1824 that "...the books shall be kept within a half a mile of Houghton's Tavern [#53]". In 1896, the library moved into a room in the Town Hall, where it remained until 1967, when this building was completed.^{cxiv} The library was constructed on the site of a district schoolhouse, which had been removed several years beforehand.

92. House, 80 Main Street, c. 1860, contributing

This vernacular Greek Revival style, approximately twenty foot by twenty-five foot, three bay by two bay, 1 ½ story, gable front, sidehall plan house has a small rear wing, and wide double fascia raking friezes and a denticulated entrance cornice as its limited ornamentation. It was apparently built by a relative of the original owner of #92 next door, slightly later than that house.^{cxv} The door has two long over two short raised panels, and nearly full sidelights, and there are 2/2 windows with shutters. The north eave side fenestration has been altered. The clapboard house stands on a brick foundation, and has a slate roof with widely projecting open eaves, and a central chimney.

92A. Garage, c. 1950, contributing

This front-gable, novelty-sided garage has a wood paneled overhead door with a row of lights, a cinder block foundation, and an asphalt shingle roof.

93. House, 78 Main Street, c. 1860, contributing

The prominent location at the corner of Main Street and Depot Road and the continuous architecture including a large attached barn, make this vernacular Greek Revival style, three bay by four bay, 1 ½ story, gable front, sidehall plan house make it more visually prominent to this southern section of the historic district than its small size would suggest. The smaller and simpler house just to the north, #92, was apparently built by a relative of the original owner of this house, slightly later than this one (see #92).

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The door has two long over two short panels, 2/3 length sidelights, and a surround of paneled sideboards, corner blocks, and a lintel board with a wide diamond-shaped overlay. The paneled corner pilasters of the main block have block capitals with similar overlays. Trimming the steeply pitched, staggered-butt slate roof is a very wide double fascia frieze, and widely projecting eaves with slanted soffits. There are 2/2 windows with shutters. In the south eave side, a canted, one story bay window constitutes the only fenestration. In the north roof slope is a two-bay shed wall dormer. The foundation is granite slab and fieldstone, and brick under the bay window. Over the door is a c. 1880 one bay entry porch with turned posts and a bracketed frieze. A full porch with turned posts and balustrade shelters the five-bay, recessed rear wing, though only the roof continues over the last two bays, which contain two broad, canted arched openings.

The approximately thirty foot by forty foot, gable front bank barn attached to the wing, built around 1900 into a steep grade, has ¼ round brackets along the eaves, and a twelve-pane lozenge gable window. A large sliding door, and a pedestrian door serve the gable front, while the vertical flushboard south eave side has 6/6 windows in the upper level, and broad canted arched openings in the basement level.

94. House, 79 Main St., c. 1905, contributing

This house and the one to the south (#95) are the only high-style Queen Anne houses in the historic district. The eaves front, 1 ½ story, three bay by two bay house has a two-story polygonal tower projecting from the front left bay, a two-bay porch fronting the rest of the facade, and a jerkin-headed rear ell. The house has a brick foundation, a steeply pitched, staggered-butt slate roof, interior end chimneys, and a one-bay hip dormer above the porch. Polychromatic slate shingles, and an ornate copper finial adorn the octagonal tower roof. A band of round and canted butt shingles wraps around the otherwise clapboard building between the first and second floor windows of the gable ends, and encompasses both the tower and the kneewall of the one-story bay window in the south gable end. The gables above the second floor windows are similarly sheathed. The central door, the small fixed six-pane window in the right bay, and the 1/1 windows in the gable ends all have molded cornices. Turned posts support the shed roofed front porch that has an added small cross-gable at the entryway to protect visitors from sliding snow. Spanning the north gable end is a modern one-story shallow lean-to, which replaced a c. 1980 bay window. There is also a recently constructed wood handicap ramp with pipe metal railings parallel to and leading to the front porch.

The house may have been constructed for Bert and Helen Bailey, who lived here before building #102 around 1918. The house was sometime afterward known as "Mrs. Harbutt's House". The house was part of Windham College's scattered downtown campus, and served as a dormitory from the 1950s until 1978, when the college closed. It was called "New Tennyson". From 1979 until fairly recently, it was the home of the Putney Credit Union, and now serves as a doctor's office.

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95. House, 71 Main Street, c. 1885, contributing

This house and the one to the north (#94) are the only Queen Anne style houses in the historic district. A.M. Corser lived here while managing his store, #52, between 1889 and 1915. In 1916, he built #90. This house consists of a 2 ½ story, tri-gable sidehall plan form with a projecting prominent three-story tower, one-story front bay window, and Queen Anne porches, which give it its complex Queen Anne appearance.

The recessed entrance in the tower is sheltered by a one-story wrap-around porch, which originates from the bay window, has a small cross-gable at the middle entry bay, and has a second story at the right bay in the crook of the tower and north gable ell. There is another one-story bay window in the south eaves elevation, and a two-story rear wing. The front entry has a paneled wood door with the vertical light, and there are regularly-spaced 1/1 wood windows, with paired windows in the front elevation of the tower. Both tiers of the porch have turned posts, bracketed spindled valances, and turned balustrade railings. The house has a brick underpinning, raking frieze boards that curve to meet the corner boards, molded cornices with open eaves, slate roofs, and a wrought iron, spherical finial atop the tower. The rear wing contains a canted arched carriage bay, and is spanned at the south elevation by a two-story porch with turned posts. The iron fence in front of the house, c. 1845, was moved to the site from a cemetery in the 1980s. The house is currently being converted to apartments, and until recently had first story retail space in addition to the residence.

96. House, 67 Main Street, c. 1870, contributing

This 1 ½ story, three bay by three bay, gable-front, sidehall plan vernacular Italianate house has a full wrap-around porch, and an altered carriage barn ell at the southwest corner. There is an Italianate door with etched lights beneath a wide lintel board, and 2/2 wood windows with shutters. The Italianate porch has chamfered columns with capitals, curvilinear brackets supporting a hip roof, and a modern railing with no balusters. The south roof eaves have been extended to the end of the south porch eaves. The clapboard house stands on a brick foundation, has raking frieze boards that curve to meet the corner boards, slanted eave soffits, and a slate roof with a small shed dormer in the south slope. The clapboard ell, originally a carriage barn but now living space, retains its gable hayloft door and slate roof, but has had modern additions of an oriel window, and a door and flanking windows in the gable end.

97. House, 63 Main Street, c. 1870, contributing

This 2 ½ story, front-gable, three bay by four bay vernacular Italianate house is at the south end of the historic district. It has a one-story bay window at the south elevation, and a late twentieth-century two-story, two-bay wing. The clapboard building stands on a brick foundation, and has an open-eave slate roof at the main block and an asphalt-shingle roof at the wing. Trim includes molded raking friezes that curve to meet the corner board pilasters, and there are 2/2 wood windows. Alterations include an oriel window in the south elevation, and two modern, metal

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glazed and paneled doors, one of which has replaced the original door, and the other of which has been installed in the bay window.

The house was part of Windham College's scattered downtown campus. It was acquired by the college in 1959, served as a male dormitory, and was named "Clairborn House". A wing in the rear served as a theater, and then burned down in the 1960s. Windham College sold the house in 1971, and it has served as an office building since then.

98. House, 64 Main Street, c. 1850, contributing

This five bay by three bay Classic Cottage has a prefabricated entrance surround that includes fluted pilasters and a denticulated cornice, and a modern front door. There are replacement 1/1 wood windows. Above the entrance, in the slate roof, is a small shed dormer with a long roof. The north gable end is marked by a one-story c. 1900 rectangular bay window, a large trapezoidal gable window, and an exterior brick end chimney. The house has replacement clapboard, a returning box cornice, and a brick and concrete foundation. In the recessed wing are two large, multiple-light picture windows, and a replacement door. Fronting the wing is a porch formed of plain square posts supporting an extension of the roof eaves. Although the house has some c. 1975 alterations, it retains enough integrity to be a contributing resource.

The house was part of Windham College's scattered downtown campus, albeit briefly, from 1963 to 1968, when it served as a student center and bookstore and was known as Haffey House. Afterwards, it was a Mexican restaurant, and is now the home of a catering company.

98A. Garage, c. 1980, non-contributing

An eaves-front, board-and-batten garage with two segmental arched bays containing overhead garage doors. The garage is non-contributing due to its age.

99. House, 13 Old Depot Road, c. 1840, contributing

One of several vernacular Greek Revival style houses in the district, this 1 1/2 story, three bay by four bay, clapboard, gable front, sidehall plan house is differentiated from the others by its unique recessed entrance. A large opening framed by high relief, fluted fascia boards and bull's-eye corner blocks opens to an originally plastered vestibule recess, which has similarly molded baseboards and other trim. The door within has six variously sized panels, and a fluted surround similar to the outer one. Windows have 2/2 units. The foundation is fieldstone. Trimming the slate roof is a delicately molded returning box cornice. A three bay rear wing projects slightly to the north, and is partially fronted by a screened-in porch to the south.

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99A. Garage, c. 1920, contributing

A small, gable front, twelve foot by fifteen foot, clapboard, slate roofed garage with a large double leaf door and a modern louvered cupola.

