

56-2420

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Pomeroy Terrace Historic District

Other names/site number: _____

Name of related multiple property listing: _____

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



2. Location

Street & number: Pomeroy Terrace, Hawley Street, Hancock Street, Bridge Street, Phillips Place, Butler Place, Bixby Court, Bridge Street

City or town: Northampton State: MA County: Hampshire

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

national statewide local

Applicable National Register Criteria:

A B C D

<u>Berna Simon</u>		<u>March 26, 2018</u>
Signature of certifying official/Title:	<u>SHPO</u>	Date
State or Federal agency/bureau or Tribal Government		
In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.		
Signature of commenting official:	Date	
Title :	State or Federal agency/bureau or Tribal Government	

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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:)


Signature of the Keeper

5/11/18
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>110</u>	<u>26</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>0</u>	<u>2</u>	structures
<u>14</u>	<u>1</u>	objects
<u>126</u>	<u>29</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
DOMESTIC/institutional housing
DOMESTIC/secondary structure
EDUCATION/school
LANDSCAPE/unoccupied land
FUNERARY/cemetery

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
DOMESTIC/institutional housing
DOMESTIC/secondary structure
EDUCATION/school
GOVERNMENT/post office
LANDSCAPE/parking lot
FUNERARY/cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC/Federal

MID-19th CENTURY/Greek Revival

MID-19th CENTURY/Exotic Revival

LATE VICTORIAN/Italianate

LATE VICTORIAN/Second Empire

LATE VICTORIAN/Queen Anne

LATE VICTORIAN/Stick

LATE VICTORIAN/Romanesque

LATE 19th CENTURY and 20th CENTURY REVIVALS/Colonial Revival

LATE 19th CENTURY and 20th CENTURY AMERICAN MOVEMENTS/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood shingle; Asphalt; Slate; Stucco; Vinyl

Narrative Description

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

Summary Paragraph

The Pomeroy Terrace Historic District is a residential area and cemetery covering approximately 32 acres in the city of Northampton. The city is located in Hampshire County, bounded on the north by Williamsburg and Whatley, to the west by Westhampton, and to the south by Easthampton. The district is on the west side of the Connecticut River between the Amtrak corridor and I-91. Immediately west of the district, on the other side of the railroad tracks, is the densely settled downtown area of Northampton. To the east, the Three County Fairgrounds and alluvial flood plain along the Connecticut River provide a rural setting and view over what was formerly a meadow (**Figure 1**). There are a total of 157 resources, of which 128 are contributing and 29 are non-contributing. The district is immediately adjacent to the Parsons, Shepherd, and Damon Houses Historic District listed in the National Register in 2001. The Pomeroy Terrace Historic District retains its historical and architectural significance, with contributing

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resources dating from 1661 through the period of significance ending in 1967, 50 years from the date of the present National Register nomination.

Narrative Description

The district is roughly rectangular and consists of three major streets: Pomeroy Terrace, Hawley Street, and Bridge Street, and three shorter connecting streets: Phillips Place, Butler Place, and Hancock Street.¹ More than 100 buildings, primarily wooden-frame residences built in the 19th century, make up the contributing portions of the district. **(Photo 15)** Building density is moderate. The condition of buildings is generally good to excellent as a result of private rehabilitation efforts. Residences are generally two to three stories in height. The majority have clapboarded façades, although decorative shingles are employed in a number of later 19th-century residences. The district boundaries include the best examples of high-integrity, high-style architecture in the area. Just outside the boundary, residential buildings are generally from a slightly later period and include more vernacular buildings. The west side of Hawley Street is generally light industrial and commercial. Non-contributing resources are generally those built after 1967.

Landscape Setting and Features

The Pomeroy Terrace Historic District contains buildings of both residential and institutional uses. Houses are generally set back from the road about five to ten feet on lots of approximately one-quarter to half an acre, with a few larger lots along Pomeroy Terrace. Mature landscape features are indicative of the 19th-century period of development (**Photos 49, 50, 51**). There are sidewalks and asphalt curbing. Some corners have granite curbs. There are overhead utility lines on telephone poles, and a few cobra-head street lights. There are no traffic signals in the district.

At the northern edge of the district is the city-owned **Bridge Street Cemetery (NTH.803)**, a nineteen-acre cemetery bounded by Bridge Street, Parsons Street, and residential yards. The cemetery is all one parcel (**Photo 1**). Still active, the cemetery is roughly rectangular in shape and contains approximately three thousand markers. The cemetery is surrounded by chain-link fence and may be entered by the public at the northwest corner; there is a pair of stone entrance pylons about seven feet high on the south side of the cemetery where the main entrance formerly existed. While the land of the cemetery is generally level, there are three hummocks in the southeast one-third of the cemetery created for family plots and a family mausoleum. Rows of east-to-west pathways that are about eight feet wide are depressed about two feet. The land is neatly cropped and grass-covered. Randomly dispersed throughout the cemetery are mature trees, among them sugar maple, black maple, yellow poplar, spruce, and eastern white pine. There are single examples of ginkgo, cypress, and hawthorne as well. Separating some of the family plots and lining their borders on the northern end of the cemetery are individual and rows of evergreen hedges. About an acre at the north end of the cemetery is open and without monuments. There is a one-story, aluminum-sided and garage-sized maintenance building on the west side of the cemetery, next to Parsons Street.

Circulation in the cemetery is accomplished by a grid of pathways. At the outer east and west sides of the cemetery are two asphalt paved ways, about eight feet wide, that extend the length of the cemetery from north to south (**Photo 1**). Several other north-to-south ways complete the grid but are not paved. East-to-west ways are grass-covered and are about fifteen feet apart and five feet wide. The majority of the markers face east. Granite and marble markers dominate within the cemetery but there are also plentiful numbers of brownstone, a very few slate markers, and two of zinc. Three large family tombs are,

¹ A fourth street, Bixby Court, is entirely composed of non-contributing buildings, subdivided and constructed ca. 2000.

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respectively, limestone, brownstone, and granite. The largest numbers of markers are slab in form with either tabernacle, straight, pointed, or arched tops. Scores of markers are obelisks of various heights and dimensions; there is one Celtic cross and one columnar marker. There are about a half-dozen rough boulders and only slightly fewer in number than the slabs are the coffer-shaped, rectangular stones set on bases that are about three feet high. They have straight or segmentally arched tops. There are seven table markers and several large-scale slab markers purposely laid horizontally on their plots and embedded shallowly in the earth. There are no large-scale figural monuments in the cemetery. Some family plots are set off with granite curbing or corner posts, some of which have initials carved in their top surfaces.

Bridge Street Cemetery Markers

17th Century.

Bridge Street Cemetery has at least four markers from the 17th century: the marker of Capt. Elisha Grey from 1685; that of Lieutenant John Lyman from 1690; the marker of **Jonathon Hunt from 1691 (Photo 2)**; and that of the Elder John Strong from 1699. They have in common sandstone material, tabernacle shape, and simple carving of names and dates of death. The lettering style is irregular and suggests a carver with rudimentary skills and tools, though the style has been interpreted as a Puritan avoidance of imagery. A known carver from the period is the earliest in the Connecticut River valley, George Griswold (1633–1704), who was responsible for the 1691 stone of Jonathon Hunt.

18th Century

The simple style of the 17th century persisted into the 18th. Two exemplary markers of this early period are the **Abraham Miller marker of 1727 (Photo 3)**, and the Mary Persons marker of 1718 (Photo 4). Both are tabernacle shape, sandstone, and simply carved with the names and dates of death. Sarah Wright's marker of 1732–33 in the same style is known to have been carved by Joseph Nash (1664–1740) who was from Hadley and was prolific in production of these simple stones. Nash also carved the 1723–4 Abigail Phelps stone.

Not all 18th-century stones were simple. By the 1730s, images appear on markers, all of which continued to be sandstone. The death's head or skull image—that when carved alone on a marker is a stark image—is the earliest of these images, and in Northampton the carver Gideon Hale is known to have been one of the earliest carvers of the death's head as seen on his 1734 Samuel Wright marker, where the death's head is accompanied by wings. Vines twine down each side of the Wright marker. Hale or one of his colleagues in Middletown, Connecticut, Thomas Johnson, is thought also to have carved the Aaron Mirick marker of 1734, a toothy skull head and angel wings. The **Solomon Stoddard, Mrs. Solomon Stoddard, and John Stoddard markers** are in table form and made up of brownstone slabs measuring about four by eight feet and three inches thick that each rest on four fluted brownstone pillars (**Photo 5**). Known as table stones, these were popular with the wealthy of the area and were produced largely in Middletown, Connecticut. Mrs. Solomon Stoddard's death date is 1726; Solomon Stoddard's death date is 1729; and John Stoddard's is 1728. The long inscriptions on the slabs are rendered in stylized lettering.

Double stones are rare, but an 18th-century version in the cemetery is the brownstone double tabernacle marker with two winged cherubs of the Hunt children killed by lightning in 1769. Carver Joseph Williston of Springfield is associated with another such marker in the cemetery: the 1762 stone of Mrs. Elizabeth Lyman and that of Joseph Lyman from 1763, which features cherubs' heads roundly carved and given both detail and expression. In addition to the development of the winged cherub, and the

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regularization of lettering, markers of the 18th century introduced epitaphs that were generally carved on the lower section of the stone and whose content functioned as *memento mori*.

Seth Pomeroy's unique marker of 1777 takes the carving in a painterly direction with cherub-like Adam and Eve facing each other with Renaissance-derived heraldry and bird and floral forms filling the upper field of the marker. This stone has been traced to Northampton carver Nathaniel Phelps. Phelps was the son of a brick mason, a trade that he also carried on, and was trained in Middletown, Connecticut, in that important stone-carving workshop. He became the most prolific gravestone carver in Hampshire County and practiced from the 1740s through the 1780s, changing his style to meet his competition. His work is represented by at least 47 markers in the Bridge Street Cemetery. The 1780 Jonathon Allen stone carved by Nathaniel Phelps has reclining cherubs at each side of an urn and holding trumpets, a pictorial motif that is quite rare. The **1782 Lucy Parsons marker (Photo 6)** has a central cherub face that is more naturalistic than many of its predecessors with fully developed eyes and nose, and its wings are composed of feather-like forms. That of **Seth Hunt, dating from 1779 (Photo 7)**, combines some of the floral forms found in the Seth Pomeroy marker with a cherub's face that has considerable detail down to pupils in the eyes and crimped hair.

Not all carvers were similarly inclined towards the pictorial. The brownstone tabernacle marker of **Joseph Hutchins from 1804 (Photo No. 8)** retains the cherub motif and depicts a cherub head and features as abstract geometric forms surmounted by simple geometric ornament. During the 1790s in Northampton, Neoclassical urns and willow motifs began to appear but at the same time Rufus Phelps, son of Nathaniel, was carving markers in the city such as the 1802 stone of Ebenezer Wright with a simple incised line and ornamented by wavy lines and arches cut into the stone. Phelps carried out this abstract carving while the Neoclassical movement was taking over.

19th Century

On individual stones, winged cherubs were gradually replaced in the early 1800s at the Bridge Street Cemetery by weeping willow and urn motifs intended to express the mourning that death brings to the living. Materials diversify with the replacement of sandstone by an increased number of markers in marble and granite. Zinc as a cheap and nearly indestructible material appeared as well, one example being the Vogel child's marker from 1877. Marker forms diversified as well with the introduction of obelisks, carved sepulchers modeled on reliquaries, and more unusual forms such as a Celtic cross or roughly hewn boulders. One unique form is the Judge Forbes monument of 1882, which is 25 feet high and composed of an inscribed slab mounted on a three-stage base carved with the name "Forbes." It was designed by John C. Ritter of New Haven, Connecticut. The Holland family marker from the 1870s features a banded marble obelisk set on a sloped granite base within a granite-curbed plot that also contains individual markers for family members (Photo 9).

The first family tomb appears to be the Seth Wright tomb of 1815, a low brick vault with a granite slab blocking the entry. Two more Wright family tombs appeared in the 1840s on the east side of the cemetery. **an 1848 family tomb**, a Neoclassical trabeated granite structure built into the side of a constructed hillside and, adjacent to it, **an 1849 Romanesque Revival-style tomb** with an entry in rusticated brownstone (Photo No. 10). In 1875 the first monumental family mausoleum was added to the south side of the cemetery, **the Isaac Bates family tomb** that was designed by well-known New York architect Richard Upjohn and was large enough to accommodate three family members (**Photo 11**). It is constructed of Nova Scotia granite and 35 feet high by 20 feet square. Classical Revival in style, it has a Greek Cross plan with each projecting pavilion composed of a pair of fluted pilasters supporting a

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pediment. The central core of the building is covered by a dome of stone and bronze. The south entry has solid bronze double-leaf doors.

Hundreds of family plots around obelisks or sepulchers surrounded by footstones or flat markers with individual names appear from this period. The 19th-century movement toward clustering family markers represented the wish to indicate that families go to heaven together and as each member died his or her name was either entered on the obelisk or on a low personal stone, or both. Representative of this family gathering is the **Lambie family plot** that contains a reliquary-shaped center monument with names in high relief and ornamented with floral designs, **1912–1916 (Photo 12)**.

Linear clusters of stones with larger markers were also erected in this period, usually consisting of slabs for “mother” and “father” adjacent to a line of similarly carved stones for children, siblings, wives, and husbands. Families weren’t always so providential as to have organized these arrangements, nor perhaps as congenial, so 19th-century families were also clustered in an uncoordinated manner or dispersed throughout the cemetery. The markers of George Cable’s family of identical design are set in a row with Mr. Cable’s marker, those of two wives, a sister, and son in alignment, and at the very end of the line a first wife’s unmatched marker. George Cable’s own dates are carved on several of the markers. An early 20th-century family marker is the Jones-Lawrence stone that has a three-sided face. It is three feet in height and is rusticated granite carved on its base with family surnames while individuals’ names and dates are carved into the faces of the angled plaques. Without imagery or carved forms such as urns or consoles, the texture of the stone and the precision of the carving were intended to carry the theme of eternity.

The late 19th century also saw families retroactively commemorating their ancestors. One of the first to do so was Josiah Parsons Cooke, who left money in his will to place a monument over the grave of his ancestor **Major Aaron Cooke**, one of the first settlers of Northampton. The result was a sarcophagus of granite seven feet wide and nearly six feet high constructed by monument-maker Charles M. Kinney (who resided at 51 Phillips Place within this historic district) in 1881. It contains the old stone from 1690 **(Photo 13)**.