100. House, 19 Old Depot Road, c. 1900, contributing

This approximately fifteen foot by twenty-five foot, two bay by three bay, 1 ½ story, gable front, clapboard house has limited ornament in the form of a truss bracketed entry hood with stickwork in the gable, and, on the small rear lean-to, a one-bay shed-roofed entry porch with scroll sawn brackets and lattice half-tympana. The door is glazed and paneled, and there are 2/2 wood windows with shutters. The foundation is cinder block.

101. Plantz, Dr. Laura, House/Norman Mailer House/Currier Hall, 27 Old Depot Road, c. 1900/c. 1958, contributing

This 2 ½ story, seven bay by three bay, symmetrical Colonial Revival building has a stone foundation and brick underpinning, clapboard siding, a side-gable slate roof with boxed cornices and two corbelled central brick chimneys just below at the rear roof slope, and a full-height flat-roofed portico with square posts, a brick apron, and concrete floor. The centered front entry has a prefabricated surround of fluted pilasters, 2/3 height sidelights and a sunburst fan, as well as an eight-panel wood door, and there are regularly-spaced 12/12 wood windows with molded cornices, except in the gables, where there are triplet windows comprised of 12/12 windows flanked by narrow 6/6 windows.

The house has continuous architecture including a 2 ½ story rear ell, a one-story, one-bay connector structure, and a multi-section former barn that projects southeast of the ell, creating a barnyard. The south elevation of the ell has a secondary entrance with a multi-pane wood door and a small gabled porch, and there is a modern paired casement window adjacent to the door, and 2/2 wood windows at the second story. A deep, two-story staircase/deck structure spans the north elevation of the ell.

The barn consists of an original front-gable block with a cupola, a side ell, and a rear wing behind the ell. The entry to the barn is at the left end of the ell and has an Italianate door and a gabled porch. Flanking the door are large 15/15 wood windows, and there is a 6/6 window in the front gable, and regularly-spaced 9/9 and 15/15 windows at the south elevations of the ell and wing. The cupola has a slate base, including a band with a diamond-pattern, a fishscale-shingled, gable-roofed body with vertical openings in each face, and a louvered monitor.

The current appearance of the house dates to c. 1958, the year Windham College acquired the property, enlarged the existing house, updated it in the Colonial Revival style, and added the portico. It was named Currier Hall and converted to a dormitory, classrooms, an infirmary, and in the barn, a dining hall, kitchen, lounge and bookstore. The property was considered the main

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educational and social place for the college until 1976, when it was sold into private ownership and converted to apartments. A field across the street, now the location of a bank, was used by students for sports and other recreational activities.

Judging by census and deed records, the house that was altered c. 1958 possibly dated to the mid-nineteenth century, but it is certain that it dated to no later than 1900. The c. 1900 house was five bays wide with a centered doorway, had the extant chimneys, a slate roof, a Queen Anne front porch with turned posts with scrolled brackets supporting a spindled valance, a small entry porch at the south gable end, a two-story bay window adjacent to the side porch, and 2/2 and 12/2 windows.^{cxvi} Judging by the variation in colors of roofing slate at the main block, and the central location of the chimneys, one bay was added to each gable end c. 1958. The house ell and main block of the barn date to c. 1900 or earlier, the ell of the barn may date to this time as well, and the rear wing of the barn likely dates to c. 1958.

The c. 1900 house was built or updated for Dr. Laura Plantz (1829-1923), who was the first female physician in Vermont, Minnesota and Michigan. Plantz was born in Lyndon, Vermont, nee Laura Wheeler, and the family moved to Putney in 1839. Her parents, Nelson and Bersheba, acquired the subject property in 1857 from John Noyes, the founder of the village's "Perfectionist" community (see #27), who had already moved to Lenox, New York. Judging by the 1856 McClellan map, the family had already been living here. As Plantz's c. 1900 house was five bays wide and possibly an updated Greek Revival style house, it is possible that the subject house, before its c. 1900 and 1958 renovations, had been the Noyes house.

Plantz was a teacher before attending medical school. She married William Fairchild in 1853, who died in 1855. She then attended the Pennsylvania Medical University of Philadelphia, earned her medical license, and moved to Harlem, where she specialized in women's diseases and lived and worked at the Home of the Friendless, also known as Bloomingdale, an insane asylum. In the 1860s Plantz moved to Minnesota and married Col. William Wheaton. They moved to Illinois and had one son, Walter, and then moved to Michigan, where she continued her practice. After Wheaton's death in the 1870s, she married Tobias A. Plantz, and they lived in Ohio. He was an attorney and had been a member of the U.S. House of Representatives from 1865 to 1869. Tobias Plantz died in 1887, and Laura returned to Putney, where she lived with her brother Demanster until he died in the 1910s. It is possible that they were living on the subject property during this period, as it likely that Demanster remained in his parents' home after their deaths. The 1900 census shows that Plantz was practicing medicine at the time, at the age of seventy. In 1920, she was the first woman in Putney to take the Freeman's Oath after the Nineteenth Amendment of the U.S. Constitution was passed. She remained in the house until the early 1920s, when she moved to Ohio to live with her son.

In 1921, the property was acquired by Fanny Coe, a teacher and author of several elementary school books on history and culture. A Henry Coe, probably Fannie's brother, had built a home across the street at about this time (#105). Fanny Coe sold the property in 1930, and in 1950, the property was sold to Norman Mailer and his wife Beatrice. Mailer (1923-2007) was the notable

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American author of books such as *The Naked and the Dead*, *Barbary Shore*, and *The Deer Park*, who was known for his left-wing ideals. (This was their second home in Vermont; the first was in Jamaica, where they lived for five months in 1949.) Mailer's biographers believed that he moved to Vermont to find a rural retreat to write, and because he enjoyed skiing. A retreat it was, as he did not spend any time communing with the local villagers. Mailer finished *Barbary Shore* while living in Putney, and it was published in May 1951. The Mailers' already rocky marriage ended about this time, and they both left Vermont later in the year. Mailer returned to his home city of New York and founded the *Village Voice* magazine shortly thereafter.

In 1951, the property was sold to Rev. John G. Currier of the Universalist Church of Bellows Falls, a friend of Windham College founder Walter Hendricks. He was Chaplain of Windham College, and the subject building was named after him. As Currier did not live here, it is likely the building was used for college functions as early as 1952 (and possibly enlarged and updated at this time). After his death in 1958, ownership of the property was transferred to Windham College.

The detached shop associated with the Plantz house (#101 in the 1986 National Register nomination) has been removed. It was an eaves-front, two bay by one bay clapboard building that was used as a shop by Demanster Wheeler, who was a stone mason.^{cxvii} It was built at the edge of a very steep embankment, and had a central gable wall dormer with a glazed door to the upper level and a salvaged c. 1820 door with sidelights and 12/12 windows. The steep asphalt shingle roof had open eave soffits that exposed the rafter tails.

102. Bailey, Herbert L. and Helen, House, 30 Old Depot Road, c. 1918, contributing

Built around 1917 or 1918 by Bert Bailey, who was postmaster for many years and who had previously lived in #94, this large, two-story, hip roofed, five bay by three bay, Colonial Revival style house is one of a few houses built in the southern part of the district after the turn of the century.^{cxviii} The clapboard house is nearly square in plan, and has a one-story, hip-roofed wing on the west end (possibly originally a porch), a one bay by two bay, two-story, hip-roofed wing flush with the west wall, and an entry porch. The central door has eight variously sized panels, full sidelights, and a molded cornice. Windows have 8/1 units, molded cornices and flanking shutters. Above the entrance is a 6/1 window with 4/1 sidelights. The foundation is concrete-faced fieldstone, and the roof is slate. Forming the entry porch are paired Tuscan columns that stand on a clapboard railing, and which support a gable roof with a deeply recessed, clapboard tympanum. On the west end, an exterior brick end chimney rises from the wing roof.

In 1961, the property was sold to Windham College and added to its village campus of scattered buildings. It was called "Pinkham" and used as an admissions office and for English classes, and was the home of the Institute of Critical Language. These functions moved to the campus north of the village in 1974.

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102A. Garage, c. 2000, non-contributing

South of the house, there is a one-bay garage that has been converted to living space. It has a poured concrete foundation, vinyl siding, a front-gable sheet-metal roof with boxed cornices and

cornice returns, corner pilasters, molded trim including strips of denticulation, an off-center garage bay that has been infilled with vinyl siding, an adjacent hollow-core metal pedestrian door with a gabled hood, and 1/1 vinyl windows at the side elevations. The garage/apartment appears to be of recent construction and is non-contributing due to its age.

103. Gates, Mary E., House, 35 Old Depot Road, c. 1885, contributing

Built by Mary E. Gates as a boarding house for employees of the Stowell Manufacturing Plant, which was located on the falls of Sacketts Brook, this approximately twenty-five foot by fifteen foot, five bay by three bay, Georgian Plan, vernacular Italianate house never served its intended function, as the Stowell plant went bankrupt before the building was completed. After Miss Gates' death, the house was sold into the Knight Family (see #'s 84 and 85). It was bought by Austin and Evelyn Gassett in 1946, who sold it to Walter Hendricks, the founder and director of Windham College, in 1960.^{cxix} It was used as a male dormitory for Windham College until 1970, and was called "Amherst," after the Hendricks' alma mater, the University of Massachusetts at Amherst.