20th Century

Erecting monuments to ancestors continued in the 20th century. In 1911 the Miller family held a reunion and dedicated their monument to **William and Patience Miller**, who were among the Northampton settlers of 1654; Patience Miller was the settlement’s first physician. The monument uses rustication of the stone and lettering for its ornament, conveying the inscription of the original burial stones rather than figurative or floral designs. Plans for family monuments grew larger as the century proceeded. A chapel was added to the cemetery in 1934, funded in the will of Luther A. Clark. It held over one hundred people and was designed by Northampton architects Putnam and Stuart. It had a basement vault, a family room, and a main chapel room. It was demolished in the second half of the 20th century.

There is one public memorial in the cemetery: the **GAR monument to the Civil War** dead that was erected according to its inscription, “by Public Subscription, Dedicated May 30, 1908” **(Photo 14)**. This is a roughly carved granite stone about 10 feet high with smooth faces on the north and south sides for inscriptions bordered by high-relief sculptural ornament. Its four cornerstones are low posts topped with metal cannonballs.

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From the second quarter of the 20th century, markers for couples began to appear in number. Unlike the double tabernacle stones, these markers are double-sided with the family surname on one side and the two or more individuals on the *verso*. The markers of this century continue to be carved in marble and granite and they have a relatively uniform shape that is low, horizontal, and wider at the base than the top. An example of this relatively modest form stone is that of L. Clark Seelye (1837–1924) who was the first president of Smith College. A 20th-century marker that is more elaborate and idiosyncratic is that of Northampton philanthropist Thomas Munroe Shepherd (1856–1923), a marble sundial set on a column shaft that is centered on a marble base. Where there are no individual markers around the center monument, the practice of cremation rather than burial is reflected. Stones dating from the mid-20th-century onward are largely standard and mass-produced and are found in the northern end of the cemetery.

Directly south of the Bridge Street Cemetery is Memorial Park, a small, triangular-shaped park of about one-half an acre. It is bounded on the south and east by Bridge Street, on the north by Parsons Street, and on the west by school lot lines. It contains The Liberty Tree monument erected in 2000.

Residential Buildings

The Pomeroy Terrace District documents the development of a stylish, residential neighborhood within a New England town, between about 1790 and 1948. Grade changes and the slightly curving nature of the longer streets serve to shape a series of discrete areas of uniform residential character (**Photos 15, 49, 50, 51**). The following narrative is organized chronologically by style.

Federal Style (ca. 1780–1830)

The **William and Hulda Butler House, 58 Hawley Street, ca. 1800 (NTH.2067)**, is one of the best-preserved Federal-style houses that remain on Hawley Street (**Photo 28**). It is vinyl-sided, which obscures its window surrounds, but the five-bay-wide-by four-bay deep, 2 ½-story house with a central chimney, side-gable roof, and clipped gable eaves retains its Federal form and proportions. The center entry on the west façade is sheltered by a finely detailed Federal portico that rests on slender half-length columns above tall pedestals. The portico has an open, front-gable roof that has small modillion blocks below the eaves. The entry itself is tall and narrow and topped by an arched fanlight, hallmarks of the Federal style.

The **Heman and Lucy Pomeroy House, 62–64 Hawley Street, ca. 1810 (Photo 29, NTH.2066)**, is vinyl-sided and has a two-story Queen Anne porch on its primary façade that was added when the house was converted to a two-family residence, but it retains its original Federal form. The house is 2 ½ stories with a side-gable roof and the primary façade is five bays wide with paired windows in the outer bays. The center entry has a broad surround composed of pilasters framing the entry that has three-quarter-length sidelights.

The **Josiah and Mary Parsons House, 131 Bridge Street, 1835–1843 (Photo 30, NTH.2121)**, is a transitional Federal-Greek Revival house. It is 2 ½ stories with a side-gable roof whose eaves make full returns to form a pediment in the Greek Revival fashion. The south-facing façade is three bays wide and its center entry is tall and narrow. The Federal-style surround is trabeated with narrow pilasters supporting a high entablature and enclosing a four-light transom. One bay of the façade is occupied by a three-sided bay window, which was a later alteration. None of the farm's outbuildings survives.

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Greek Revival Style (ca. 1825–1860)

With the Greek Revival, architects and builders hoped to find a style that expressed the country's new democracy, a style that would become its national style. Following the well-published drawings by British antiquarians Stuart and Revett of Greek buildings, the country adopted the Greek temple as its favored house form.

The Jonathan and Mary Butler House, 50 Hawley Street, 1832 (Photo 31, NTH.2068), is a 2 ½-story house with a front-gable roof whose eaves make full returns to form the classic Greek temple-like pediment. In the gable field of the pediment is a triangular louvered feature that was favored in Northfield, Massachusetts, in buildings by the Stearns family of architects and builders and spread in the region. The building is five bays wide and four bays deep with a wing projecting from the southeast corner and a five-sided bay window and verandah adjacent of the south elevation. Now vinyl-sided and with all replacement windows, much of the Greek Revival character of the building has been obscured. A central portico on the façade rests on paired, fluted Doric columns that support an entablature consisting of architrave and frieze. The portico shelters a broad entry with three-quarter-length sidelights. It has been altered with the addition of a second story, shed-roofed, enclosed porch. On the south elevation of the house an Italianate-style porch on paneled posts and a five-sided bay window in the same style; both porch and bay have Italianate-style paired brackets at their roof eaves.

The **Charles P. and Helen Loomis House, 36 Phillips Place, 1851–1856 (NTH.2081)**, is a two-and-a-half-story house under a side-gable roof. It has a 1 ½-story wing on the north followed by a one-story attached garage. The three-bay house's façade is not on the gable end as most Greek Revival style buildings; rather, it is on the eaves side while its gable end on the south has full returns to create a pediment. The house has two tall interior chimneys with ornamented caps and a filigree portico at its center door surround, both of which were also common features of Italianate-style houses in Northampton and suggest that the builder was aware of the Italianate style. A secondary recessed porch is located on the west side of the wing. It is supported on posts and has a square baluster railing. The windows of the house have been replaced and enclosed slightly, which changes the building's original fenestration pattern. The house is unique in that it presents its side elevation to Phillips Place.

Exotic Revival (ca. 1835–1890)

The Exotic Revival is relatively rare in western Massachusetts, though Northampton has several examples.² The Swiss Chalet variation (among Egyptian, Oriental, and Swiss Chalet) borrowed wide eaves supported on braces, cutwork patterns for ornate bargeboards, and porch railings that were intricately cut out in geometric shapes to produce a romantic exterior. The style was notably practiced by local architect William Fenno Pratt who had a taste for the exotic in architecture as he proved in his design for the Northampton City Hall in 1849, in an almost theatrical Gothic Revival style. At about the same time, he designed several houses for Pomeroy Terrace in the Swiss Chalet style, including the **Josiah and Maria Hunt House, 28 Phillips Place, ca. 1847–1851 (Photo 16, NTH.2082)**, and the **Thomas and Sarah Green House, 58 Pomeroy Terrace, ca. 1849–1850 (Photo 17, NTH.2107)**. In about 1865, Pratt built a third house, the **John M. and Elizabeth Turner House, 29 Phillips Place (NTH.2087)**, a more modest version of a Swiss Chalet.

² See 18 Park Street in the Florence section of Northampton.

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The **Josiah and Maria Hunt House, ca. 1847–1851**, is the most rustic of the three Swiss Chalet-style houses in the district. Gable-front-and-wing in form, the main block of the house is two stories high and the wing under its side gable 1 ½ stories. Off of the north elevation are 1 ½ and one-story ells. The plan of the house is conventional, found in many houses in Northampton; it is the ornament that creates the Swiss Chalet style. The thinly boxed eaves extend far beyond the plane of the wall and are supported on oversized, shaped braces. The exterior siding of the house is flushboard that has been ornamented with two stringcourses at the level of the window and door lintels of the first and second stories in a scalloped pattern. Between the two stringcourses is a wider beltcourse in which a row of circle ornaments has been applied. In the angle between the main block and the wing is a one-story porch on filigree-filled posts. The posts terminate in brackets and brackets also support the porch entablature. The elements of this porch are repeated on a second porch that extends across the east elevation. The main entry to the house is in the wing. There are oriel windows on the south façade of the main block and on the west elevation of the wing.

The **Thomas and Sarah Green House, 58 Pomeroy Terrace, ca. 1849–1850 (NTH.2107)**, is the more standard version of the Swiss Chalet style. Here the main block of the house is L-shaped in plan, and it has a five-bay, two-story ell extending off the east elevation. The building is board-and-batten sided and its roof has broad eaves supported on over-scaled, scrolled brackets. The gables of both sections of the house have wooden Swiss cresting rails ornamenting their upper rakes, and across the second story of the wing is a Swiss-inspired balcony with a flat, jigsaw-cut balustrade. The gable section of the house is one bay wide and at the first-floor level it has an oriel window with a flared roof; at the second-floor level is a three-sash window under a single bracketed lintel. On the south elevation are two bays with at first-floor-level French doors opening to small, bracket-supported balconies. The second-floor-level window openings are smaller but are also ornamented with small balconies. The wing is three bays long and has a low, railed porch below the second-story balcony. Windows and doors have bracketed lintels on the wing and on the east ell.

The **John M. and Elizabeth Turner House, 29 Phillips Place, ca. 1865 (NTH.2087)**, is a 2 ½-story, clapboard-sided house under a front-gabled roof with a cross-gable wing on the east. Connecting the two sections of the house is a wraparound porch supported on chamfered posts. One section of the porch has a railing with turned balusters, but most of the porch is without railings, which was a common practice for houses when their first floor windows were elongated, as in this instance, or full-length. The wide eaves overhangs of the roof are supported on brackets and the entry of the three-bay façade has a double-leaf door. Windows have shed-roof lintels and are paired in the wing's east elevation under a single lintel. In the gable field of the façade is a window with a jigsaw-cut, Swiss Chalet-style balcony.

Italianate Style (ca. 1840–1885)

The Italianate style is present in more than 20 houses in the district, making it the most-represented style. Its popularity coincided with the Romantic movement in architecture, which favored country houses and included designs that took inspiration from Italian villas. Villas were seen as buildings that fit into their landscape and reflected picturesque nature with a variety of decorative forms, such as belvederes, towers, pedimented window lintels and more that were considered picturesque. Italian *palazzi*, urban architecture, were another source of inspiration where the forms were more rectangular and block-like and the ornament Renaissance-inspired. Pomeroy Terrace district has examples of each form of inspiration.

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The **Rev. Rufus Ellis House, 48 Pomeroy Terrace, ca. 1847 (NTH.2108)**, set the stylistic standard for its neighboring Italianate houses built after that date. It is a flushboard-sided, two-story house under a flat roof with the wide, bracket-supported eaves of an Italian villa. Centered on the roof is a glazed belvedere with segmentally arched windows separated by paneled pilasters, a feature repeated in the district. The main block of the house is three bays wide on the west façade and the equivalent of three bays deep for a square plan. First-floor windows are full-length and all windows have eared architrave surrounds with projecting crown-molded lintels. Windows have paired sash of mixed 2/2 and 1/1 lights. The side-hall-plan entry on the primary (west) façade is sheltered by a flat-roofed porch that rests on paired Italianate posts on high pedestals and correspondent pilasters. Scroll-cut brackets ornament the bracketed porch eaves. A railing has the arch-shaped openings, also known as an Italian arcade—a feature found also at its neighbor at **44 Pomeroy Terrace**. A polygonal bay window is located on the south elevation of the main block of the house. The house also has a two-story ell on the east with bracketed eaves. It has a one-story enclosed side porch and an added entry on its south elevation.

The **Elizabeth and Joseph Stebbins Lathrop House, 57 Bridge Street, 1848 (Photo 18, NTH.2075)**, was among the first examples of the Italianate style in Northampton. Inspired by an Italian palazzo, the two-story house is sided with flushboard and has prominent wood corner quoins, both meant to duplicate the appearance of a stone palazzo with wide eaves and a broad frieze. The house has a hipped roof that is nearly flat and is punctuated by two tall interior chimneys. Three bays wide and three bays deep, it is large in scale. The main entry to the house, on the north elevation, is beneath a flat-roofed portico supported on two fluted Ionic columns and respondent pilasters. The door is double leaf beneath a high, two-light transom. Windows in the house have footed sills and lintels and large 6/6 sash. The center bay of the second story has a pair of full-length glass doors framed by blind sidelights. Across the west elevation is a single-story side porch on slender columns with a dentil row at its eaves and French doors opening to the interior. There is also a decorative row of pendant ornament on the north end of the porch frieze. Attached to the south elevation of the house is a two-story ell. There is a ca. 1855 carriage barn at the rear of the property that sometime around the turn of the 20th century was converted into a house and remodeled in the Colonial Revival style.

The **Erastus Slate House, 25 Phillips Place, ca. 1848–1854 (NTS.2086)**, is a 2 ½-story Italianate-style house whose exterior is sided in flushboard to emulate the stone of an Italian villa. The house has a front-gabled roof whose eaves make full returns to form a pediment, and wide cornerboards rise to support a narrow architrave and wide frieze that are separated by a molded fillet. The north façade of the house is three bays wide with a side-hall-plan entry beneath a pedimented porch on posts. First-floor windows on the north façade are full-length, which, together with the flushboard siding, are Italianate features. Windows elsewhere in the house have been replaced with 1/1 sash where 6/6 would have been more common historically. The porch posts replaced earlier Italianate-style posts with filigree work.

The first owners of the house at **51 Phillips Place, 1848 (NTH.2089), Charles M. and Submit Kinney**, were among the first to buy land on the street when it opened in 1847. The two-story house has a hipped roof with wide eaves. The house is three bays wide and two bays deep and has a one-and-a-half-story ell on the south followed by a one-story ell for a T-shaped plan. There is a side-porch on the east elevation of the ells. The clapboard-sided house has an added, Colonial Revival-style porch resting on half-length columns on its north façade. Windows have 2/2 sash. Although the house represents a very conservative approach, it is Italianate in style with its elongated first-floor windows with their heavy cornice lintels, the

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wide eaves and angled bay window on the west elevation of the first ell. All these features are common to the style.