The house has a rear ell connected to a cross-gabled wing – intended for the boarders – which projects to the south. While the house is generally well preserved, the entry porch (as shown in the 1986 National Register nomination) and the small paired brackets that originally lined the cornice between the present larger ones have been removed. The door contains a Queen Anne window in its upper half, and, like each of the 2/2 wood windows, has a molded cornice. A horse shoe door knocker is stamped: "Mary E. Gates". In the south gable end is a one-story bay window. Topping the clapboard building are wide frieze boards, and a returning box cornice supported at each corner by ornate brackets with four-point star cut-outs. The foundation is brick, and the slate roof has patterned, rounded and polychromatic shingles. Fronting the one-story ell is a porch similar to the entry porch. The cross-gabled ell wing is trimmed like the main block, including the patterned slate roof.

103A. Shed, c. 1920, contributing

This small, 1 ½ story, clapboard shed has a three-bay gable front and 6/6 wood windows.

104. House, 41 Old Depot Road, 1984, non-contributing

This approximately forty foot by fifteen foot, five bay by two bay, two story, Neo-Federal style reproduction I-House was constructed with much salvaged material, including an elaborate entrance with a fanlight. It has brick front and rear walls, and clapboard end walls – an apparent

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reversal of the brick-ended, Federal style I-House, #2. The house is non-contributing due to its age.

105. Coe, Henry, House, 40 Old Depot Road, c. 1920, contributing

One of the houses built in the southern part of the district after the turn of the twentieth century, this gambrel roofed, Shingle Style-Dutch Colonial Revival style house was built for Henry Coe, who was a Boston businessman before settling in Putney. Coe's wife was an accomplished pianist, and the couple raised and sold flowers here.^{cxv} The eaves front, five bay by three bay, approximately thirty-five foot by twenty foot, 1 ½ story, wood -shingled house faces south, not toward the road, and has a nearly full three-bay shed dormer on front, and a small extended rear ell. Flanking the central door are ½-length, paired sidelights. There are 6/6 windows and shutters. The foundation is cobblestone, and the molded cornice has no projections. Spanning the west gable end is a glazed- and screened-in porch with Tuscan columns standing on a wood shingle apron.

105A. Shed, c. 1920, contributing

This approximately seven foot by seven foot, gable front, wood-shingled shed has a door and paired six-pane windows.

106. House, 55 Old Depot Road, c. 1865, contributing

This vernacular Italianate, 1 ½ story, 3x3 bay, gable front, sidehall plan house has a remodeled cornice, and a recessed ell extended into its eaves front porch. There is an Italianate door with a fascia surround with narrower overlaid sideboards that support a stilted lintel board overlay.

There are 6/6 wood windows with shutters. The vinyl-sided house stands on a brick foundation, and has returning frieze boards, which indicate that cornice returns have been removed. The present cornice is formed of wide, overhanging fascia boards. The front wall of the ell has been removed, and the glazed porch, which retains its chamfered posts and clapboard apron, has been incorporated into the interior living space.

106A. Garage, c. 1975, non-contributing

This is a two-bay board-and-batten garage with a rear-sloping shed roof and large overhead doors. It is non-contributing due to its age.

107. House, 59 Old Depot Road, c. 1865, contributing

Although similar to the two other vernacular 1 ½ story, gable front, sidehall plan houses at the end of Old Depot Road, this house is sheathed with aluminum siding. The three bay by four bay house has a three-bay rear ell, fronted by a porch that has been converted to an enclosed living

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space. Connected to this is a two-bay carriage barn. The entry has an Italianate door and sidelights behind louvered covers, and there are 1/1 replacement windows. Trimming the asphalt shingle roof is a rectangular box cornice. Changes to the house since the 1986 National Register nomination was certified include the removal of a front entry porch, a porch at the south side elevation, the enclosure of the porch at the ell, and the replacement of 2/2 wood windows.

108. House, 63 Old Depot Road, c. 1865, contributing

Terminating the southern end of the historic district on Old Depot Road is this well preserved, 1 ½ story, gable front, sidehall plan, vernacular Greek Revival style house, which is generally similar to the nearby #'s 106 and 107. The five-panel door is framed by chamfered jambs, 2/3-length sidelights, and a fascia surround with a simple cornice. There are 6/6 wood windows and shutters. The clapboard house stands on a brick foundation, and has a slate roof with a returning box cornice. Spanning the south side is a glazed porch with a clapboard half-wall. The house was part of the village campus of Windham College, and served as a dormitory from 1955 to 1966, when it was known as "Old Tennyson".

108A. Garage, c. 1915, contributing

This ten foot by fifteen foot clapboard garage stands at the termination of Old Depot Road. In the gable front is a triple leaf, folding, glazed and paneled door. There is no roof overhang at the gables, but there is an overhang with rafter tails at the eaves.

109. Barton House, 7 West Street, c. 1800, contributing

This five bay by two bay I-house has a rear ell that appears to be an earlier ½ Cape Cod house. The structure may have been built by one of Putney's early settlers. The two-story clapboard main block has 12/8 windows, boxed cornices with cornice returns, and cornerboards that each show a cut at the second floor level, indicating that this portion of the structure may originally have been 1 ½ stories. Asphalt shingles sheath the gable roof and there is an irregularly fenestrated, one-story projection that spans the southern two-thirds of the facade. The rear ell is attached to the rear of the northern end of the main block. A chimney marks the junction of the ell and main block roofs. The ell has flush eaves on the exposed west gable end, 12/12 and 12/8 windows, a four-panel door on the west end of the north facade, and a central paneled door on the south facade.

110. House, 11 West Street, c. 1850, contributing

This three bay by three bay vernacular Greek Revival style, sidehall plan, clapboarded structure has a Christian Cross door and 2/3 length sidelights set in a simple paneled surround, 2/1 windows, a brick foundation and an asphalt-shingled gable roof. The widely projecting open eaves may be from a later remodeling of the structure. A c. 1975, one-story wraparound porch with square posts and spindle balustrade spans the front and east sides of the main block. An

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oriel window, probably added at the same time, also marks the east facade. A c. 1975, three-bay, one-story, recessed wing extends from the rear of the main block. It has a sheet metal shallow gable roof, a small decorative cupola, and a recessed entry on the east side. Despite later additions, the main block, through its form, massing, location and intact historic detail continues to contribute to the historic character of the district.

A c. 1850 barn once stood across the street, and was documented in the 1986 National Register nomination (#110A). It was comprised of two adjoining side-gable structures with slate roofs, stall windows, and an overhead garage door in each section.

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- i. Evan Darrow, 3/20/85; see #11.
 - ii. Mrs. Dorothy Newsome, as quoted by Idabelle Hegemann, Putney Historical Society questionnaire.
 - iii. Cora Amidon.
 - iv. Susan Mulcahy.
 - v. Hamilton Child.
 - vi. Putney Historical Society Glass Plate Prints, Vol. III and Vol. IV
 - vii. Susan Mulcahy
 - viii. Rev. Elisha D. Andrews
 - ix. Susan Mulcahy
 - x. Susan Mulcahy
 - xi. Louisa Amidon
 - xii. Cora Amidon
 - xiii. Op cit.
 - xiv. Cora Amidon
 - xv. Robert Wilcox
 - xvi. Abby Maria Hemenway
 - xvii. Louisa Amidon
 - xviii. Putney Historical Society Glass Plate Prints, Vol. II
 - xix. David Hannum
 - xx. Rev. Elisha D. Andrews
 - xxi. Edith De Wolfe et al.
 - xxii. Ibid.
 - xxiii. Ibid.
 - xxiv. Putney, Vermont: Views
 - xxv. Postcard, Bailey-Howe Library
 - xxvi. Flora Hendricks, 3/30/85
 - xxvii. Putney Historical Society Glass Plate Prints, Vol. II
 - xxviii. Flora Hendricks, 2/30/85
 - xxix. Edith De Wolfe et al.
 - xxx. History of the Putney Public Library.
 - xxxi. Edith West, 3/30/85
 - xxxii. Mike Herbert, 1/13/85
 - xxxiii. Putney Historical Society Photograph Collection
 - xxxiv. Mike Herbert, 1/13/85, citing information given to him by his father, Fred Herbert.
 - xxxv. Edith De Wolfe et al.
 - xxxvi. Putney Historical Society Photograph Collection
 - xxxvii. George Wallingford Noyes, p.12.
 - xxxviii. Ibid, p.211.