The **Elizabeth Butler House, 24 Phillips Place, ca. 1850 (Photo 19, NTH.2083)**, has extended eaves and a bold dentilled cornice with brackets at the corners of the façade. It is a two-story house under a virtually flat roof with wide eaves that are modillion-block ornamented. The house is flushboard-sided to emulate the smooth surface of stone, and it has pilasters as its cornerboards. The main block of the house is three bays wide and one bay deep and is followed by a two-story ell that was extended after 1980 to accommodate several extra bays of residential space. There is a porch on the east elevation that has been enclosed for two-family use. A porch is centered on the central bay of the south façade. It rests on chamfered posts that have high pedestals. The porch roof has an open pediment and its eaves are ornaments as on the main roof with curved modillion blocks. Windows of the three-bay façade have replacement sash and projecting molded lintels. The property also contains a notable carriage barn described separately below (p. 22).

The **Morris E. and Philura White House, 37 Phillips Place, 1853 (NTH.2088)**, is a two-story house under a flat roof with wide eaves in the Italianate style. The house has had many exterior alterations since 1975, but there are sufficient architectural details remaining to allow it to continue to contribute to the district. It has retained its L-shaped plan, its three-bay primary (north) façade, with the easternmost bay projecting forward, and two-bay depth as well as its rear ell. A one-story porch spans the western and central bays on the primary façade, projecting outward to the plane of the eastern bay, and is notable for its particularly fine fluted Ionic columns. Although the eaves brackets remain, the attic grilles have been covered over by aluminum siding. Several Italianate-style, full-length windows remain in the ell, which, together with the building's tall proportions, express the style's aim to allow more light and air into the interior.

The **Sophia and Cecilia Osborn House, 22 Phillips Place, ca. 1854 (Photo 20, NTH.2085)**, is 2 ½-story Italianate-style house with a low-pitched hipped roof with a single dormer on its south (primary) and west elevations. Recently rehabilitated (2017), the house's flushboard siding has been covered with clapboards and its corner quoins replaced with paneled pilasters. It is only two bays wide and two bays deep, but proportions are large and there are two-story ells off the north and east sides. There is a full-width porch on paneled posts on the south façade. The porch is repeated with slightly slimmer posts on the west elevation. The two-bay south façade consists of a full-length window opening with French doors adjacent to the tall entry. Window surrounds have widely projecting lintels and windows that formerly had 2/2 sash are now 6/6. There are paired arched windows in the dormers.

Built in 1855, the **Osmyn and Louisa Baker House, 78 Pomeroy Terrace (Photo 21, NTH.2105)**, was designed in the Italianate style but rather than frame construction, it was built in masonry, bringing it closer to the urban *palazzo*. This is a two-story house under a truncated hipped roof that has wide eaves. The stucco-covered building has corner pilasters that rise and merge with a wide frieze, creating frames for each elevation of the main block of the house. The house is three bays wide and three bays deep and there is a two-story rear ell. The main entry on the west façade is slightly recessed below a wide transom light and is sheltered by a portico on exotic battered columns with acanthus leaf bases resting on high pedestals. The roof of the portico has a row of modillion blocks below its cornice. At second-story level the center bay is occupied by an arched window below an arched lintel. The window has narrow sidelights. The south elevation of the main block of the house has a verandah on Ionic columns. The verandah has been enclosed where it extends along the ell, but its columns remain visible. The south

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elevation of the main block has full-length Italianate windows. A second-story addition has been made above the verandah on the south elevation.

The **Seth and Julia Hunt House, 115 Bridge Street, 1859 (Photo 22, NTH.2119)**, is a 2½-story Italianate-style house that is L-shaped in plan and has an entry placed at a 45-degree angle between the two wings that is skirted with a three-sided open porch on chamfered posts. A pediment is set over the entry stairs and the main entry door is round-arched. The house has a patterned slate roof with a tall chimney in the wing and a shingled cupola at the crossing of the two ridge poles. There is a three-sided bay window on the south elevation of the wing, and pairs of arched windows in both ends of the two building sections at the second-floor level. There is a 1 ½-story, three-bay wing on the north elevation featuring through-cornice dormers with Gothic Revival-style lancet windows and a secondary entrance with a pointed arch portico—two elements adapted from an earlier style to add an eclectic note to the house. There are three chimneys and two of them are double stacks. A two-story, recently added ell on the west includes a three-story shingled tower.

The **Watson L. Smith House, 58 Phillips Place, ca. 1865–66 (NTH.2079)**, cost \$5000 to build and was described by the *Gazette* at the time as “one of the handsomest dwellings in that locality.” This is a two-story Italianate-style house with a flat roof and wide, bracket-supported eaves. Paired brackets with pendants frame metal attic grilles on several elevations, which is an Italianate feature found elsewhere on Phillips Place. Currently the primary entrance is on the south elevation on Phillips Place, but originally the main entrance was on the east elevation, now Pomeroy Terrace. The east elevation is four bays wide and centered on it is a rectangular-plan pavilion of two stories. At first-floor level, what was originally a full-width porch across the east façade has been partially enclosed except for the northernmost two bays that remain as a corner porch supported by Doric columns. The porch entry has globe-topped balusters and later-added, wrought-iron railings. The new south entrance has a hipped roof portico resting on Doric columns. This elevation is three bays wide and windows have architrave surrounds with crown-molding lintels on brackets and replacement 1/1 vinyl sash. There is an angled, two-story bay window in the angle between the west ell and the main block. It has arched windows whose sash has been replaced with square vinyl, 1/1 sash with the arch glazing left intact. Clearly this house has lost much of its original appearance and historic integrity in the conversion to a three-family residence, yet retains enough of its form to suggest its Italianate origins.

The **First Parish Parsonage, 74 Bridge Street, 1866 (Photo 23, NTH.2072)**, is one of the three Italianate houses in the district found on Bridge Street. It is a 2 ½-story building with a side-gable roof through which project two interior chimneys. The house is three bays wide and two bays deep with 2 ½- and 1 ½-story ells on the north elevation that make a T-shaped plan. The clapboard-sided house sits on high brick foundations and its prominence on the street is increased by its tall proportions. The main block of the house has a centered transverse gable on its roof following Italianate fashion, and roof eaves have wide overhangs that are ornamented with carved brackets. A wraparound porch crosses the south façade and turns with a round corner on to the west elevation. It is supported on Italianate chamfered posts that have round bosses at railing level. The porch has a pedimented entry and its eaves reflect those of the main roof with a row of brackets. The porch is stacked with a second-floor section one bay wide at the center bay. Both stories of the porch have railings with finely turned balusters. The second-story porch is also supported on Italianate-style posts. Windows in the house have 4/1 sash and have trabeated surrounds with footed lintels and sills. There is a three-sided bay window at the northwest corner of the main block of the house. The main entry to the house has double-leaf doors beneath a high transom window of two lights. At the second floor is a second pair of double-leaf doors leading to the porch and

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these doors are topped by an arched glass transom. Arched Italianate windows are also found at the attic level in the gable fields. As of 2015, the building has had solar panels added to the roof. At the northwest corner of the lot is a second building (ca. 2006) designed to correspond to a carriage house but acting as a secondary residence.

The **Simon and Ann Dickinson House, 37 Pomeroy Terrace, ca. 1870 (NTH.2078)**, was one of the first three houses constructed on the west side of Pomeroy Terrace. The Dickinson House is a 2 ½-story Italianate-style house under a front-gable roof that has wide, braced eaves. There is a cross-gabled wing on the south and a 2 ½-story ell on the west that makes a T-shaped plan. In the angle between the main block and the south wing is a one-story section one bay wide and two bays deep. A wraparound porch crosses this section and the east façade and the main entry is in the one-story section, while the east façade of the main block is only one bay wide. This is a highly unusual plan and elevation and perhaps unique in Northampton. The wing has a paired sash window in the second story and a rectangular bay window at the first story while the main block on the east has an angled bay on the first story and a paired sash window on the second. Window sash is 2/2 at the second story center, and 1/1 elsewhere. Windows and the main door entry have Italianate pedimented lintels. The west ell has a two-story porch on posts on its south elevation. The house is clapboard-sided up to the area of the frieze beneath the eaves and the frieze is emphasized with flushboard siding. The porch has turned posts and square baluster railings.

The **Mary Ann Cochran House, 109 Bridge Street, 1875 (Photo 24, NTH.2118)**, is a two-story Italianate-style house with an L-shape plan and a three-story square tower where the two main sections of the building intersect. The projecting section of the house (the gable section of the gable-and-wing form) is one bay wide and three bays deep and has a three-sided bay window centered on its first floor and a single window above with a widely projecting lintel cornice. Beneath the widely projecting eaves supporting the flat roof is a frieze with an Italianate attic metal grille. Sash in windows is 2/2. The main entry is in the tower and is reached through a wraparound porch that extends across the west and south sides of the tower. It has a copper standing-seam roof that is supported on chamfered posts with high impost blocks and scroll-cut railings. The front-door surround has a projecting cornice and arched sidelights. The corner tower has round windows with scroll-work surrounds and the wing has an arched window at the second floor and a three-sided bay window on the south.

One of the latest versions of the Italianate style in the district is the **Helen Apthorp House, 19 Hancock Street, ca. 1883 (Photo 36, NTH.2156)**. This is a 2 ½-story, front-gabled house designed to fit on its long, narrow lot by being only two bays wide, but with a three-bay length followed by two ells. The house has wide, unboxed Italianate-style eaves supported on the façade by paired brackets. It also has an Italianate-style full-width porch with slender posts on tall plinths. Windows have footed lintels ornamented with a row of dentils, an unusual detail.

Earlier Houses Updated to the Italianate Style

The **Marvin M. and Emeline French House, 44 Pomeroy Terrace, 1848, altered 1870 (Photo 25, NTH.2109)**, likely was originally a fairly ordinary gable-front, 2½-story Greek Revival-style house, but after its 1870 additions it became a highly individual, Italianate-style building. The flushboard-sided house has cross-gable bays on the north and the south and a rear ell of two stories from which a one-story wing extends to the south for a complex plan. The main block is three bays wide on its west façade. At first story level the three bays have become just two with a glassed-in, pedimented portico adjacent to a

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pedimented, angled bay window. Both portico and bay window have corner posts and pilasters with arched panels supporting longitudinal arches and they rest on paneled bases. Windows in the angled bay have 2/2 sash. At the second-story level three windows have bracket-supported lintels of crown molding and 6/6 sash above footed sills. In the attic field of the west façade is a single arched window with a pedimented lintel and footed sill. In the angle between the main block and the south cross-gabled bay is a two-story porch that projects beyond the plane of the walls on the southwest. The porch is supported by clusters of three arch-paneled posts connected by longitudinal arches. They rest on high pedestals and between them are railings with Italianate, arched openings. At the second floor of the porch the hipped roof is supported by braced posts and on the west façade of the porch is a lattice screen with a centered, framed, oval opening. Latticework also forms the porch apron at first and second floors. There is a blind window on the north elevation of the main block of the house. The south cross-gable bay is pedimented and has at its first-story level on the south elevation an angled bay window with a bracket-supported roof and arched windows with 1/1 sash. The two-story ell has a through-cornice front gable and one-story wing extension, one section of which may have been a side porch that was enclosed. In the angle between the main block on its north elevation and the north cross-gabled bay is a one-story porch with arched, paneled posts supporting a low-pitched hipped roof. The cross-gabled bay is pedimented with full returns of its eaves as on the south. It ends with an angled, two-story bay window and a through-cornice exterior wall chimney, which may be a later addition.

The **Henry Lathrop House, 81 Bridge Street (Photo 26, NTH.207)**, was built between 1790 and 1809 as a Federal-style dwelling. It is two stories in height under a very low-pitched hipped roof. In 1859, architect William Fenno Pratt altered the house from Federal to Italianate style so that it more closely resembled its neighbors at **74 and 66 Bridge Street**, both of which are more strictly Italianate. The house has a center transverse gable on the primary façade as well as wide Italianate eaves and a broad frieze beneath. In the frieze are Italianate windows and grilles. The house is entered through a portico on paneled posts that are paired at the front and have respondent paneled pilasters framing entry sidelights. The porch roof has a balustrade that acts to create a second floor porch. It is reached by a door topped with an arched fanlight and flanked by Italianate arched sidelights. Window lintels are molded *serlianas*. The windows of the façade have architrave surrounds beneath entablatures with projecting cornices. Window sash is 6/6. At the southwest corner of the main block of the house is a rounded bay window two stories high. There is a two-story, three-sided bay window on the east elevation as well; its second story windows are arched. Attached to the south elevation of the house is a two-story ell and a one-story wing at right angles to it. The ell is six bays long and has a one-story entry on concrete foundations. The ell entry has a hood on consoles, suggesting this section of the ell may have been integral to the original house.

Like its neighbor at 81 Bridge Street, the **Horace and Electa Lyman House, 82 Bridge Street, ca. 1820 (altered 1869)** (Photo 27, NTH.2073), was redesigned by William Fenno Pratt to the Italianate style to bring it up to date with its more recent Italianate-style neighbors. The house is 2 ½ stories with a side-gable roof. It is five bays wide, three bays deep and sits on high brick foundations. Though now artificially sided, the house retains from its Federal origins the wide architrave with entablature and frieze at the eaves, and returns in the gable ends. The house has two interior chimneys. Windows have their original architrave surrounds but the 2/1 sash would have been a later alteration from 6/6 sash. To make the house Italianate in style, the architect added a two-story portico one-bay wide that is topped by a pediment. The portico is supported at both stories by piers on plinths, and between doubled corner piers are arched openings. At the first-floor level the entry is composed of a double-leaf door with a transom

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light above it; at the second-floor entry to the portico roof the double-leaf door is surmounted by an arched fanlight of two lights.

French Second Empire Style (1855–1880)

The French Second Empire style with its mansard roof became very fashionable in the third quarter of the 19th century, especially in larger towns and cities of the region whose residents were able to travel abroad, as it conveyed a sophisticated and worldly appreciation of European architecture.

The Second Empire style is represented in the district by the **Leonard G. Field House at 83 Pomeroy Terrace, ca. 1868–1870 (Photo 33, NTH.2103)**. It is a 2½-story house three bays wide and the equivalent of three bays deep; there are two ells on the west, one of 1½ stories and the second of one story. The French Second Empire style shared many architectural features with the Italianate style and here the slate-covered mansard roof has been constructed with wide Italianate-style eaves that are supported on paired brackets. There is a cross-gable wing on the north and a wraparound porch that crosses the east and south elevations and turns on to the west elevation. The porch is supported on posts with high impost blocks and its railing has an arched cutout pattern seen elsewhere on the street. The porch roof has paired brackets at its eaves as well. Wide corner pilasters frame the building. There are pedimented dormers on the roof on the east, north, and south elevations, and they have brackets at their eaves as well. Windows elsewhere in the house have architrave surrounds and on the first story the architrave surrounds are topped by molded cornice lintels.