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- xxxix. Ibid, p.211.
- xl. Ibid, p.209.
- xli. Ingrid Olivier, 3/19/85
- xlii. George Wallingford Noyes, p.23.
- xliii. James Zellmer, 3/17/85.
- xliv. Ingrid Olivier, 3/19/85.
- xlv. Putney Historical Society Glass Plate Prints, Vol. II.
- xlvi. Edith De Wolfe et al.
- xlvii. Ibid.
- xlviii. Louisa Amidon, 3/17/85; David Hannum, 3/17/85.
- xlix. Putney Historical Society Glass Plate Prints, Vol. II.
- l. Putney Historical Society Glass Plate Prints, Vol. II.
- li. Edith De Wolfe et al; Hamilton Child, p. 285.
- lii. Mary Farrington, 3/19/85.
- liii. Edith De Wolfe et al; Jon Hendricks, 2/27/85.
- liv. Edith De Wolfe et al.
- lv. Ibid.
- lvi. Putney Historical Society Photograph Collection.
- lvii. Craig Stead, 3/20/85; Putney Historical Society Manuscript Collection.
- lviii. Op. cit.
- lix. Putney Historical Society Glass Plate Prints, Vol. II.
- lx. Ibid.
- lxi. Edith De Wolfe et al.
- lxii. Ibid.
- lxiii. Putney Historical Society Glass Plate Photographs, Vol. II.
- lxiv. Edith De Wolfe et al.
- lxv. Op. cit., p.21.
- lxvi. J.H. Walbridge, p.3.
- lxvii. Ibid
- lxviii. Putney Historical Society Manuscript Collection
- lxix. Ibid.
- lxx. Mr. & Mrs. E.W. Parker.
- lxxi. Edith De Wolfe et al, p. 26.
- lxxii. Hamilton Child, p. 587.
- lxxiii. C.L. Howe & Son.
- lxxiv. J.H. Walbridge, p. 7.
- lxxv. George Wallingford Noyes, p.46; Putney Historical Society Photograph Collection.
- lxxvi. Putney Historical Society Photograph Collection
- lxxvii. Fortnightly Club of Putney, p. 21.
- lxxviii. Austin R. and Evelyn Gassett, April 15, 1985.
- lxxix. Untitled entry, *Burlington Free Press*, April 29, 1895, 1:5; Photograph, c. 1920, in the collection of the Putney Historical Society.
- lxxx. Edith De Wolfe et al, p. 21.
- lxxxi. F.W. Beers.
- lxxxii. Sarah Doyle, 2/27/85
- lxxxiii. Edith De Wolfe et al, p. 21.
- lxxxiv. George Wallingford Noyes, p. 23, 46, 55, 62, 206.
- lxxxv. Fortnightly Club of Putney, p. 21.
- lxxxvi. Sarah Doyle, 2/27/85.
- lxxxvii. Op. Cit., p. 23.
- lxxxviii. David Hannum, 3/17/85.
- lxxxix. Putney Historical Society Glass Plate Prints, Vol. III.
- xc. J.H. Walbridge, p. 2.
- xc. Ibid.
- xc. Ibid.
- xcii. Edith De Wolfe, p. 137; Putney Historical Society Manuscript Collection.
- xciii. Putney Historical Society Photograph Collection
- xciv. Putney Historical Society Glass Plate Prints, Vol. I.

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- xcv. Putney Historical Society Glass Plate Prints", Vol. II.
- xcvi. Putney Historical Society Glass Plate Prints, Vol. I, Vol. IV.
- xcvii. Fortnightly Club of Putney, p. 25.
- xcviii. Louisa Amidon, 3/17/85.
- xcix. Edith De Wolfe et al, p.154.
- c. Putney Historical Society Photograph Collection.
- ci. J.H. Walbridge, p.2.
- cii. Bailey- Howe Library, Burlington, Vermont.
- ciii. Putney Historical Society Photograph Collection.
- civ. Muriel Kray, 3/18/85; Fortnightly Club of Putney, p. 19.
- cv. Lawrence H. Cook, 3/15/85; Putney Historical Society Glass Plate Prints, Vol. I.
- cvi. *Brattleboro Reformer*, August 10, 1963.
- cvi. Fortnightly Club of Putney, p. 21; Louisa Amidon, 3/17/85; Evan Darrow, 3/20/85, who cited an 1894 newspaper obituary of Alexis B. Hewett.
- cviii. Putney Historical Society Glass Plate Prints, Vol. 11.
- cix. Ibid, Vol. I.
- cx. Craig Stead, 3/20/85.
- cx. Edith De Wolfe et al, p. 54; Abby Hemenway, Vol. V; Craig Stead, 1984; J.H. Walbridge, p. 3; Craig Stead, 3/20/85; Hamilton Child, p. 285.
- cxii. Craig Stead, 11/4/85.
- cxiii. Putney Historical Society Glass Plate Prints, Vol. I.
- cxiv. Op. cit.
- cxv. "History of the Putney Public Library"
- cxvi. Frederick and Margot Torey, 2/28/85
- cxvii. Putney Historical Society Glass Plate Prints, Vol. I.
- cxviii. Austin and Evelyn Gassett, 2/15/85
- cxix. Sarah Doyle, 2/27/85.
- cxx. Austin and Evelyn Gassett, 2/15/85

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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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and early nineteenth centuries. It consequently contains an unusually high proportion of Georgian and Federal period buildings, several of which, such as #'s 2, 4, 27, and 32, houses, and #52, a tavern, are among the finest and most unusual examples of their style or type in the state. The village also exemplifies a common mid-nineteenth century historical phenomenon in Vermont – a shift of primary village development to the center of industrial activity, in this case water power, from a more formal hilltop center. Lacking the water power resources to become a major industrial center, Putney maintained a thriving economy from the mid-nineteenth century through the early twentieth century, but experienced little growth. The most significant structures built during that period of time include an Italianate style Town Hall, #68, a Second Empire style House, #78, a Colonial Revival style school, #24, and several vernacular Queen Anne and Colonial Revival style houses. The Putney Village Historic District meets National Register Criteria A and C for its contributions to Vermont's history of religion and education and its historic architecture. It also meets Criteria Consideration G for properties achieving significance within the last fifty years. It holds local significance. The period of significance is 1772 – 1978, beginning with the construction date of the earliest extant building, and ending with the closure of Windham College.

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

Despite the town charter issued by New Hampshire governor Benning Wentworth in 1753, hostile Indians made settlement of Putney virtually impossible until after the end of the French and Indian War in 1760. Two forts however, were built as early as the 1740s and 1750s on about 500 acres of land in the northeast corner of the town, known as the Great Meadows. Formed by a bend in the Connecticut River, the Meadows had long been prized for their high fertility, tall pines suitable for ship masts, and accessibility. While the Great Meadows, today marked by large barns and silos, has been consistently farmed since Putney's earliest settlement was made there, the primary focus for development in Putney became, by the late eighteenth century, the falls of Sacketts Brook, and the valley just north of the falls. Equal in fertility to the Great Meadows, that valley was especially desirable because of its proximity to the water power of the falls, and because it was a natural confluence of travel through the town, thus reducing isolation.

Westminster Road, which traverses the valley, intersects with the major regional thoroughfare, U.S. Route 5, at the falls. Four years after the French and Indian War, Joshua Parker "...drove the first team through Putney street", as Westminster Road was originally called, and was immediately followed by others.ⁱ Reverend Elisha D. Andrews, in his historical sermon of 1825, conveyed a vivid image of the earliest years of settlement in the district along that road. "...In the year 1768..." he wrote, "...the valley through the middle of town was chiefly a wilderness. There was but here and there a smooth tract of a few acres cleared. The road lay through the midst of vast pines and hemlocks that closed together over the head of the traveler making midday dark... At that period there were none but log houses...."ⁱⁱ Frame houses began to replace the temporary log ones in that year, 1768, which is probably when Colonel Charles Kathan built a sawmill at

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the falls of Sacketts Brook. The remarkably well preserved Cape Cod type house built in 1772 by James Haile, #19, is probably typical of that first generation of frame houses in the district. It is distinguished from later Capes, such as #1, by its steep, expansive roof and slightly projecting gables. Probably the first departure from simple log or frame Capes was #8, a simple two-story I-House built by Connecticut carpenter Moses Johnson in 1773.

As the district progressed from a frontier settlement of small, scattered farms to a cohesive village toward the turn of the eighteenth century, it came to be characterized by 2 ½ story eaves front houses such as the Johnson house, though with considerably more refinement of detail. Major James Fitch for example, only six years after Johnson built his house, erected one of the few Georgian style houses in Vermont today, #4. The degree of detailing and refinement of the Fitch House is unusual in Vermont for so early a period, and is indicative of the rapid cultural progress that took place in Putney after the Revolution.

"The growth of the town after the Revolution was phenomenal", according to the *Windham County Reformer* in 1901. At the peak of its population in 1791, with 1,858 people, Putney was the fourth largest town in the state.ⁱⁱⁱ The historic district as it appears today took shape largely within the ensuing two decades. By 1810, at least one fulling mill and several smaller enterprises lined the falls of Sacketts Brook, and a large tavern, #53, a store, #48, a law office, #50, and several Federal style houses, #'s 41, 44, 57, and perhaps 67, had been built nearby. A distinct, more populous settlement of its own had by then also developed in the valley above the falls. Lining Westminster Road are numerous Federal style houses, as well as a rare, brick, eighteenth century store, #6. On a rise in the valley, a few yards south of #11, stood a church, which visually gave to this northern part of the district the symbolic distinction of being the primary center of the town. The church was built in 1803 to replace the original Congregational meetinghouse, which was built in 1773 across from the Old North cemetery, north of the historic district. If the church, in the northern part of the district, was a primary visual focal point for the town and village, the tavern, built down the hill near the falls around 1797, became the primary social and economic focal point.

Coinciding with the construction of the numerous Federal style houses in the district appears to have been the addition of the present wing onto the tavern. The wing originally contained a twenty-eight foot by fifty-four foot ballroom with an elliptical, vaulted ceiling, and stenciled trim. The ribbed form that held the ceiling laths remains intact in the attic, while the stenciling is preserved under wallpaper in the second floor. Such a ballroom could only have been built in a cultural climate of considerable refinement. Indeed, in 1821, when former U.S. Congressman Hon. John Noyes (the father of John Humphrey Noyes) retired from his Brattleboro business, he and his wife decided to move to Putney, which was "...convenient to Brattleboro, and the home of several educated families of high social standing..."^{iv} Among those prominent residents was Captain Benjamin Smith, from whom the Noyeses bought their new Putney residence, #27, a very large and unusually ornate example of the Federal style. Other prominent residents of the early nineteenth century must have included Captain Thomas Green, who built #11, and his relatives, who built #2, both outstanding, brick-ended, Federal style I-Houses. Phineas White,

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one of the several graduates of Dartmouth College (which is located about fifty miles to the north) to settle in Putney, built #32, a brick I-House with marble trim that also stands among the finest Federal style houses in the historic district, as well as the state.

Only two vernacular, 2 ½ story, eaves front houses, #'s 73 and 81, remain of the several similar houses of the Federal period that formerly lined U.S. Route 5 south of the historic district center.

Collectively, those houses formed a gateway into the historic district for traffic from the south, which has historically been predominant. It was the markets to the south that in large part supported Putney's bustling early economy. Cloth production was dominant until the 1820s, and raw cloth was occasionally sent to Connecticut River mills in Massachusetts for dyeing and dressing.^v Stimpson, Green and Fairbanks built the first paper mill in 1818, though George and William Robertson, brothers from Scotland, and their three sons are credited with developing the paper industry in Putney. The Robertsons arrived in 1823, and began producing writing paper on the site of the present paper mill, #56. Five years later, George Robertson alone established another mill below the first. Periodically, one of the brothers would draw a load to Boston, and bring back a load of supplies.^{vi}

Probably characterized much of the time by large quantities of blue cloth hung out to dry on fences along Sacketts Brook, and paper out to dry either on poles or spread out in nearby fields, this southern district center by the falls must certainly have appeared in marked contrast to the pastoral, rolling hills of the northern historic district center on Westminster Road.^{vii} It is not surprising then, that the proposal around 1840 to move the Congregational church from there to the area of the falls caused some controversy.^{viii}

As evidenced by the numerous Greek Revival style buildings concentrated near the falls of Sacketts Brook, as well as by the several small, vernacular houses of the style found scattered to the south, economic activity by the falls had increased dramatically by 1840. In that year, according to information compiled by mid-nineteenth century historian Zadock Thompson, lining Sacketts Brook were the Robertsons' two paper mills, two fulling mills, a woolen factory, several smaller mills or shops, and one large, four story factory that measured eighty feet by thirty-two feet, and produced 33,000 yards of "cassimeres" per year. In addition to these, Isaac Grout built a chair and toy factory in 1840, which employed ten men.^{ix}

Grout may have built the three small, 1 ½ story, gable front, vernacular Greek Revival style houses that stand next to one another on Kimball Hill, #'s 39, 40 and 42, to house some of his workers.^x Number 39, the highest on the hill and displaying very unusual ornament, may have housed a foreman. At least one elaborate Greek Revival style house, #70, which has a two story portico, was also built near the falls during this surge of economic activity. C.W. Keyes built a new store, #52, in 1840, and probably not long after, another, #51, was built next to it. Overshadowed by the business down at the falls, the eighteenth century store on Westminster Road, #6, closed in 1850, and was converted to a residence.

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When the new Congregational church, #47, was dedicated here in 1841, this village center by the falls became the sole, undisputed center of the village, and in fact, of the town as a whole. In the following year, 1842, a new Methodist church, #70, was built, replacing the one built only ten years earlier (today Pierce's Hall) in East Putney – a small hamlet on the east side of Bare Hill.

In addition to the two churches, #'s 47 and 70, the early 1840s in Putney saw the construction of a unique little chapel in the heart of the village center (the site of #54), which had a brick first floor and a column-supported, projecting pediment before being almost completely destroyed by a fire around 1970. The chapel, built in 1841, represented the formal beginning of the Putney perfectionist community, a utopian religious experiment founded by John Humphrey Noyes. An important figure in the history of American religion, Noyes was born in Brattleboro in 1811, and moved to Putney, into an elaborate Federal style house (#27), with his parents in 1822. Putney at the time was the scene of "fervent religious revivals", in anticipation of the Second Great Awakening, and one in particular, in 1827, struck Noyes when he was home from Dartmouth on vacation.^{xi}

After graduating from Dartmouth, Noyes headed for Andover Seminary in 1831, but later transferred to Yale and began to minister to what was called the "free congregation" of New Haven. Here he took perfectionism, then an offshoot of Wesleyan Methodism, and began to change it to such a degree that he would later be credited as the founder of the movement. Proclaiming that "...the current religious teachings are all wrong...", and that the Second Coming of Christ had already occurred in 70 A.D., Noyes argued that it was no longer permissible to follow the old paths of sin and repentance, but rather that all must strive for perfection here on earth.^{xii} Perfection, he believed, could come only through complete spiritual equality among individuals. This entailed communal ownership of property, and, ideally, communal marriage.

In 1834, Noyes announced in New Haven that he was free from sin, and thereupon embarked on a life-long endeavor to realize and spread perfectionism. *The Perfectionist* was the first of several journals he published toward this end. Three years later in Ithaca, New York, he began publishing *The Witness*, in which he discussed a letter entitled "The Battle Axe and Weapons of War", which he had written, divulging the concepts of complex marriage. The furor following this publication threw Noyes into debt, as creditors demanded payment. The following year, Noyes married Harriet Holton, and moved back to Putney, staying in his parents' house (#27), until 1839, when he built his own house (#62). Holton not only paid Noyes' debts, but helped him to continue publishing *The Witness*, and later *The Perfectionist*, and *The Spiritual Magazine* in Putney. For this purpose, they may have used #28 as a print shop.

From the time of his arrival in Putney, Noyes began a gradual process of establishing an ideal perfectionist community. An original nucleus of family members and other adherents met regularly at either Noyes' house or his parents' house in 1839 and 1840, a group that Noyes called the "Putney Bible School". "The Society of Inquiry of Putney, Vermont" was established in 1841, when twelve original members signed a formal document vowing to develop and promote the perfectionist faith. In the same year the society became an economic entity, and the

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chapel, on the site of #54, was built, in which sessions began being held daily. With property and finances donated by Noyes' father, wife, and to a lesser extent, others, the community thrived, and by 1843, thirty-five people were supported "by the common purse".^{xiii} The community owned two farms, a grist mill, a print shop (#28), a store, of which only a small addition, #55, remains, and several houses, including #'s 27, 63, and the original house on the site of #77.

The Putney community culminated in the "consolidation of households" which was secretly instituted in November 1846. Under Noyes' theocratic leadership, three households were formed in the houses mentioned above, the primary household being the Noyes homestead (#27). When rumors about the community spread in Putney, a social upheaval resulted. About sixty citizens met at the Congregational church (#47), and resolved that "...the moral interests of this community demand the immediate dissolution of said Association."^{xiv} Noyes was arrested on October 26, 1847, charged with adultery, and released on bail pending trial. A month later, Noyes further infuriated residents when he fled to Lairdsville, near Oneida, New York, where a small branch community of perfectionists had established itself. Fearing arrest, most Putney perfectionists followed. One of the few who remained, storekeeper John R. Miller, was threatened with being "tarred and feathered and ridden on a rail".^{xv}

In their newly found isolation in New York, the Oneida Community – a direct outgrowth of the community incubated in Putney, grew substantially, and made tremendous economic and social achievements. By 1877, production of the famous Newhouse traps, silk, silverware, and canned goods, as well as other enterprises, totaled several hundred thousand dollars per year.^{xvi} The "complex marriage" seemed to be working on a large scale, and stirpiculture, a pioneer form of eugenics in America, was developed. The Oneida Community as a utopian experiment lasted from 1848 to 1880, at which time it was converted to a joint stock company. It continued long after that however, as a modern industry with uniquely liberal management policies, and the largest production of silverware (silverplate) in the world.^{xvii} By 1948, Oneida LTD employed 4,600 people, most of whom lived in Sherill, New York, a self-governing company town, and the smallest city in the state.

Following both the social upheaval caused by the expulsion of Noyes and his followers, and the rapid industrial expansion that had occurred around the same time, overall activity in Putney leveled off and gradually decreased through the rest of the century. Despite the arrival of the railroad in 1850 – usually a major boon to towns along its route – and despite the general opulence of the later post-Civil War period experienced throughout the country, Putney had simply reached the limitations of its water power resources by mid-century. While the population steadily decreased, and relatively little new construction occurred, the nearby communities of Bellows Falls and Brattleboro, which utilized the more substantial power of the Connecticut River, continually increased in size, and gained entire neighborhoods of diverse new houses. In 1901, *The Windham County Reformer* summed up the situation, which had not substantially changed in fifty years, when it wrote of Putney: "...an increase in the output of manufactured goods must be largely secured by additional steam power, if at all, and it is not anticipated..."