Stick Style (1860–1890)

The Stick Style was a Romantic era style that duplicated on the building exterior the structural members of its frame. That is, roof trusses were duplicated as ornament in gable ends and plates, sills, and braces were duplicated on the exterior—often between stories—to set off different patterns of siding. Those patterns could be diagonal, vertical, horizontal, and as shingles or weatherboard. It was a fanciful style that made for lively streetscapes.

There is one example of the Stick Style in Pomeroy Terrace District: the **St. John's Episcopal Church Rectory, 36 Pomeroy Terrace, ca. 1885–1886 (Photo 32, NTH.2111)**, one of the better examples of the Stick Style in Northampton.³ It is a 2½-story house with a pyramidal hipped roof. To add complexity to the building's plan and elevation, there are cross-gables on the west façade and at the southeast corner of the house and at the eaves in each of these gables is an arched king post truss. A stacked porch on the south elevation has been glazed on the first story but its turned supports and brackets remain, as does its shingled spandrel. At the second-story level the porch is one bay wide, has a shed roof resting on squat turned posts, and has ornamental brackets at the eaves and a jigsaw-cut railing. In the spandrel of its roof is a coffered pattern. The Stick Style exterior is noted for its ornamental use of studs, plates, sills, and braces, and that feature is present at the Rectory. Multiple materials are often present as well with shingles, clapboards, and chevron patterned siding adding visual interest. Here, stringcourses divide the exterior between stories and beneath the windows form panels. The first two stories are clapboard-sided, and at the attic level gable fields are shingled, as is the frieze beneath the roof eaves. The panels beneath the windows are ornamented with an embellished cross bucks. A copper-roofed oriel window projects from the west façade, while a copper-roofed, angled bay adds to the south elevation.

³ St. John's Episcopal Church is outside the district at 48 Elm Street in Northampton.

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Queen Anne Style (1880–1910)

The Queen Anne style took the gables and bays, the exterior ornament and patterned siding from the Italianate and Stick styles and elaborated them into something new. Ells, wings, bay windows, cupolas, and towers were made possible by the invention of balloon framing, which quickly supplanted post-and-beam, and with the invention of the jigsaw that fostered ornate decoration. The increased interior volumes of the buildings added visual complexity and ornament used the play of light on its features to convey a sense of surface liveliness and color. Pomeroy Terrace has a number of excellent examples of the style both in both modest and high-style versions.

The **Sylvanus and Salina Sherman House, 20 Pomeroy Terrace, ca. 1884 (NTH.2113)**, is a modest house that is stylistically transitional between the Italianate and the Queen Anne. It is 2 ½ stories in height under a steeply pitched front-gabled roof. The main block of the house is three bays wide and has a full-width shed roofed porch across its west façade. The porch rests on chamfered Italianate posts with arched braces at the eaves. The house has a two-story ell on the east. On the south elevation of the ell is a cross-gabled bay. An angled bay of two stories projects from the south elevation of the main block of the house and in between the two bays is a recessed, two-story porch. The arched window in the gable field of the west façade is Italianate, but the overall complexity of the house's plan and elevation is Queen Anne.

Fully Queen Anne in style is the **Edgar and Felicia Crooks House, 28 Pomeroy Terrace, ca. 1885–86 (Photo 42, NTH.2112)**, one of the two grandest houses on Pomeroy Terrace and designed by architect Charles H. Jones. The 2 ½-story house is L-shaped in plan with a front-gabled section three bays wide and a three-bay-wide wing section under a jerkinhead roof. In the intersection of the two sections is a three-story tower under a pyramidal roof. The house also has a two-story tower under a flat roof and a one-story rounded bay. An angled bay at the house's southeast corner is topped by a gazebo porch on turned posts. The exterior of the house is given visual interest by bands of shingles and clapboards separated by belt- and stringcourses, and in the front, gable eaves make a return to form a deep pediment that is supported by a row of consoles that are separated by a band of vertical windows. This is a complicated house that meets the style's aim to be picturesque by the variety of its architectural features.

The **Edwin and Caroline Hervey House at 11 Hancock Street, 1887 (Photo 34, NTH.2158)**, is an excellent example of a smaller-scale Queen Anne-style house. The building is a 2 ½-story dwelling in an L-shaped plan, with a one-story porch in the angle of the ell. Stringcourses acting as plates separate bands of fish-scale shingles and clapboards and serve as lintels and sills to the long, narrow windows that are paired, tripled, and used singly throughout the house.

The **Lewis Warner House, 59 Pomeroy Terrace, ca. 1885–1895 (NTH.2092)**, has been sided in aluminum in a manner that obscures most of its architectural details, although its general form remains visible. It is 2 ½ stories under a low-pitched roof with cross gables on the east and north façades and a round, two-story tower under a conical roof set on the hipped roof of a porch. The porch and tower are between the two cross-gables. The gable eaves make full returns to form pediments containing windows. On the east the window is a leaded fanlight and on the north the window is small and rectangular. The east façade has a porch on its south end supported by posts. On the north elevation one of the outstanding features still visible is the stair window with three staggered windows below a panel with a floral relief.

The **Louis Sherwin House, 23 Pomeroy Terrace, ca. 1895–1900 (NTH.2077)**, is a 2 ½-story house under a pyramidal hipped roof with a front-gabled pavilion on the east façade and cross-gables on the

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north and south. The three gabled sections of the house all have openwork bargeboards at their eaves, a Gothic Revival architectural feature that had been current in the 1840s and 50s but here was revived to ornament a Queen Anne-style house. The Queen Anne style took motifs from the past and combined them in new ways to provide a picturesque eclecticism. The house is three bays wide and at the first story an off-center main entry is flanked by a leaded-glass stair window on the south and a large fixed-light window on the north. A full-width porch on turned posts with king post shaped braces at the eaves crosses the east façade. It is stacked and has at the second story a single-bay porch with the same turned posts and eaves braces. A row of modillion blocks ornament the eaves at both porch levels. A two-story ell, three bays long, extends from the west elevation. Windows at the second-story level are paired.

The **John and Susan Draper House, 2 Pomeroy Terrace, 1895 (Photo 35, NTH.2117)**, is one of Northampton's high-style Queen Anne houses. Designed by Curtis Page, it is well-sited at a bend in Bridge Street. Its scale is grand, though its overall plan is relatively simple. The main block of the house is 2 ½ stories in height under a side-gable roof and attached to the north elevation of the main block is a 2 ½-story wing. A massive three-story tower with a copper-covered bell-shaped roof is appended to the southwest corner of the main mass of the house. East of the tower on the south elevation is a through-eaves, decorative chimney of Longmeadow stone and red brick. Most of the surface of the structure, including its tower, is covered with thin clapboarding, while the gables are shingled and contain recessed arches. The decorative elements are, like the clapboarding, small in scale and flow across wall surfaces unifying various sections of the façade. A second-story porch rises directly above the primary entrance to the first-floor porch. One bay in width, this porch contains a gable roof with a recessed arch like the other gables on the house as well as a diamond pattern of pink shingles in the recessed plane of the arch. Chains of garland and swag appear in the decorative friezes under the main roof, the roof of the tower, and the roof of the veranda. Trabeated window surrounds have wide friezes that have the same garland decoration and mainly 1/1 sash windows. Attenuated Ionic pilasters with volutes projecting out from the wall plane define the corners of the façade. A garage (roof visible to the right in Photo No. 35) was added to the property in 1990. It has a bell-shaped mansard roof with patterned asphalt shingles. It is five garage bays wide and one bay deep and each garage bay has a fanciful pointed surround with a diamond-shaped pinnacle. The ca. 1900 garage may originally have had another outbuilding function as a small carriage barn, but is now a single-bay garage with a shallow hipped roof with paired brackets at its eaves. Both the vehicle opening and the two windows on each of the side elevations have crown-molding surrounds.

The **Henry and Sybil Staplin Rental House, 6–8 Pomeroy Terrace, ca. 1886–1895 (NTH.2116)**, is a Queen Anne-style double house under a pyramidal hipped roof, whose double-residence nature is reflected in its west façade that is 2 ½ stories with projecting angled bay on the north and a projecting round tower on the south. The projecting angled bay has a squared-off front-gable that projects beyond the lower stories and contains in its field a recessed, arched porch opening at the attic level. Between the bay and tower is a stacked porch through which one enters the house in the center bay. The stacked porch has a shed roof and at each story it is supported by turned posts and, on the second story, decorative scroll-cut railing ornaments. At the rear of the house is a 2 ½-story ell that follows cross-gabled bays on the north and south elevations. There is a side porch on the south elevation that also has turned post supports.

The **Joel and Louise Haynes House, 37 Butler Place, ca. 1892–1895 (Photo 43, NTH.2077)**, is one of the few Queen Anne-style houses on Butler Place and, except for 1/1 replacement windows, is a well-preserved example of the style. It is a 2 ½-story house with a front-gabled roof. There is a relatively shallow transverse gable bay on the east elevation to give the house added complexity of volume. It is a

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simple three bays wide but the Queen Anne-style stacked porch that wraps around from the north to east elevations adds to the building's visual complexity. On the north façade the porch is one bay wide and has a pediment over its entry topped by a second-story porch under a shed roof. At first-floor level it is supported by turned posts, at second-floor level by square posts. The turned posts are unusual in form and not among the stock turnings offered at the time by lumberyards. They rise from paneled pedestals on a solid shingle railing. Brackets at the porch and main eaves add Queen Anne details to the house, but rather than simply scroll-cut, they have a drilled design that is found more often in late Queen Anne. The house is clapboard-sided on the first and second stories and ornamented with varied shingle profiles on the main gable, porch pediment and second-story porch railings.

The Horace Dragon-Leo Porter House, 9–11 Butler Place, ca. 1895–1915 (Photo 44, NTH.2097), is one of several two-family houses on Butler Place and although its condition is fair, it has retained its architectural features and forms better than others. It is 2 ½ stories in height under a front-gable roof with two transverse gabled bays on the east and west elevations. The house is four bays wide with a three-sided bay and a pair of 1/1 sash windows, followed by two entry doors that are sheltered by a two-story porch. The porch is supported by turned posts and its railings have fine, square balusters. The three-sided bay rises to a front-gabled, pedimented roof whose square corners extend beyond sides of the bay on the façade. This same design is repeated on the transverse gable bay on the east elevation. The house is the equivalent of 6 bays long, giving it a rectangular plan.

The Chester H. and Maranda Dakin House, 10 Pomeroy Terrace, ca. 1884 (NTH.2115), has lost much of its stylistic character by the application of vinyl siding and replacement windows. The 2 ½-story house is L-shaped in plan with a front-gabled main block and a wing off the north side with a stacked porch at the intersection of these two sections. The porch at first-story level is supported on posts and has a fine jigsaw-cut railing. Its second-story has a turned-post support and brackets at the eaves, which suggests that the first-story porch supports were originally turned as well. There is a cross-gable on the south elevation that has a jerkinhead roof at both ends and at the first story level of the south elevation is an angled bay window. The south elevation also has a recessed side porch in the angle between the main block and an east ell.

The Jonas M. and Hattie Clark Investment House, 18 Hancock Street, ca. 1880 (NTH.2558), is a 2 ½-story gable-and-wing-plan house. The gable section of the house is one bay wide and has an angled bay window at the first story. The wing on the east is also 2 ½ stories high and has a jerkinhead roof. At the intersection of the two sections is a three-story tower with a pyramidal hipped roof. A porch on posts with brackets at the eaves wraps around the tower. It was given a second story, probably at the time the house was converted from a one-family to a two-family house. There is a two-story ell on the north elevation of the house and it has a side porch that rests on posts. Windows in the house have been replaced with vinyl 1/1 sash.

The Andrew T. and Persis Sawin House, 30 Butler Place, ca. 1895 (NTH.2466), is a large house that appears to have been expanded considerably since the time of its construction. The main block of the house is 2 ½ stories high under a front-gable roof. It has a cross-gabled wing on the east that is also 2 ½ stories and in the intersection formed by the two sections of the house is a three-story tower under a pyramidal hipped roof. There is, additionally, a cross-gable bay on the west, a 2 ½-story ell on the north elevation; these four sections would have made up the original house. In addition, there is an overhang, or jetty, between stories. Later additions include a two-story ell on the north, a shed-roofed wing on the east, a shed-roofed room attached to the tower at the second story, and a former porch that wrapped around the

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tower has been enclosed to create yet another room. Now sided in wood shingles, the house would originally have had a combination of shingles and clapboards. On the south façade is an oriel window with fixed diamond panes. While it has increased in size, the house retains its Queen Anne form.

The **Dickinson Carriage Barn, 24 Phillips Place-rear, ca. 1885–1895 (Photo 37, NTH.2084)**, is 2 ½ stories high under a gable-on-hip roof, an unusual roof form for an outbuilding. A pavilion projects from the south façade. Its front-gabled roof is ornamented with a king post truss with trefoil tracery in its openings. At first-story level the pavilion has a double-leaf barn door opening and at the second story is an arched door opening with a sliding door for loading hay into the second-story loft. At each side of the pavilion on the first story is a pedestrian door with eight-light transom. At the second story is a single window with 8/2 sash. The carriage barn is clapboard-sided on the first story, fish-scale-shingle-sided on the second story, and the two stories are separated by a flaring jetty.

Colonial Revival (ca. 1880–1955)

The Colonial Revival is one of the more common late 19th century styles, becoming popular as a result of the 1876 Centennial International Exposition in Philadelphia and extending through the 20th century in various modified forms. Its designers looked back at the First Period, Georgian, and Federal houses and aimed to recreate many of their forms and thereby bring about a truly national style.

The **John F. & Agnes Lambie House, 16 Butler Place, 1894 (Photo 45, NTH.2096)**, is a transitional Queen Anne–Colonial Revival-style house. It has a pyramidal hipped roof—a house form that was very popular in western Massachusetts urban areas at the turn-of-the-century—while the main block of the house has a transverse hipped bay on the west and an ell on the rear. The house is three bays wide with a stair window adjacent to a very simple entry surround followed by a three-sided bay that rises to a polygonal roof. The clapboard-sided first floor of the house has a wraparound porch with a curved southeast corner. Its roof rests on stout, half-length columns that rest, in turn, on paneled pedestals. The porch railings are solid and clapboard-sided. There is a pedimented entry to the porch whose tympanum is ornamented with festooning. The porch is stacked and has a small second-story section one-bay wide, which is partially enclosed on three sides by shingled walls with large screened openings. A row of dentils at the porch eaves and the main house eaves underscore the Colonial Revival style of the house, which at this time was superseding the Queen Anne to become the dominant American style.