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The only example of individual, post-Civil War wealth in Putney is #78, an elaborate Second Empire style house built by Alexis B. Hewett, who made his fortune from a general store, rather than from industry on Sacketts Brook. The fine Italianate style Town Hall (#68), built one year before the Hewett House in 1871, provides at least some indication that the economy continued to thrive.

At least one substantial new industry did take hold in Putney after the Civil War, when Franklin L. Pierce, who formerly owned a sawmill in East Putney, bought a factory site on Sacketts Brook in 1887 and built a chair stick and box factory, which employed about fifteen workers.^{xviii}

Pierce's factory may have been the impetus for the construction of four new houses on Kimball Hill around that time, #'s 29, 34, 36 and 37, three of which are identical duplexes. These houses, along with a store built around then (#45), continue the unusually cohesive village center streetscape to the top of Kimball Hill. Mary E. Gates, in addition to those workers' houses, built a boarding house (#103), around the same time for Putney factory workers (although according to Austin Gassett, the building never served its intended function).

Like the industrial center section of the historic district, the agricultural area along Westminster Road to the north remained economically active throughout the nineteenth century and well into the early twentieth century, despite the lack of significant growth. While dairy farming was the agricultural mainstay, tobacco was introduced as a significant cash crop by the turn of the century. In 1900, Julius F. Washburn raised about a ton of tobacco to the acre, and had "barns adequate for storage". Fred B. Hannum, another substantial tobacco grower, had two large barns behind his house (#4), one of which was one hundred feet long for the drying and storage of tobacco that he grew across the road from #1. Of this once substantial industry, which lasted in Putney into the late 1920s or early 1930s, only one small tobacco barn remains in the historic district (#1A). Other industries began to subside around that time as well. On November 11, 1918, for example, the four story Stowell Manufacturing Company burned to the ground, and was not rebuilt.^{xix} The paper mill (#56) shut down in 1929.

In 1919, the three church denominations, the Congregationalists, Methodists and Baptists, joined to form a single Federated church, perhaps in part because of the excessive space and cost presented by three large church buildings relative to the size of the congregations. At that point, Putney's population had reached its all-time low of 761. However, the ever-decreasing population beforehand did not prevent the construction of a large Central School, #24, which was built in 1906 as a result of new state regulations.

In the sparsely built up southern end of the village at that time, a few retired individuals saw fit to build for themselves modest, diverse residences. Around 1887, Putney native Dr. Laura Plantz retired in Putney after a life of work and study throughout the east and Midwest, and built or updated #101 about 1900. A.M. Corser, who ran the present Putney General Store from 1889 to 1915, built his Four Square type house (#90) in 1916. Around 1918, Bert Bailey, who had served

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as postmaster for many years, and Henry Coe, a retired Boston businessman, built #'s 102 and 105, respectively, both variations on the Colonial Revival style.

As was the case with most of Vermont, the Great Depression of the 1930s affected Putney but not as severely as in other areas of the United States. For the most part, Putney's existing businesses, as well as the agricultural community, survived, although no new buildings were constructed in the historic district between the 1920s and mid 1940s. During the 1930s, Putney's economy was somewhat aided by the establishment of two educational institutions outside of the historic district, the Experiment in International Living and the Putney School, which have both expanded and are still in operation, although the former has moved to Brattleboro.

The post-Depression economy of Putney further improved when the paper mill (#56) reopened in 1939. The West River Basket company was established shortly thereafter on the site of a sawmill, just north of the historic district (now known as Basketville). The paper mill suffered a fire in 1947, but was rebuilt and remains in operation. During the 1940s, the establishment of Green Mountain Orchards and the Aiken Nursery and Greenhouse outside of the village contributed to the economy. Tourism and summer people increased, many buying up old farms, patronizing local businesses, and contributing to local property taxes without placing a burden on schools. Tourist cabins and roadside stands opened north of the village in the 1950s, and Santa's Land village opened in 1958. Farming remained an important contribution to the economy through the 1950s.

As the automobile made the village more accessible from urban areas to the south, several artists and writers took up residence in Putney village, including Norman Mailer, who lived in the Dr. Plantz House (#100) from 1950 to 1951. Interstate Route 91 extended through Putney in 1961. Although it served as a bypass to the village, which affected businesses dependent on drive-by patronage, the overall effect was positive as it made the village more accessible.

As John Humphrey Noyes' perfectionist community had a profound impact on the village in the mid-nineteenth century, the mid-twentieth century was also significantly impacted by the efforts of another man, Walter Hendricks, who created a college campus from existing buildings in the village during the 1950s. This was Windham College, which was established in December 1951 by Hendricks, along with the assistance of his wife Flora, in their Kimball Hill home (#18). By the end of the year, there were fourteen students enrolled. The college was first called the Vermont Institute for Special Studies, and was one of several experimental colleges that were established in New England after World War II, and one of the two of these that were located in Windham County. The other was Marlboro College, which had also been founded by Hendricks, in 1946. These were the first of any type of college in Windham County.

Walter Hendricks (1892-1979) was born in Chicago and graduated in 1917 from Amherst College in Amherst, Massachusetts, where he took Robert Frost's poetry class and became lifelong friends with him. He earned a Master's Degree at the University of Chicago and a PhD at Northwestern. After serving in the U.S. Army Air Corps during World War I, he taught

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English at the Illinois Institute of Technology, was Chair of the Division of Humanities, and was a published poet. Toward the end of World War II, he was asked to help establish an American army university in Biarritz, France, and was head of the department of language and literature there. This college emphasized student participation, rather than straight lecture, an ideal that Hendricks supported. After the college closed and Hendricks returned to the U.S. in 1946, he decided to start another college on his farm in Marlboro, Vermont, which he and Flora had acquired in 1931. Marlboro College followed the ideal of student participation. Hendricks' obituary notes that he left Marlboro College to found Windham College because he thought the trustees were determined to turn Marlboro into a conventional college. Hendricks also founded Mark Hopkins College in Brattleboro in 1964, named after the educator Mark Hopkins. (Marlboro College remains a thriving institution, but Hopkins closed in 1977.)

The initial function of the college was to prepare foreign students for attendance at other American schools. By 1953, when the name of the school was changed to Windham College, there were fifty-five students, and the school offered English as a second language, offered classes in "Creative Art, Drama and Music," and "General Studies," and was authorized to grant the degrees of Associate in Art and Associate in Science to graduates of its two year academic programs. It was approved by the U.S. Board of Education, the U.S. Attorney General, and the Vermont State Board of Education. In 1957, it became an accredited four-year college, and by then had a mix of 176 international and American students.

Throughout the 1950s, the college expanded from the Hendricks' home, to a second building called "Gray," (#33), and then one by one into other buildings on Main Street and Old Depot Road acquired by either Walter Hendricks or the Windham College Corporation. By the early 1960s, sixteen buildings within the historic district (#18, 24, 33, 46, 78, 79, 81, 94, 97, 98, 101, 102, 103, and 108, and two that are now gone), as well as two old farms outside of the village and a new Newman Center just south of the historic district, had become part of the "campus," and there were about 250 students per semester in attendance. All of the college buildings within the historic district were former single family homes with the exception of the former village schoolhouse (#24). The buildings were named mostly after college donors or previous owners, with the exception of Gray House and Amherst, the latter of which was named after Hendricks' alma mater. The buildings served as dormitories, classrooms, a library, a student center and bookstore, a science building, and administrative offices.

Currier Hall on Old Depot Road (#100) was considered the main building, and along with its attached barn it served as a dining hall, lounge, bookstore, dormitory, classrooms and the infirmary. The administrative building was located in house south of #97 at the south end of the historic district. It burned down in 1965 and is now the location of the 2004 Putney Public Library. Another Windham College building that is missing was the home of the "economics club," which stood in between Currier Hall (#101) and the Amherst dormitory (#103). The hill that descends from Main Street just north of Treatment Plan Road was used as a ski slope by students, the field across the street from Currier Hall (#101), which is now the location of a new

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building, was used for recreational sports, and the field behind #78 was used for the college's team sports, including soccer and baseball.

Windham College helped revitalize the town of Putney not only through its acquisition and rehabilitation of numerous buildings, but also with its transformation of the quiet village into an active community, with an improvement in local commerce, and the addition of public venues of entertainment and intellectual stimulation such as movies, plays, concerts, dances, lectures, art exhibits, and Hendricks' Fiction Writers Conference, which he had first established at Marlboro College in 1948. Residents were allowed to use the college gymnasium, library, pool, and tennis courts. The Yellow Barn music festival and school was established by a faculty member in 1967 (#86) and remains in operation.

According to historian and author Charles Morrow Wilson (who lived in Putney from the 1930s until his death in 1977), Windham College was one 176 "experimental" colleges that were established in the United States during the two decades after World War II. These schools were of a new category of small, privately-run and chartered institutions, which were differentiated from the large administration-dependent ivy-league type and publicly-subsidized colleges. Like Windham College, these new schools were established in existing buildings and focused on the student-teacher relationship, specialized studies, and community service. They were also much less expensive than a conventional private college, more immune to political influence, and did not depend on taxpayers as with the publicly-funded schools.