The **Harlan H. & Caroline Derrick House, 22 Butler Place, 1894 (Photo 38, NTH.2095)**, has the appearance of having been architect-designed, though its designer has not been documented. It is a transitional Queen Anne–Colonial Revival house, 2 ½ stories high with a front-gable roof. There are transverse gable bays on the east and west to add variety to the rectangular plan. The primary (south) façade is three bays wide composed of an entry flanked on one side by a Colonial Revival oval stair window and on the other side by a three-sided bay. A wraparound porch covers the entry and wraps with a rounded corner to the west elevation where it extends to the transverse gable bay. The porch is supported on fluted gunstock posts, an unconventional choice that moves away from the fussiness of Queen Anne to the simplified forms of early 20th-century revival styles such as Tudor Revival as well as the modern Prairie style. The porch entry at first-floor level has a pediment over the stairs with a tympanum featuring festooning. It is a stacked porch with a second-story section, one bay wide, on the primary façade above the main entrance. The second story of the porch is supported by slender, paired Doric columns above a solid, shingle-sided railing that flares toward the bottom. The frieze beneath the roof of this section of the porch is ornamented with additional festooning. The three-sided bay of the

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façade has triple horizontal panels between stories and below the windows, a motif that is repeated on the east and west transverse gable bays for a unified effect. The main front-gable of the house is ornamented with a recessed Palladian window composition with an arched center opening resting on columns. A ca. 2000 addition off the northwest corner of the house was made mimicking a carriage barn

The **Leo H. & Hattie Porter House, 36 Butler Place (Photo 39, NTH.2094)**, is a high-style transitional Queen Anne–Colonial Revival house constructed in 1893–1894. This is a house 2 ½ stories high with a side-gable roof with a transverse gambrel bay on its south façade. The house is three bays wide and three deep and the eaves make full returns on east and west elevations. Modillion blocks ornament the eaves. The house is entered on the south beneath a broad pedimented portico with a full entablature and a dentillated cornice with festooning and shell motifs in its tympanum. The portico roof rests on triple Doric columns and respondent single engaged columns flanking the doorway. The primary (south) entry is flanked by small vertical stair windows with ornamental muntins in an elongated interlocking semicircle pattern with modillion block lintels. The bay at the first floor has three windows with transoms whose muntins are interlocking semicircles and have lintels with modillion block décor—larger versions of the decorative sidelights around the front door. At the second story the bay is square and extends over the first story. The third story of the gambrel bay has a Palladian window composition in its field. A front-gabled dormer with an arched fanlight for its upper sash is on the roof of the south façade. There is a rounded one-story bay on the west elevation along with a hooded door. On the east elevation is a through-cornice chimney.

The **1894 J. W. Reid House, 50 Phillips Place (Photo 46, NTH.2080)**, stands out stylistically on Phillips Place as a Colonial Revival house on a street of Italianate designs. Its scale also exceeds that of any of its neighbors. Designed by Northampton architects Putnam & Bayley, the house is three stories high with a front-gabled roof. It has cross-gable wings on the east and west elevations and an added two-story ell on the north. The south (primary) façade is a mere two bays wide but its proportions are grand. A steeply pitched roof has a deep jetty overhang between the attic and second story. The jetty is supported on carved consoles and in the gable field is a recessed porch opening flanked by single columns and paneled pilasters that adds to the impression of its depth. A one-story porch with a rounded corner crosses the south façade and wraps around to the east elevation. Its entry is pedimented and full-height columns support the roof. The main entry has a trabeated door surround that encloses a leaded fanlight and half-length sidelights. On the west elevation the shallow wing has a jetty in its gable field supported on carved consoles; immediately below the jetty at the second-floor level is a rounded oriel window. An ovular, leaded glass stair window with keystone motifs in the center of its four sides mediates between second and first stories on the narrow south side of this elevation. Rondel windows, Palladian window compositions, and horizontal windows with heavy cornices and leaded glass add to the Colonial Revival-style features of this well-designed house.

The **William Sterling Rental House, 42–44 Butler Place, ca. 1890–1895 (Photo 47, NTH.2093)** There is no photo 45 in the Town Picture Files. is the largest house on Butler Place, built as an ample two-family building in the Colonial Revival style. It is 2 ½ stories with a hipped roof with transverse gable bays on the east and west, centered dormers with paired windows on the north and south (primary) roofs, and a pair of three-sided bays beneath a polygonal roof at each side of the primary façade. Between the two south bays is a two-story porch supported by Doric columns. This is a configuration also used for the two-family house at 19–21 Butler Place. The transverse gable bays on east and west featured windows on both the first and second stories separated by horizontal panels. In their gable fields are scalloped shingles and

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an arched window centered in each. There are shed-roof dormers on both east and west sides of the roof between the transverse gables and the three-sided bays on the primary façade.

There are four 20th-century Colonial Revival-style houses on Pomeroy Terrace: the **Cyprian Hewitt House, 19–21 Butler Place (ca. 1900)**; the **Sarah Butler House, 67 Pomeroy Terrace, ca. 1900 (NTS.2100)**; the **Raymond B. King House, 72 Pomeroy Terrace, ca. 1910 (NTH.2106)**; and the **Samuel and Ida Michelman House at 34 Butler Place, 1948**.

The **Cyprian Hewitt House, 19-21 Butler Place, ca. 1900 (NTH.2098)**, is among the least-altered of the Butler Place houses. It is a 2 ½ story, shingle-sided house with a side-gable roof. It has transverse gable bays flanking the central two bays of the north (primary) façade. The transverse gable bays become three-sided bays below their attic-story front-gabled roofs. Between the two bays at the first floor level is a centered, double-leaf door. At the second floor level are two windows with 1/1 sash. In the gable fields are 6/2 window sashes. The north façade is traversed by a full-width porch on Doric columns with a square baluster railing and a small center pediment over the entry stairs. Although this is currently a two-family house, the single entry door and broad porch suggest single-family origins.

The **St. John Cantius Polish Catholic Church Rectory, 10 Hawley Street, 1913 (Photo 48; NTH.2069)** is a west-facing red-brick building designed by John Donohue, the architect who also designed the St. John Cantius Polish Catholic Church on the same lot in 1912, as the Catholic Diocese architect. The building is 2 ½ stories with a hipped roof on which is a front-gabled dormer on the façade. Typical of many early 20th-century Colonial Revival-style residences, it is large in scale. It is three bays wide on the primary (south) façade with a center entry and two flanking, large, single-glazed windows with two-part transom lights. Its center entry has half-length sidelights. A full-width porch on Doric columns crosses the façade. At second story level there is a glass-enclosed porch covering the middle bay. It has ¾-length Doric columns at its outer corners and the lower portion is shingled. At each side of the centered porch of the second story are large, fixed light windows. The house is five bays wide on its north elevation, where it also has a hipped-roof entry porch on columns. Eaves of the hipped roof of the house are wide in Craftsman fashion. East of the house is a hipped roof, concrete block **Rectory Garage**. It has two west-facing vehicle bays closed by wood-paneled roll-up doors. It has an asphalt-shingle roof.

Both the **Sarah Butler House (NTS.2100)** and the **King House (NTS.2106)** have gambrel roofs and Dutch Colonial Revival details. The King House is 2 ½ stories high and the lower slope of its gambrel roof flares and extends around the house as a pent roof between first and second stories. The house is three bays wide and two deep and on the west façade the center entry has a shell-vaulted portico that rests on consoles above battered pilasters. Flanking the entry are two triple-composition windows. At second-story level is a shed-roof dormer that extends nearly the full width of the lower slope of the roof. Above it at attic level is a centered eyebrow window. On the north elevation, a brick- and stone-shouldered chimney pierces through the pent roof.

Although constructed in the Colonial Revival style, the **Sarah Butler House** has lost much of its original architectural character. It has been clad in aluminum siding and all windows have been replaced. This 2 ½-story building has a gambrel roof with a broad jetty between first and second stories and a centered, cross-gable gambrel-shaped dormer on its east façade.

The **Samuel and Ida Michelman House, 34 Butler Place, 1948**, is a Colonial Revival cape. It is 1 1/2 stories, five bays wide and two deep, and is clapboard-sided. A second 20th-century Colonial Revival

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cape, outside the period of significance, was built in 1985 at **22 Hancock Street**. Also outside the period of significance are the six Colonial Revival-style houses at **4–14 Bixby Court**, built in 2000.

Craftsman Style (1905–1930)

The Craftsman style made its appearance in western Massachusetts around 1910 and in its bungalow form became an extremely popular house type. Generally modest in size and ornament, the house was economical to build and offered the open-space interior that was congenial to 20th-century family life. The style was pared down and simplified in response to the excesses of the Queen Anne and Colonial Revival. There are two excellent examples of the bungalow form in the district at **127 Bridge Street** and **16 Pomeroy Terrace**. Both are Sears houses, manufactured housing ordered from a Sears catalogue and delivered by train.

The **Wellington and Alice Barnes House, 127 Bridge Street, ca. 1911–1916 (NTH.2120)**, is a hipped-roof version of the bungalow. One-and-a-half stories high, it has low, hipped-roof dormers on its elevations. The shingle-sided house is three bays wide and five bays. The wide eaves of its roof have exposed rafters and a full-width porch supports the roof above with battered (wider at the base) half-length posts on brick piers. On its south elevation is an oriel. A garage, added 20 years after the house was built, is in a similar Craftsman style

The **George and Jane Briscoll House, 16 Pomeroy Terrace, ca. 1915–1929 (NTH.2114)**, is almost identical to the Barnes House. It is set on a low foundation and is 1 ½ stories high under a hipped roof with a centered front dormer. The house is three bays wide and three bays deep and is shaded by deep eaves with exposed rafters. The house has wood shingles and a brick foundation. The roof eaves extend on the west to create a porch that is supported on battered (wider at the base) posts that rest on brick plinths and are connected by a square railing. The center door surround is battered and has a paneled door with a fifteen-light upper half. Flanking the center entrance are two battered three-part window compositions. There is a through-eaves exterior wall chimney on the north elevation.

Institutional Buildings

Romanesque Revival (1880–1900)

St. John Cantius Polish Catholic Church, 10 Hawley Street, 1912 (Photo 41, NTH.2069), is the single, purpose-built, institutional building in the district constructed within the period of significance. It was designed by John Donohue, a Massachusetts architect who acted as the Catholic diocese's in-house architect. The brick church with limestone trim is in the form of a late-medieval Italian basilica with a campanile, or bell-tower, at its southwest corner. The church's center entry on the façade consists of double-leaf doors under a vaulted portico that rests on limestone piers. Above the entry is a centered rose window. At each side of the rose window and above it are shallow limestone niches. A Romanesque Revival arcade of pendants in limestone ornaments the gable end of the primary façade. A cross sits on the gable peak. The campanile is five stories high with a pyramidal roof. The first story has an entry on the south elevation with a pedimented surround. On the first story of the west elevation is a window with an arched lintel resting on unsupported capitals. The second and fourth stories have narrow arched openings in the center of three bays and the third story is blind. The fifth story is open with three arches supported by two twisted columns with composite capitals.

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Modernist

St. John Cantius Polish Catholic Church School Building, 10 Hawley Street, ca. 1970, is a yellow one-story brick building. It is H-shaped in plan with two brick blocks at each end of a recessed entry that is faced with granite stone and facing south. Windows in the building are large vertical openings whose upper two-thirds are glass and lower one-third sealed off with what appears to be an asbestos material. Outside the period of significance, the building is non-contributing.

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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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING & DEVELOPMENT

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Period of Significance

1661–1967

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

William Fenno Pratt

C.H. Jones

Curtis Page

R.F. Putnam and L.D. Bayley

Richard Upjohn (mausoleum)

John William Donohue

Benjamin Seabury

John Ritter, stone marker designer

Joseph Nash, stone carver

Gideon Hale, stone carver

Joseph Williston, stone carver

George Griswold, stone carver

Thomas Johnson, stone carver

Nathaniel Phelps, stone carver

Joseph Lyman, stone carver

Rufus Phelps, stone carver

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

The Pomeroy Terrace Historic District is historically significant according to Criteria A and C. It has local significance for the period 1661–1967. The period begins with establishment of the Bridge Street Cemetery in 1661 and its layout and burials while still a plantation, and continues through the 19th century when the Pomeroy Terrace neighborhood developed, to 1967, 50 years before listing. The district has integrity of location, design, setting, materials, workmanship, feeling, and association.

Following Criterion A the district is locally significant as part of the original 1654 layout of the Nonotuck Plantation and the location of Northampton's Bridge Street Cemetery founded in 1661. The cemetery contains graves and markers of some of the city's first settlers; it has been in use through the period of significance as the location of the graves of many of Northampton's residents who contributed to its

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history as laborers and homemakers as well as prominent farmers, civic leaders, businesspeople, and religious figures. It is further significant as a reflection of the 19th-century development of Northampton as a commercial, industrial, and institutional center in western Massachusetts. The residential neighborhood was developed the second half of the 19th century as home to people who took part in the city's development, including lawyers, developers, farmers, business owners, and railroad employees. At their deaths many were buried in the Bridge Street Cemetery.

Under Criterion C the district is significant for stylistic range of its stylish buildings—a collection that includes Federal, Italianate, Swiss Chalet, Queen Anne, Colonial Revival and Craftsman. The district is also significant for the artistic work of the stone cutters and artists found in the Bridge Street Cemetery. Many have been identified, their work and styles made part of the history of sculpture in western Massachusetts.

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

Community Development

The Pomeroy Terrace Historic District is significant as a largely residential neighborhood that started out in the mid-17th century as part of the land laid out by proprietors for their new plantation that included homelots, common land, and roadways. During the 18th century the area was part of Northampton's farming district whose families lived on Bridge and Hawley streets and farmed in the common land along the Connecticut River. Bridge Street Cemetery continued to grow in response to town needs, becoming more regular in layout. During the 19th century the district took on a developed residential identity whose new homes and streets were built on divided homelots. As home to a mix of prominent and ordinary citizens, the district has remained an integral part of community history from the development of Nonotuck Plantation to the city of Northampton. Its cemetery has evolved in plan and scope and contains families and individuals who contributed to the city's history, which is documented in its markers.

Architecture

The Pomeroy Terrace Historic District has architectural significance for the collection of buildings that cover much of the spectrum of architectural styles from the late 18th to mid-20th centuries. Both architect- and local builder-designed, the houses range from Federal through Craftsman and some evince high stylistic standards in a setting that has maintained, with only a few exceptions, a 19th-century appearance. Examples of the work of some of the region's most important 19th-century architects are to be found in the district, most notably the work of William Fenno Pratt.

Historical Narrative

Early History (1654–1675)

Town Development

When it was established in 1654, the Nonotuck Plantation, which became Northampton, was the settlement furthest north on the west side of the Connecticut River and consisted of approximately twenty families who initially came up the Connecticut River Valley from Springfield, Hartford, Windsor, and Wethersfield, joined a few years later by settlers from eastern Massachusetts. As was the practice in establishing a plantation, its proprietors laid out a meetinghouse lot spacious enough to include a burial ground, a minister's lot, common agricultural land, and homelots for settlers. The first meetinghouse was constructed ca. 1655 at the junction of the plantation's two main streets: King and Main (**Figure 1**). It was

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a small building, 26 by 18 feet, and had one door and two windows.⁴ Homelots were taken up along King, Pleasant, Market and Hawley streets, and, during the plantation period, extended to Bridge, West, and Elm streets, all of which had originated as Native American pathways.

In a relatively uncommon act, a second, new meetinghouse was built only a few years after the first, ca. 1661, perhaps in response to the plantation's population growth to between three and four hundred people. The second meetinghouse was erected a short distance west of the first, and the first became a school. At the same time that the second meetinghouse was going up, a burial ground separate from the meetinghouse lot was set aside on what became known as "Meetinghouse Hill," and a few burials were made. Just as they changed meetinghouses, plantation settlers changed their minds about the location of their burial ground, and even before those first few Meetinghouse Hill burials were made, they had decided on a different location that had more room for expansion. The land selected was the furthest corner of the common land that had been set aside in 1654 for the minister's ten-acre tilling lot. In 1661, the cemetery was laid out on a ten-rod-square, or about two-thirds of an acre, parcel.⁵ The plantation burial ground, now the **Bridge Street Cemetery (Photo 1, NTH.803)** was first put to use with the burials of Mary Jeanes in April 1662 and Henry Curtis at about the same time. In 1668, the town voted to fence the cemetery to set a firm boundary and avoid encroachments by neighbors. Six years later, they voted to enclose the cemetery with a new stone wall. No traces of stone walls remain.

Origins of Pomeroy Terrace

Along with setting aside common land in the area that was to become the Pomeroy Terrace neighborhood, Northampton's proprietors laid out, in 1654, homelots for settlers on both sides of Bridge Street and on the east side of Hawley Street, deep lots that stretched east to the bluff along Pomeroy Terrace overlooking the meadows and the Connecticut River⁶. Each head of family got 15 acres of meadow land and sons got three acres. With its homelots, common land and burial ground, the area that was to become the Pomeroy Terrace Historic District was within the core settlement of Nonotuck Plantation (**Figure 1**).

Colonial Period (1675–1776)

Town Development

An early event in Northampton's history was King Philip's War. The first attack against Northampton came in 1675 when one man was killed. The threat that was felt during the war (1675–1678) and during subsequent outbreaks of war, kept Northampton's residential settlement concentrated within a defensible perimeter. In the area known as "the Plain," Bridge Street, Hawley Street, and the Bridge Street Cemetery were all within that perimeter.

Following the war, Bridge Street's role as a thoroughfare was increased when, in 1685, a ferry to Hadley from Bridge Street was established across the Connecticut River.⁷ By the end of the 17th century, the population within the plantation's center began to grow at a somewhat faster rate. By 1765, there were 203 families made up of 1,730 people, living in 188 houses.

⁴ Solomon Clark. *Antiquities, Histories and Graduates of Northampton*, 1882.

⁵ Martha Lyons, Bridge Street Cemetery Preservation Master Plan, typescript, 2016.

⁶ James R. Trumbull. *Map of the Home Lots of the First Settlers of Northampton*, Compiled from the Earliest (sic.) Town Records, published in *History of Northampton, Massachusetts from its Settlement in 1654*, vol. 1, by J.R. Trumbull, Northampton, Press of Gazette Printing Company, 1898.

⁷ At that time, the street was just the eastern end of Main Street and would not have taken the name of Bridge Street until the first actual bridge was built across the Connecticut River in the location of the ferry launch.

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Colonial residents' livelihoods were based solidly on agriculture. The alluvial flood plains along the Connecticut River that had been set off as fifteen- and three-acre lots were essential to the success of that agriculture, and the homelots along Hawley and Bridge Streets were well-located for access to the river-side fields. Pomeroy Terrace as a neighborhood was to include farmers with fields on the meadows for generations to come.

Development of Pomeroy Terrace

No buildings remain from the Colonial Period within the boundaries of the Pomeroy Terrace Historic District, though houses from that era once existed on Hawley and Bridge streets.

The Bridge Street Cemetery, however, retains within its current boundaries its Colonial-Period layout and some of its graves (**Figure 2**). In 1680 the ten or so graves that had been established on Meetinghouse Hill were moved to the Bridge Street cemetery, and, within a few years, Cornet Joseph Parsons, who lived nearby on Bridge Street and owned much of the land in this section of town, donated a few additional acres to the town for the cemetery, thereby ensuring expansion space. What constitutes the original 17th-century, Colonial-Period portion of the cemetery is located today in the southeast section where plots are laid out irregularly, following the burial practice at the time in New England.

Early Republic (1776–1830)

Town Development

As a sizable town in Massachusetts, a number of Northampton's residents were involved in the American Revolution. A future district resident, **Asahel Wright (1756–1833)** of **81 Bridge Street (Photo 26)** was among those who marched from Northampton as part of the Massachusetts Militia with Captain Jonathan Allen's Company in 1775. In a different kind of contribution, **William Butler** of **58 Hawley Street (Photo 28)** established the *Hampshire Gazette* in response to Shays's Rebellion following the Revolution. The paper was established to provide a forum for conservative farmers and others to publish their tax plights and political views. It became one of this country's first newspapers and the longest with uninterrupted publication to the present.

At the conclusion to their service, Northampton's Minutemen returned to their farms and businesses in Northampton. Pomeroy Terrace's residents as a whole during this period reflected the larger Northampton population's variety of economic activity with both farmers and business owners living in and moving to the district. Its location near the town government and commercial center to the west and the fertile meadows on the east attracted a mix of farmers, business owners, and people involved in government to the district. For those farmers already living in the district, division of the large homelots was possible because the fertility of the flood plain fields and improving agricultural methods allowed them to grow more on less land. Equally important a factor was that dividing homelots allowed succeeding generations to settle and remain in the area, providing space for new families, some of whom were working outside agriculture and required only residential lots.

Pomeroy Terrace's Post-Revolutionary War Development: Bridge Street and Hawley Street

Within the Pomeroy Terrace Historic District, the Asahel and Sarah Wright House—now called the **Henry Lathrop House, 81 Bridge Street** was constructed ca. 1790 at the time of Wright's marriage to Rachel Searl on what was divided off from the Joseph Parsons home lot. Wright bought the 1 ½-acre plot in 1790 for \$300. Two houses on Hawley Street were constructed ca. 1800 and 1810 on divided homelots: the **William and Huldah Butler House, 58 Hawley Street, ca. 1800 (Photo 28)**, and next door to it, the **Heman and Lucy Pomeroy House, 62–64 Hawley Street, ca. 1810 (Photo 29)**. William

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Butler (c.1763-1831), in addition to founding the *Hampshire Gazette* in 1786, ran a paper mill that was established in 1789 with his brother and cousin, along with a printing company, a bindery, and a bookstore. Also representing the commercial component of the neighborhood's residents, Heman Pomeroy (1769-1852) was a tailor. Both Butlers and Pomeroy are buried in the Bridge Street Cemetery. **The Horace and Electa Lyman House at 82 Bridge Street (Photo 27)** was constructed ca. 1820 on a divided home lot. The Lymans are representative of the district's engagement in both agriculture and commerce as Horace Lyman, who was here in 1825, according to an early deed, was a Northampton grocer and the couple's son Luke Lyman who lived with his parents was a farmer.

During this period the Bridge Street Cemetery was laid out in a more regular grid pattern with pathways going north to south and east to west within the limits of the cemetery at that time (**Figure 2**). Two parcels were also added to the cemetery; one ca. 1814 on the west side of the cemetery to Parsons Street, and the second added in 1833 on the northwest, amounting to five additional acres. The additional space and the regularization of the cemetery layout allowed family members to be buried near each other rather than continue the previous practice of burial in a next-in-line-plot at the time of death.

Early Industrial Period (1830-1870)

Town Development

Between 1830 and 1870 the town grew 181% with the biggest boom taking place between 1855 and 1870. Northampton industry as a whole during the first half of the Early Industrial Period was modest and centered on the Mill River. Its small scale was due to the lack of efficient transportation for produce and manufactured products as the Connecticut River "was historically a poor option for shipping, due to the presence of high falls several miles downriver... all cargo shipped to and from Northampton via boat had to be transported overland to and from the falls."⁸ The construction of the New Haven-Northampton Canal in the 1820s and 1830s was intended to be a solution to this issue. However, the canal system took longer than anticipated to construct, and never proved profitable. It was not until 1845 that industry and commerce were able to grow significantly in Northampton, led by the opening of the Connecticut River Railroad in 1846. This railroad followed a north-south corridor between Holyoke and Hatfield and connected farmers, businesses, and industry to their markets. Its path was essentially the same as a portion of the New Haven-Northampton Canal, but was faster and ultimately proved vastly more profitable.

The Civil War affected the residents of the Pomeroy Terrace neighborhood as they took part in the politics and the warfare. As narrated by historian Henry S. Gere, the town, which had previously been strongly Whig in allegiance, became divided politically in the 1840s when Joel Hayden began publishing the *Hampshire Herald* as an Abolitionist newspaper and the Free-Soil party was established to support Abolition. The *Hampshire Gazette* represented the Whig party to which many of the town's wealthiest residents belonged, many of whom were not yet supportive of Abolition. In an election of 1848, led by Northampton's Erastus Hopkins, the Free-Soilers beat the Whigs and Northampton's position on slavery was strengthened. In the Pomeroy Terrace neighborhood the Free-Soilers were represented by Josiah Parsons at **131 Bridge Street** and Charles H. Dickinson at **24 Phillips Place**. Among the Whigs were J. H. Butler at **50 Hawley Street**; Marvin French at **40 Pomeroy Terrace**; Benjamin Cook from Bridge Street and **36 Phillips Place**; Joseph Lathrop at **57 Bridge Street**; Edward, Augustus, John, and Christopher Clarke, Jr. from Hawley Street (house now gone); and Luke Lyman from **82 Bridge Street**. Gradually through the decade of the 1850s the two sides came closer together in opposition to slavery.

⁸ <http://millrivergreenway.org/greenway-projects/mapping-the-historic-mill-river/dams-industry-and-power-in-northampton-1831-1895-by-kassia-rudd/>

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Young men volunteered or were conscripted during the war including Benjamin Cook, Jr., and Luke Lyman, both of whom rose to high rank. Others became dedicated Abolitionists. Prominent among them from the neighborhood was **Seth Hunt** (1814–1893) from **115 Bridge Street, 1859 (Photo 22)**. In this house Hunt held meetings for Abolitionists to speak when they were appearing at Northampton's town hall.⁹ Notable visitors included Sojourner Truth—from the nearby village of Florence and its utopian community, the Northampton Association of Industry and Education—as well as Frederick Douglass, William Lloyd Garrison, both of whom are documented as having stayed there with friends and family. Other notables who passed through while on lecture circuits include William Wells Brown, Ralph Waldo Emerson, Wendell Phillips, and Theodore Weld.

Throughout the Early Industrial Period residents of the Pomeroy Terrace Historic District maintained Northampton's agricultural economy and contributed to its growing commerce. The majority of the agricultural outbuildings were lost as Northampton grew in subsequent periods to become an industrial and commercial center. According to historian Henry S. Gere, Bridge Street during this period was dominated by farmers, a number of whom were in the cattle-fattening trade.¹⁰ They raised cattle that were grazed in the hilltowns during the summer months, and then returned to their farms during the winter months when they were fed a diet high in nutrition. Once fattened in the spring, they were driven to the cattle yards in Brighton, outside Boston. Among the farmers whom Gere cited as taking part in this agricultural practice was Josiah Parsons. The **Josiah and Mary Parsons House, 131 Bridge Street (Photo 30)**, was built in the district between **1835 and 1843**, its lot extending into the meadows. Josiah Parsons (1806–1899) married in 1843, from which event his house is approximately dated, and farmed until his death at 92. Like many of his neighbors in the eastern side of town, he and his wife Mary were active in Northampton's civic life (Josiah, as noted above was a Free-Soil party member).

Arrival of two more railroads by 1855—the Connecticut River Railroad, and the Westfield and Northampton Railroad—spurred further growth in Northampton and, with it, expansion in the historic district (**Figure 3**). The deep lots on Hawley Street laid out by the proprietors had become more valuable in this economy as divisible house lots than as farms, and were consequently divided, made accessible by several new roads, and sold in the period between the printing of the maps of 1831 and 1860 (see **Figure 3**). Though farming continued, it was abandoned by many by around 1850 as the land was more valuable for residential development.

Development of Pomeroy Terrace and Description of its First Residents

The Northampton map of 1831 shows that the Pomeroy Terrace district had been built up considerably during the first decades after independence on the east side of Hawley Street and on the north and south sides Bridge Street. Built one year after the publication of the 1831 map is the **Jonathan H. and Mary Butler House, 50 Hawley Street, (Photo 31)**. Jonathan Hunt Butler (1805–1878) was a bookseller, following the trade of his father Simeon, whom he joined in the business in 1828. Simeon was a cousin of William Butler, founder of the *Hampshire Gazette*, and was part of the family that developed the printing and paper industry in Northampton. The Butler bookstore was on Shop Row on Main Street in the center; their printing shop was on the top floor of the building. After he took over the business from his father, Jonathan acted as Hampshire County treasurer from 1846–1850. He was a member of the Thief and Robbery Society, founded in 1782 by business owners who paid \$2 to join and then were given the status of “criminal pursuers.” The society folded ca. 1850 when the town began providing adequate policing. Often confused with his father, Jonathan and Mary's son J. H. Butler (1839–1904) founded the

⁹ Allison Lockwood. *Finding Paradise: Northampton, Massachusetts 1654-1861*, Northampton, 2004, p. 189

¹⁰ Henry S. Gere. *Reminiscences of Old Northampton: Sketches of the Town as it Appeared from 1840-1850*, Northampton, 1902.