The 1970 census revealed that the population of Putney had risen by over 500 people, which was probably primarily the result of the expansion of the college and local businesses that served it. Upon their fiftieth wedding anniversary in 1975, the Hendrickses received a letter from Vermont Governor Thomas Salmon that noted, "Your contributions to the State of Vermont have been numerous, including the founding of three of our state colleges..." It should also be noted that author John Irving taught at the college in the 1970s, and established a home in Putney.

By the 1960s, Windham College was authorized to grant Bachelor of Arts, Bachelor of Science, and Master of Science in Critical Languages degrees, and in 1965 there were almost 400 students. To accommodate the continuing expansion of the school, a new campus was established north of the village, which was constructed from 1961-1965. It grew slowly, and most of the village facilities remained in operation into the 1970s. After the new campus was opened, the trustees of Windham College reportedly became unhappy with Walter Hendricks, and in 1964 replaced him with Eugene Winslow. Walter and Flora remained in Putney for the rest of their lives, and their son Nathaniel, who had been one of the first students of Windham College and was later a college administrator, lived in Putney until the 1980s.

By the early 1970s, the new campus had grown to the point that the village buildings could be closed, and one by one, they were sold off, except for a handful that are still owned by the Hendricks family. Most were converted back to their original functions as residences. Windham College closed in 1978 due to bankruptcy, and its loss was a blow to local education as well as

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the community. A 1976 letter to the editor in the *Brattleboro Reformer* by the college's director of public relations depicts the importance of the college at the time, when its closing was imminent. She noted that if the college closed, the community would see a loss of customers, residents active in town affairs, entertainment venues, and intellectually-stimulating events. At this time, 850 people were on the mailing list for the college's cultural calendar. There would also be a loss of professors who participated in local planning and environmental research, and students and professor involved in community activism and fundraising.

Despite the drastic change to the community after the loss of Windham College, there was a temporary commercial downturn, but the village was not abandoned. During the 1960s and 1970s, Putney had grown not only as a college town but also as a bedroom community to Brattleboro, and an artistic center. The population actually increased by about 125 between 1970 and 1980. Many of the college's teachers, including writers and artists, remained in town and helped create Putney's present thriving cultural community, attracting additional artists from out of the area. Many college graduates stayed in town as well after gaining an appreciation of rural life and the creative atmosphere. According to the 2003 publication, *Putney: World's Best Known Small Town*, there was a "temporary lull in business activity," after the college closed, but local businesses adjusted their focus from serving a college town to serving a bedroom and artist community. The expansion of the paper mill (#56) in the 1970s also increased the industrial aspect of the village and contributed to the increase in population. In 1985, the campus north of the village reopened as Landmark College.

Late twentieth century improvements to the historic district include the comprehensive rehabilitation of the Putney Tavern (#53) in 1996, which qualified for Rehabilitation Investment Tax Credits. Since then, the building has been the site of restaurants and retail establishments and is an important landmark in the center of the village. Two years later, the Mabel Gray Walkway, a sidewalk from the center of the village to the Putney Central School just north of the historic district, was completed. It was named after a long-time resident of Putney who suggested the construction of a village sidewalk at every town meeting she attended, beginning in 1938. One severe blow to the historic district was the loss of the Putney General Store (#52), which was a victim of arson in 2009. It was reconstructed in 2011 with a similar structure. Putney remains a bedroom community of Brattleboro and is a thriving cultural community. There are no threats to its integrity.

- cxxi. Andrews, Rev. Elisha D., p. 8
- cxxii. Ibid, p.2.
- cxxiii. DeWolfe, Edith, and et al
- cxxiv. Noyes, George Wallingford
- cxxv. *The Brattleboro Reporter*, July 17, 1816
- cxxvi. The Fortnightly Club of Putney
- cxxvii. DeWolfe, Edith, et al, p. 21
- cxxviii. Ibid, p. 19
- cxxix. Child, Hamilton
- cxxx. McClellan's Map of 1856
- cxxxi. Noyes, George Wallingford

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- cxxxii. The Fortnightly Club of Putney, p. 28
- cxxxiii. Noyes, George Wallingford
- cxxxiv. Ibid
- cxxxv. Ibid
- cxxxvi. Edmonds, Walter D.
- cxxxvii. New York Times, April 16, 1959
- cxxxviii. The Fortnightly Club of Putney, p. 23
- cxxxix. Walbridge, J.H., p. 3

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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
☐ 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: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 140

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)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 18 | Easting: 701480 | Northing: 4762150 |
| 2. Zone: 18 | Easting: 702675 | Northing: 4760000 |
| 3. Zone: 18 | Easting: 701925 | Northing: 4759700 |
| 4. Zone: 18 | Easting: 701225 | Northing: 4762050 |

Putney Village Historic District (Additional Documentation)
Name of Property

Windham, VT
County and State

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary description remains the same as described in the 1986 nomination.

Boundary Justification (Explain why the boundaries were selected.)
The boundary justification remains the same as described in the 1986 nomination.

11. Form Prepared By

name/title: Paula Sagerman, Historic Preservation Consultant
organization: For the Windham-Windsor Housing Trust
street & number: P.O. Box 365
city or town: Brattleboro state: VT zip code: 05302
e-mail: pj.sage@ymail.com
telephone: 802-345-1092
date: May 31, 2014

Additional Documentation

Submit the following items with the completed form:

- **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.)

Putney Village Historic District (Additional Documentation)
Name of Property

Windham, VT
County and State

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: Putney Village Historic District

City or Vicinity: Putney

County: Windham

State: VT

Photographer: Paula Sagerman

Date Photographed: April 2014

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

- 1 of 28: Facing northeast toward #3
- 2 of 28: Facing northeast toward #5
- 3 of 28: Facing northwest toward #7
- 4 of 28: Facing northeast toward #13
- 5 of 28: Facing southwest toward #15A
- 6 of 28: Facing northwest toward #16
- 7 of 28: Facing southwest toward #16A and B
- 8 of 28: Facing north toward #25
- 9 of 28: Facing southwest toward #26
- 10 of 28: Facing north toward #27A
- 11 of 28: Facing southwest toward #35
- 12 of 28: Facing northeast toward #40A
- 13 of 28: Facing south toward #41B
- 14 of 28: Facing north toward #42
- 15 of 28: Facing southwest toward #44A
- 16 of 28: Facing north toward #48
- 17 of 28: Facing northeast toward #51

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- 18 of 28: Facing north toward #52
- 19 of 28: Facing west toward #53
- 20 of 28: Facing northeast toward #56
- 21 of 28: Facing northwest toward #66
- 22 of 28: Facing southeast toward #74
- 23 of 28: Facing northwest toward #77
- 24 of 28: Facing southwest toward #82
- 25 of 28: Facing northeast toward #85
- 26 of 28: Facing southwest toward #91
- 27 of 28: Facing north toward #101
- 28 of 28: Facing southwest toward #102A

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.

PUTNEY VILLAGE HISTORIC DISTRICT
PUTNEY, WINDHAM COUNTY, VERMONT
2014 Update

1/8 MILE

CONTRIBUTING
NON-CONTRIBUTING
FOUNDATION
CONTRIBUTING CEMETERY

PUTNEY VILLAGE HISTORIC DISTRICT
PUTNEY, WINDHAM COUNTY, VERMONT
2014 Update

 1/8 MILE
 CONTRIBUTING
 NON - CONTRIBUTING
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 CONTRIBUTING CEMETERY



ARCHITECTS





































PUTNEY GENERAL STORE

PHARMACY

CHICKEN HILL PHARMACY

ICE







BUMPER TO BUMPER

**TWO MASTERS
AUTOMOTIVE**

114 MAIN 387-3641

KATY'S
Great Food
COMING SOON





UNITED STATES POST OFFICE

PUTNEY, VERMONT

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National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

86000324

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Putney Village Historic District
Windham County
VERMONT

Working No. JAN 17 1986
Fed. Reg. Date 2-3-87
Date Due: 2/3/86 - 3/3/86
Action: ACCEPT 2-20-86
RETURN
REJECT
Federal Agency: _____

Entered in the
National Register

- ☐ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Substantive Review: ☐ sample ☐ request ☐ appeal ☐ NR decision

Reviewer's comments:

Recom./Criteria _____
Reviewer _____
Discipline _____
Date _____
_____ see continuation sheet

Nomination returned for: _____ technical corrections cited below
_____ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? ☐ yes ☐ no

X 7. Description

Condition

- ☐ excellent ☐ deteriorated
☐ good ☐ ruins
☐ fair ☐ unexposed

Check one

- ☐ unaltered
☐ altered

Check one

- ☐ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

- ☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect

Statement of Significance (*in one paragraph*)

- ☐ summary paragraph
- ☐ completeness
- ☐ clarity
- ☐ applicable criteria
- ☐ justification of areas checked
- ☐ relating significance to the resource
- ☐ context
- ☐ relationship of integrity to significance
- ☐ justification of exception
- ☐ other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

State Historic Preservation Officer signature

title date

13. Other

- ☐ Maps
- ☐ Photographs
- ☐ Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____

LICENSED REAL ESTATE BROKER



73 Hoyt Street, Brooklyn, NY 11201- 718/834-1010

S802.