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Northampton Institution for Savings, the town's first savings bank. He became a director and then auditor of the bank.

The Clarke and Butler families of Northampton were largely responsible for the residential development of Pomeroy Terrace during this period. Samuel Clarke (1758–1847), who bought and sold real estate throughout Hampshire County, owned land on Hawley Street on what had been the 1654 Joseph Fitch homelot. Samuel's first wife Jerusha Phillips died in 1795 after having given birth to Abigail, Richard, Samuel, Jr., John, Edward, and Christopher—all of whom were to become influential in Northampton's commerce. Christopher Clarke and his wife Harriet had their homestead on Hawley Street adjacent to or originally part of what his father had purchased.

Samuel Clarke, Sr. re-married in 1800 to a Lucretia Sheldon. Shortly after their deaths on the same day in July 1847, their heirs determined to divide the property, and that same year hired William Fenno Pratt to plan lots along a new street that led east from Hawley Street to the bluff above the meadows (**Figure 4**).¹¹ The new street was given the surname of the mother of the six oldest Clarke children, Phillips Place. Exactly how the land was distributed is not clear, but deeds show that Abigail, the oldest child, owned at least ten of the seventeen lots that were laid out along Phillips Place and sold them to her brother Edward who then managed the sales of lots. Their brother John was a prominent merchant and banker who lived on Bridge Street; both Edward, who lived on Round Hill, and Christopher, a resident of Hawley Street, were merchants. Christopher Clarke (1786–1838) died before the development began, but his wife Harriet (1796–1858) inherited his share in the land and took part in the development. Harriet was the daughter of **William and Huldah Butler of 58 Hawley Street**, so was connected to two early families of this area.

The 1847 Pratt plan (**Figure 4**) shows the **Marvin M. and Emiline French House, 44 Pomeroy Terrace, 1846–47 (Photo 25)**, already in place at the east end of the street on a short section of Phillips Street that was later to be re-named Pomeroy Terrace.¹² Marvin French (1820-1896) was a merchant who started his career as part of the Charles Smith and Co. men's ready-wear clothing store. As both merchant and tailor, French had his own business by 1847 on Shop Row in Northampton center, a business that continued for decades. Marvin French's father Jabez French (1794-1857) was a carpenter and may have constructed the main block of the house, but it is known that Northampton architect and builder William Fenno Pratt in 1870 expanded it.

The extent of Phillips Place on the 1847 map is clear, but the length of Pomeroy Terrace is not. However, it would appear that Pomeroy Terrace was laid out very close in time if not simultaneously with Phillips Place, since in 1849–50 Jonathan Hunt Butler and Harriet Butler Clarke together sold the lot for **58 Pomeroy Terrace** (further south on the street) to **Thomas and Sarah Green (Photo 17)**, suggesting that the street had been put in and lots laid out on its east side as far south as number 58. The fact that its first name was Phillips Street further suggests the work of the Clarke family members in its layout and development. Harriet Butler Clarke and Jonathan H. Butler, who sold the lot to the Greens, were related as cousins and both owned land between Hawley Street and the bluff overlooking the meadows, so their partnership reinforces the Clarke-Butler family source for development of a portion of the Pomeroy Terrace Historic District. Well-established in Northampton, new residents Thomas and Sarah Green were in their 60s; Thomas was a bank cashier. William Gaylord purchased the residence in 1860 for \$8000. Gaylord was an iron manufacturer, legislator, and trustee of the Northampton State Hospital.

¹¹ In Figure 4, note the location of the Clarke homestead at the corner of Hawley Street and Phillips Place.

¹² This text will use the name Pomeroy Terrace rather than Phillips Street to avoid confusion.

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About the time the Green House was going up, the house at **48 Pomeroy Terrace, ca. 1848–49**, was constructed. It was occupied by **Rev. Rufus and Gertrude Ellis**, likely as renters. When the property was later sold by Edward Clarke to Mary Ann Cochran in 1853, Ellis was described as having lived there for many years previously, so dating the house is subject to some interpretation. In 1855 the **Osmyn and Louisa Baker House at 78 Pomeroy Terrace, (Photo 21)**, was built by architect William Fenno Pratt. Osmyn Baker was well-known in Northampton as an attorney. He was one of the founders of the Hampshire County Law Library and of the Forbes Public Library. He was a member of the U.S. Congress, and a trustee of the Clarke School for Deaf Mutes in Northampton (1867) as well as trustee and treasurer of the Smith Charities, an organization set up in 1845 to help poor families. Based on their connection, William Fenno Pratt, with Baker's support, went on to design the Smith Charities building at 51 Main Street in 1865. [**Smith Charities is in an NRHD designated in 1976.**]

There are no houses shown on the Phillips Place plan of 1847, but within the year, lots were sold and houses began to rise. In 1848, carpenter Kingley A. Burnell, who had just returned from being an evangelist on tour in the West, built the **Orman S. and Sarah L. Clark House at 59 Phillips Place, ca. 1848**), which was Lot #12 on the plan. Orman was a merchant tailor, making clothing to order. He died in 1891 but Sarah continued to live in the house through 1895 and perhaps through her death in 1925. The **Erastus Slate House, 25 Phillips Place, ca. 1848 (NTH.2086)**, went up soon after Edward Clarke sold Lot #17 to Slate in that year. Slate, a widower, was a shoe merchant in Shop Row. In about 1847 the first of a long line of railroad men came. **Josiah and Maria Hunt**, for whom **28 Phillips Place, 1847–1851**, was built by William Fenno Pratt (**Photo 16**), was among them. In the 1850 Federal census he was listed as a railroad supervisor. **Charles and Submit Kinney** built the house at **51 Phillips Place, Lot #13**, between 1847 and 1850. Charles was a stonecutter and marble worker, suggesting that his work may have included the carving of markers for the Bridge Street Cemetery. One of the ten lots Edward Clarke bought from his sister Abigail Clarke on Phillips Place in 1847 was Lot #3, on which the **Elizabeth Butler House, 24 Phillips Place (Photo 19)**, was built between **1847 and 1851**.

In **1854**, Sophia and Cecilia Osborn purchased Lot #2 from Edward Clarke for \$450 and built **22 Phillips Place (Photo 20)**. Together with their sister Ruth Osborn Dickinson, Sophia and Cecilia had had a milliner's shop in Northampton center that they ran for 32 years. By the time the two oldest Osborns bought the lot, they had been retired for three years, and their younger sister Ruth had taken over the business. Cecilia died in 1859, and Sophia in 1881, and in about 1870 Ruth Osborn Dickinson bought the house from Sophia.

Several real estate investors are known to have been active in the district from early in its development. Benjamin Cook, a Northampton jewelry merchant and member of the Massachusetts Militia, bought Lot #5. Cook lived in a house that is now gone at 69 Bridge Street so was close to the development on Phillips Place. He then sold the Phillips Place lot to Charles P. Loomis, a joiner/carpenter in 1851. Loomis and his wife Helen built the **Charles P. and Helen Loomis House at 36 Phillips Place between 1851 and 1854**. The 1854 County Map lists an H.S. Gear (*sic*) at this location, but he does not appear in the Registry of Deeds as the owner of the property; he may have been a tenant of the Loomis family. Henry S. Gere at this time was Assistant Editor of the *Hampshire Herald* and *Northampton Courier*. He later became editor and in 1858, when the *Courier* combined with the *Gazette*, he served as editor of the *Hampshire Gazette* and *Northampton Courier* into the early 20th century. Gere's history of Northampton is a critical resource for understanding its history during the 1840s and 1850s. His tenancy on Phillips Place was short, however, as in 1858 the property was sold back to Benjamin E. Cook. Cook's son, B.E. Cook, Jr., likely lived here after that. Benjamin Cook, Jr. was born in 1843 and became the first mayor of Northampton. The property remained in the Cook family for the rest of the 19th century.

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William Lawrence was another investor. He and his wife Caroline lived at 79 Pomeroy Terrace (house now gone) and owned a double lot that extended south to Hancock Street. Lawrence listed himself in the 1860 census as a “gentleman,” suggesting that he had private income. He died before the lot was sold, but in 1867 Caroline set off a corner of their lot for **83 Pomeroy Terrace (Photo 33)**. She sold it to **Leonard G. Field** at the time of his engagement to Lila Perkins, a Chicago resident. Field was reported by the *Hampshire Gazette* as planning to build a \$10,000 house.¹³ Field, like most of his neighbors at the time, was a merchant, having learned the trade as a clerk in the store of his father William Field in Northampton. Unlike most of his merchant neighbors, however, Leonard didn’t remain in the neighborhood. He sold the house in 1870 and left Northampton.

Kingley A. Burnell (1824-1905), the carpenter who built the **Orman S. and Sarah L. Clark House at 59 Phillips Place**, acted as a speculator when he built the modest Italianate-style house at **37 Phillips Place** between **1852 and 1853**. Burnell sold the house, partially completed, to **Morris E. and Philura White**. Morris listed himself as a businessman in the 1860 Federal census. The Whites also purchased the lot to the west (Lot# 6 from the original plan) from their neighbor Erastus Slate, with the understanding that no dwelling would be built on the property for 15 years, but in 1865 Philura White sold both lots to Addison J. Lincoln. Lincoln ran a dry goods store in the center and his purchase was an investment. He had a house built on the vacant lot, which became **29 Phillips Place**, by William Fenno Pratt and sold it that very year to a **John M. and Elizabeth Turner**.¹⁴ Turner was an insurance agent.

Although Bridge Street’s homelots had largely been divided by the Early Industrial Period, several were further divided between 1837 and 1859. The **Ursula Barnard House, 88 Bridge Street, ca. 1843**, is on a lot divided off from the Joseph Parsons homelot (see **Figure 1**). The lot was sold by Burnell Strong, a carpenter, in 1837 to the P. Huntington family, making Ursula and her husband Ebenezer Barnard trustees of the property. Ebenezer died in 1843 and the house may have gone up then, as Ursula was given a life estate in the house. When she died in 1860 she left the house to a relative, Edward M. Wright, with the stipulation that he keep it in Wright family hands if possible. It seems that it wasn’t possible, as Joseph and Mary Marsh were in the house by 1870. Joseph was a merchant on Main Street—a bookseller, newspaper dealer, and sometime boot and shoe salesman. Joseph and Mary had started out their married life living with Mary’s parents **Josiah and Mary Parsons at 131 Bridge Street**.

At **57 Bridge Street, Elizabeth and Joseph Stebbins Lathrop built their house ca. 1854 (Photo 18)**. **Joseph Lathrop was born in West Springfield and in 1850 was a Northampton merchant**, married, and living with Daniel and Elizabeth Stebbins in the town center.¹⁵ The state census of 1855, however, clearly places the Lathrops on Bridge Street by that date. They invested in other property in the district, selling in 1859 a lot with buildings on it at **115 Bridge Street to Seth Hunt, ca. 1859, (Photo 22)**. Seth Hunt, like his neighbor **Josiah Hunt at 88 Bridge Street**, worked for the railroad; in this case, he was president of the Connecticut River Railroad.

As part of the town’s efforts to organize the Bridge Street Cemetery, in 1856 William Fenno Pratt was hired to draw a plan, which he did, and which served as the basis for later plans. Then in 1864 John

¹³ *Daily Hampshire Gazette*, November 19, 1867.

¹⁴ *Op. cit.* December 26, 1865.

¹⁵ According to local tradition, the couple resided in Savannah, Georgia, and moved north during the summer months. On one of those returns to Northampton, Elizabeth is said to have brought a book of plans on Southern architecture, one of which was used for this home. The Civil War may have brought complications to the North – South connections of the Lathrops. During the war they moved to Canada to avoid conscription for Joseph as he had a brother whom he did not want to fight on the Confederate side. As a consequence the federal government confiscated the house. After the war, their friend and neighbor, Osmyrn Baker, bought it back for them at public auction and they returned to Northampton.

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Clarke of the Hawley Street Clarke family gave a pasture that added to the size of the cemetery. The town graded and leveled the addition and laid out new lots in it. The lots were priced on a scale to allow more people to buy plots, yet meet cemetery maintenance expenses. One family that bought a section at this time was the Judd family whose members found the level landscape unacceptable so brought in soil to raise their section and give it a more romantic appearance¹⁶. At least one other family followed suit. John Clarke in 1865 gave a donation for planting trees, mostly evergreens, and when he died in 1869 his will provided \$2,000 for additional improvements to the cemetery, which included the placing of a cast-iron fence around its perimeter.¹⁷ The additional Clarke pasture space “propelled the town to map the property, and lay out plats (plots) to be purchased, pre-need, by families for future interments.”¹⁸ With available sections and contiguous plots the cemetery took on the appearance of family “neighborhoods” as sections of the cemetery were bordered by granite curbs or other means of making bounds and within could be several generations of the same family.

Carpenters and Architects Active in Pomeroy Terrace

We have seen from the preceding paragraphs that the first residents of the Pomeroy Terrace Historic District on Bridge Street, Hawley Street, Phillips Place, and Pomeroy Terrace were part of the growing middle class of Northampton. As merchants, lawyers, railroad executives, ministers, farmers, and bankers they were building new, and building in the latest styles of the period. Development of the neighborhood coincided with and contributed to the rise of the architectural profession in Northampton as many of the people coming to the neighborhood hired skilled carpenters and architects to design their houses.

Among the active carpenters was Kingley Burnell, who built **37 and 59 Phillips Place**. Architects included **Charles H. Jones**, who designed the house at **28 Pomeroy Terrace (Photo 42)**; **Curtis Page**, who designed the house at **2 Pomeroy Terrace (Photo 35)**; and **Roscoe F. Putnam and L.D. Bayley**, who designed the houses at **50 Phillips Place (Photo 46)** and **5 Butler Place**. But one father/son team of carpenter/architects made the most profound impact on the 19th-century architecture of Northampton as a whole, and on Pomeroy Terrace in particular: Thomas Pratt and William Fenno Pratt. **Thomas Pratt** (1785–1868) was a Northampton carpenter who first appears in 1830 as the builder for architect Ithiel Town’s Blodgett Mansion in Northampton, (no longer extant). In the 1840s he took into his business two of his sons, **Charles S.** (1822-1907) and **William Fenno Pratt** (1814–1900). Charles appears to have had a lesser role in the firm but from 1850 William concentrated on design as an architect and went on to design 119 known buildings with another 57 mentioned in *Hampshire Gazette* articles.¹⁹ The Pratt firm’s heyday was from the late 1840s through the 1870s. Until Thomas’ death in 1868, Thomas and William were working together as architects, but with William credited as the principal architect. In the 1860s the firm built in Northampton, Amherst, Williamsburg, Greenfield, and Deerfield. They had commissions for “churches, parsonages, barns, high schools, banks, commercial blocks, civic institutions, a tenement, machine shop, railroad passage houses...”²⁰ Bridge Street Cemetery contains the Pratt family plot in which the three are buried.