NOV 13 1985

11/13/85.

Dear Eric Gilbertson.

Fantastic!

Yes I would appreciate my
properties being listed on the National
Register.

Would you please send me
a copy of the nomination and
the Federal Tax provisions.

Thank you

Nat Hendricks.

Re: PUTNEY, 78.84.

J. William O'Brien

Attorney at Law

~~xxx Main Street~~

~~Bedford, Vermont 05404~~

26 West Allen Street
Winooski, Vermont 05404

NOV 18 1985

AREA CODE 802
~~763-2888~~

655-4100

November 15, 1985

Mr. Eric Gilbertson, Director
Division for Historic Preservation
Montpelier, Vermont 05602

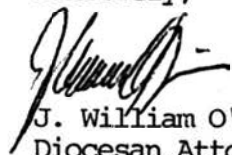
Re: Out Lady of Mercy Church, Putney, Vermont

Dear Mr. Gilbertson,

Your letter of November 7, 1985 has been forwarded to my office for response.

Bishop Marshall has requested that I meet with you and Rev. Jay Haskin, an Episcopal Vicar of the Diocese, at your convenience to discuss the above matter prior to December 10, 1985, and we would be pleased to meet with you in your office on any convenient weekday around 11:00 a.m.

Sincerely,



J. William O'Brien
Diocesan Attorney

JWO:kjw

cc: Rev. Jay C. Haskin
Episcopal Vicar for Administration

NOV 19 1985

November 16, 1985

Mr. Eric Gilbertson
Director/Deputy State Historic
Preservation Officer
Vermont Division for Historic
Preservation
Pavilion Building
Montpelier, Vermont 05602

Re: Building 107

Dear Mr. Gilbeertson:

In accordance with the provisions of your letter dated November 6, 1985 addressed to property owners located in the Putney Village District, we wish to register our objections to the listing of our property (Building 107) in said district.

Sincerely,

Irene J. Coombs

Irene J. Coombs

James R. Coombs

James R. Coombs
RFD 2, Box 12
Putney, Vermont 05346

On the 18th day of November, Irene J. Coombs personally appeared before me and acknowledged the foregoing.

by

Jill R. Garland

Jill R. Garland
my commission expires 2/10/87



**New England
Telephone**

A **NYNEX** Company

245 State Street
Boston, Massachusetts 02109
Phone (617) 574-1038

A. H. Boyle
District Manager-
Real Estate Operations

December 2, 1985

DEC 6 1985

Mr. Eric Gilbertson
Director/Deputy State Historic Preservation Officer
Vermont Division for Historic Preservation
Pavilion Building
Montpelier, Vermont 05602

Dear Mr. Gilbertson:

We have received your notification that our building in the Putney, Vermont Historic District is being considered for nomination to the National Register of Historic Places.

Although having a building in the National Registry is an honor, we must respectfully decline your invitation and object to the listing of our property. The telecommunications industry forces us to upgrade our equipment facilities frequently, and being listed in the National Registry could hinder those needed facility improvements.

Thank you for your cooperation on this matter. If you have any further questions, please call me at (617) 574-1038.

Sincerely,

DMJ/cas

DEC 10 1985

December 9, 1985

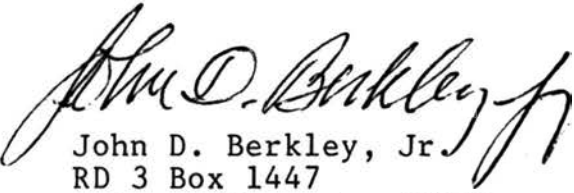
Eric Gilbertson
Director/Deputy State etc.

Re: Buildings 3,4, 4A
Putney Village Historic District

Dear Mr. Gilbertson:

In response to your letter dated November 6, 1985, please be advised that I concur in listing my property in the National Register in accord with the National Historic Preservation Act and 36 CFR 60.

Sincerely,

A handwritten signature in cursive script, reading "John D. Berkley, Jr.", with a stylized flourish at the end.

John D. Berkley, Jr.
RD 3 Box 1447
Putney, Vermont 05346



UNITED STATES POSTAL SERVICE
Real Estate and Buildings Department
475 L'Enfant Plaza, SW
Washington, DC 20260-6400

DEC 23 1985

December 18, 1985

Mr. Eric Gilbertson
Deputy State Historic Preservation Officer
Agency of Development and Community Affairs
Montpelier, Vermont 05602-2710

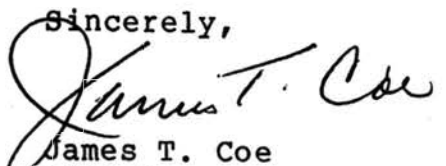
Dear Mr. Gilbertson:

This is in response to your letter dated November 6, wherein you propose to include the Post Office in Putney as a non-contributing building to the Putney Village Historic District for nomination to the National Register of Historic Places.

As Federal Preservation Officer for the U.S. Postal Service, I have no objection to including this leased property as part of a proposed historic district as long as the owner of the property, Ms. Eva Buchanan, does not object to its inclusion.

Kindly notify my office if you are successful in this district nomination so that we can adjust our files.

Sincerely,


James T. Coe
Director
Office of Real Estate



STATE OF VERMONT

AGENCY OF DEVELOPMENT AND COMMUNITY AFFAIRS

MONTPELIER, VERMONT 05602

OFFICE OF THE SECRETARY (802) 828-3211

JAMES A. GUEST, SECRETARY

January 9, 1986

DEPARTMENTS OF:

Economic Development 828-3221
Housing & Community Affairs 828-3217

DIVISIONS OF:

Administration 828-3231
Historic Preservation 828-3226
Vermont Travel Division 828-3236
Vermont Life Magazine 828-3241

Carol Shull, Chief of Registration
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Ms. Shull:

Enclosed please find the National Register nomination form for the following:

Putney Village Historic District
Putney, Windham County, Vermont

This district is being submitted under the Historic Preservation Act of 1966, as amended in 1980, for inclusion in the National Register of Historic Places.

Six comment letters were received concerning the nomination. Two are letters of objection, one of which is notarized. (The author of the other decided not to exercise their right to submit a second notarized letter.) Copies of all of the letters are enclosed. I have determined that less than a majority of the owners in the district object to nomination and recommend that the district be entered on the Register.

Sincerely,

DIVISION FOR HISTORIC PRESERVATION

A handwritten signature in cursive script, reading "Eric Gilbertson".

Eric Gilbertson
Director/Deputy State Historic Preservation Officer

Enclosures

JAN 17 1986

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY Putney Village Historic District
NAME:

MULTIPLE
NAME:

STATE & COUNTY: VERMONT, Windham

DATE RECEIVED: 10/31/14
~~3/31/14~~

DATE OF PENDING LIST: 12/15/2014

DATE OF 16TH DAY:

DATE OF 45TH DAY: 5/17/14
~~5/17/14~~

DATE OF WEEKLY LIST:

REFERENCE NUMBER: 86000324

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 12-10-2014 DATE

ABSTRACT/SUMMARY COMMENTS:

*Returned & Resubmitted as hard copy
Photographs on Disk*

Accept Additional Documentation

RECOM./CRITERIA Accept AD

REVIEWER J. Gass DISCIPLINE _____

TELEPHONE _____ DATE _____

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



State of Vermont
Division for Historic Preservation
One National Life Drive, Floor 6
Montpelier, VT 05620-0501
www.HistoricVermont.org

[phone] 802-828-3211
[division fax] 802-828-3206

*Agency of Commerce and
Community Development*



October 27, 2104

J. Paul Loether
National Park Service
National Register of Historic Places
1201 Eye Street, NW 8th floor
Washington, DC 20005

Re: Putney Village Historic District (2104 Update)
Town of Putney, Windham County, VT

Dear Mr. Loether:

Please find enclosed a true and correct copy of the nomination for the Putney Village Historic District (2014 Update) to the National Register of Historic Places.

The Vermont Advisory Council reviewed the draft nomination materials at their meeting on October 15, 2014. The Council voted unanimously that the property meets the National Register Criteria for Evaluation under Criteria A and C, and Criteria Consideration G, and the Council recommends that the State Historic Preservation Officer approve the nomination.

If you have any questions concerning this nomination, please do not hesitate to contact me at (802) 828-3043 or devin.colman@state.vt.us.

Sincerely,
VERMONT DIVISION FOR HISTORIC PRESERVATION

A handwritten signature in blue ink, appearing to read "Devin A. Colman".

Devin A. Colman
State Architectural Historian



Recommendation: SLR_Return Action: SLR_Return_None

Documentation Issues-Discussion Sheet

State Name: VT County Name Windham Resource Name ~~Putney~~ Putney Village #D AD

Reference No. 324 Multiple Name _____

Solution:

1473 is AD no need to Fed note
Courtesy to do so

Return

Problem: Don Ambelbuting at the time of original nomination 1963 No
Federal note

@ incorrect wording using Additional Documentation
according to 1473 we do not know what update means.
could be BT, BB, AD or all three.
This is just looking quickly

Resolution:

SLR: Yes No

Database Change