Two of William Fenno Pratt’s earliest residential designs are to be found in the Pomeroy Terrace Historic District: the **Josiah and Maria Hunt House at 28 Phillips Place, 1847–1851 (Photo 16)**, and the **Elizabeth and Joseph S. Lathrop House at 57 Bridge Street, 1848 (Photo 18)**. He then designed Northampton City Hall (NRHD 1976), which was built in 1850. At the same time, ca. 1849–1850, he designed the **Thomas and Sarah Green House at 58 Pomeroy Terrace (Photo 17)**. In 1853 the *Gazette*

¹⁶ Martha Lyon, *Chronology of Bridge Street Cemetery Drawn from Town Annual Reports*, typescript, p. 4.

¹⁷ Martha Lyon, *Bridge Street Cemetery Preservation Master Plan*, “Historical Development of the Bridge Street Cemetery”, typescript, n.p.

¹⁸ *Ibid*, n.p.

¹⁹ City of Northampton, 350th Anniversary Committee. *Paradise Built: Shaping Northampton’s Townscape 1654-2004*, Northampton, p. 77.

²⁰ *Ibid*, p. 57.

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reported his building the **Morris and Philura White House at 37 Phillips Place**, followed in 1855 by the **Osmyrn Baker House at 78 Pomeroy Terrace (Photo 21)**. The William and Caroline Lawrence House was built by Pratt in 1856 (no longer extant) on Pomeroy Terrace. For **Seth and Julia Hunt** he created the house at **115 Bridge Street in 1859 (Photo 22)**. He built the **John and Elizabeth Turner House at 29 Phillips Place ca. 1865**; the **Watson Smith House at 58 Phillips Place ca. 1865**; and the **First Parish Parsonage at 74 Bridge Street in 1866 (Photo 23)**. His work so defined the architecture of the area that owners of earlier houses hired Pratt to update them. He updated the **Henry Lathrop House 81 Bridge Street** as well as the **Horace and Electa Lyman House at 82 Bridge Street** in 1859 and then in 1870 the **Marvin and Emiline French House at 40 Pomeroy Terrace**. Of the eleven residential projects he is documented as having designed for Northampton, nine of them are extant in the Pomeroy Terrace district.

For several of his earliest houses Pratt chose designs pulled directly from A. J. Downing and Alexander Jackson Davis's 1842 book *Cottage Residences*. As Cynthia Hunt points out, the **Thomas and Sarah Green House** was a direct adaptation of design VI in that book.²¹ The **Josiah and Maria Hunt House** carries the same exotic style theme and to a somewhat lesser extent so does the **John and Elizabeth Turner House of ca. 1865**. These Swiss Chalet-inspired houses were considered appropriate for the country setting that was Pomeroy Terrace in the 1840s and 1850s. They were followed, however, by the Lawrence House of 1856, the **Osmyrn Baker House of 1855** and the **Seth and Julia Hunt House of 1859**, all of which took on a more formal Italianate style. Fewer tracery ornaments and scroll-cut railings and barge boards appear, and instead the more monumental proportions and classical features of Italian villas and *palazzi* serve to convey a more urban approach to design for the growing town of Northampton. With his Bridge Street alterations, the First Parish Parsonage, and addition to **44 Pomeroy Terrace**, Pratt never eschewed exterior ornament but it took on a more classical form with pediments over entry and bay at 44 Pomeroy, the lintels and footed sills at **74 Bridge Street**, the adaptation of the form of a Renaissance *serliana* at **82 Bridge Street** for the monumental porch entry that is repeated in a window at **81 Bridge Street**. While the influence on a design by patron and budget could be as determinative as architectural evolution, it is fair to say that Pratt set a high design standard that kept up with the changing town in which he was working. Pratt went bankrupt in the Panic of 1878, but recovered to continue practicing until 1893 when he sold the practice to H. R. Hayden.

With the retirement of William Fenno Pratt, other firms filled the void. The architects of the house at **5 Butler Place**, Roswell Field Putnam (1840-1911) and Lewis D. Bayley (1854-1942), had an office on Main Street in 1893, making this one of the first houses they designed as well as one of the earliest on Butler Place. Putnam was active in designing many of the homes for the wealthier residents of Northampton as he was fully conversant in the styles that dominated at the turn of the century. Putnam and Bayley designed commercial, residential, and industrial buildings, and after 1893 captured the lion's share of the architectural work in Northampton and often secured commissions in surrounding towns.

Curtis Page arrived in Northampton in 1893 and maintained an office in the city until 1899, when he relocated to Springfield.

²¹ Cynthia Hunt. *William Fenno Pratt and the Development of Nineteenth Century Northampton*, typescript, 1977, p. 56.

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Late Industrial Period (1870–1915)

Town and City Development

Between 1870 and 1915 Northampton's population grew 113%, propelled by the establishment of Smith College in 1875, by the continued industrial expansion along the Mill River, and by the electrification of street cars in 1893, which attracted new residents, and allowed some to live further from the center (**Figures 9, 10**). In response to the growth, the town was incorporated as a city in 1883. Immigrants made up about a quarter of the city's population, dominated by the Irish who were followed in numbers by French Canadians and Polish. Changes in population numbers and in immigration, industrial success, and improved transportation made several impacts on the Pomeroy Terrace Historic District.

*Expansion of Pomeroy Terrace and its Residents*²²

The first impact made on the neighborhood was its expansion, with new building lots to accommodate the growing population at the same time that agriculture was in decline as a major contributor to the district's economy. The only exception to the loss of active farmers was **Josiah Parsons of 131 Bridge Street**, who resisted the trend to divide and continued farming until 1899. In 1880 he had 60 acres tilled, 30 acres of woodland, and his farm was worth \$15,000. He had 75 acres in hay supporting livestock, of which he had 4 horses, 4 milking cows, 4 pigs, and 25 chickens. He grew Indian corn, rye, and potatoes.

Several other families from Bridge and Hawley streets joined the Clarkes and the Butlers in dividing their properties and buying up property from others to divide. Hancock Street was opened in 1873 through the division of Ebenezer (1792–1868) and Clarissa (1810–1889) Hancock's Hawley Street homestead. Hancock was a harness maker and after his death the property changed hands several times until James C. Arms, who lived on Hawley Street and was a wallet and portmanteau maker, bought a portion of it. Arms laid out six lots on the north side of Hancock Street (**Figure 5**). Arms, as a well-to-do manufacturer, was key to the expansion of Pomeroy Terrace, financing additional expansion.

Meanwhile, land on the south side of Hancock Street was bought and owned by Helen Clarke Apthorp (she was the daughter of Harriet and Christopher Clarke), the wife of Harrison O. Apthorp, who started a career in farming in 1855 but later moved to Cambridge, Massachusetts, where in 1880 he was listed as a retired professor of Education. After Harrison's death in 1883, their Hawley Street house was demolished and the Apthorp estate was laid out with six lots for development (**Figure 6**). The Apthorp's son John, a trustee of the estate sold the lots, one of which was reserved for **Helen Apthorp** for whom **19 Hancock Street** was built **ca. 1883 (Photo 36)**.

The next Pomeroy development began in 1884, when the Samuel Wright estate on Bridge Street was subdivided into building lots (**Figure 7**). Deacon Samuel Wright was one of Northampton's original settlers with his homelot on the south and east sides of Bridge Street, where it turns to the north. This homelot was later to be bisected by the north end of Pomeroy Terrace (see **Figure 1**). The property stayed in the Wright family for four generations of men with the name of Samuel Wright. When the fourth Samuel Wright (1788–1880) died, the estate was then divided into four lots on the eastern side of Pomeroy Terrace between Bridge Street and Marvin M. French's house that was opposite Phillips Place.

Butler Place was next put in and laid out for development by Sarah M. Butler, the widow of Jonathan Hunt Butler, of **50 Hawley Street, ca. 1800 (Figure 8)**. Jonathan died in 1878 and Sarah had the land

²² On Pomeroy Terrace between 1873 and 1884 street names were finally changed to their current status. The names "Phillips Place" and "Phillips Street" had been alternately exchanged on 1860s and 1870s maps of the two streets, so confusion had been long-standing. Phillips Street was re-named Pomeroy Terrace by 1884, named after Seth Pomeroy one of Northampton's military heroes of the Revolutionary War.

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surveyed for development, but it was not until 1892 that she had it re-surveyed as "Butler Place" lined with fourteen lots²³ (**Figure 6**).

Along with new development, the impact of changes in immigration on the Pomeroy Terrace neighborhood came about toward the end of the period. The rising number of Polish immigrants was sufficient to form a Polish Catholic parish in 1904, and then the construction of **St. John Cantius Polish Catholic Church** followed in 1912 at **10 Hawley Street (Photo 41)**. After the church was complete, a rectory was built in 1913 and a school building in the 1970s. The Catholic Church architect John W. Donohue (1868-1941) designed the church and rectory. The church became the cultural center for Northampton's Polish immigrants, many of whom worked in nearby factories. A Daughters of the American Revolution description of Sundays at mass times at St. Cantius today might be considered condescending, but its authors cited the colorful dress and many people on the streets, making clear the substantial church membership and its importance in the lives of the Polish community that continued into the 1990s when the church and school closed. A portion of the school today serves as a parish bookstore.²⁴

As the district expanded, the demographics of its new residents remained much the same and came to represent a portion of the newly formed Northampton middle class. On Hancock Street, **Jonas and Hattie Clark of 14 Hancock Street, ca. 1874**, first appear on the Federal census of 1880 on the street, and the house appears on the map of 1884 (**Figure 9**) in their ownership. Jonas was Superintendent of the Northampton Water Works. The Clarks had also owned and probably built the house at **18 Hancock Street** around 1880. **Edwin and Caroline Hervey** built **11 Hancock Street (Photo 34)** in 1887. Edwin worked as a court messenger at the new Hampshire County Courthouse that had been built between 1884 and 1886 in Northampton center. .

On Pomeroy Terrace, the sale of Wright property lots brought **Chester H. and Maranda Dakin** from Hartford, Connecticut, to **Pomeroy Terrace** where they bought Lot #2 and built **10 Pomeroy Terrace** around 1884. Chester was station agent for the New Haven-Northampton Railroad. After a flurry of purchase and sales of the Wright lots when they opened up in 1884, **Sylvanus and Salina Sherman** bought a portion Lot #3 and built **20 Pomeroy Terrace** around 1885. He, like several other earlier neighborhood investors, was a carpenter and may have built the house himself, as the couple was living there in 1900. **Henry Staplin** bought Lots #1 and #2 of the Wright estate and built the two-family house at **6-8 Pomeroy Terrace, 1886**. Henry and his wife Sybil lived on Elm Street and represent the investors in the Pomeroy Terrace neighborhood, as they were both milliners in Northampton and built one of the district's early two-family houses that they then rented out. **23 Pomeroy Terrace** was built shortly before 1900 for Louis Sherwin, a member of the firm of A. Sherwin & Sons, Main Street clothiers, hatters, and shoe salesmen. Finally, the largest house was built on the Wright estate by **John L. and Susie Draper, 2 Pomeroy Terrace, in 1895 (Photo 35)**. Draper was the owner of the Mansion House Hotel in Northampton center. The residence was designed under what were, for Northampton, unusual circumstances. John L. Draper held a competition, with three local architects submitting plans for the couple's new house. This system was typically reserved for the final design for public buildings like schools and churches. Draper received plans from H. R. Hayden, Putnam & Bayley, and Curtis Page. Page won the competition.

²³ Book 450, Page 310, Map of Property Belonging to Sarah M. Butler

²⁴ Daughters of the American Revolution, Betty Allen Chapter *Early Northampton*, p. 162, Northampton, 1914.

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On Butler Place, one of the first houses to go up was that of **37 Butler Place** in **1892 (Figure 8)**, constructed for **Joel and Louise Haynes**. Joel was a milk contractor and in 1880 had moved to Northampton from Cambridge, Massachusetts. **Harlan and Caroline Derrick** were at **22 Butler Place**, built in **1894 (Photo 38)**. Harlan worked as a steam-laundry man, likely running the Smith College operation. The Derricks were among the many Northampton residents with large houses who took in roomers or boarders. While many of the local renters were associated with Smith College, there were also many for whom renting a room while working in downtown Northampton was a choice. According to the 1900 census, the Derricks had two roomers: a lawyer and a mill overseer, both of whom had come from Canada to Northampton. **Leo and Hattie Porter**, at **36 Butler Place**, ca. **1893–1894 (Photo 39)**, had similar profiles to other Pomeroy Terrace residents. Leo, the son of farmers, started out as a telegraph operator but by 1900 was a railroad freight agent. Convenient to the railroad line in eastern Northampton, the house was shared among Leo, his wife Harriet, and Leo's mother. By 1910, Leo had left the railroad and had opened his own business, an automobile garage. This change in occupation was likely a response to the growing number of family-owned automobiles in Northampton. The **John and Agnes Lambie House 16 Butler Place** was built in **1894** (see **Photo 12, Lambie family marker in Bridge Street Cemetery**) at an approximate cost of \$4000. Mr. Lambie was co-owner of a Main Street dry goods and millinery concern. The Lambies were among a number of British immigrants to Northampton at the end of the 19th century. The last Butler-family house to go up was at the corner of Butler Place and Pomeroy Terrace. The **Sarah Butler House, 67 Pomeroy Terrace**, ca. **1900**, was designed by architect Benjamin Seabury of Springfield. Sarah Butler was a civic-minded Northampton resident. She was a trustee at what was then called the Northampton Lunatic Hospital and listed as its secretary in 1892. She was on the Board of Almoners for Northampton between 1902 and 1908.

One of the final impacts made on the Pomeroy Terrace neighborhood by Northampton's population increase was the appearance in the 1880s and 1890s of double houses. They were generally constructed as investment properties with owners sometimes, but not always, living elsewhere. Their renter-occupants, however, continued economically to be middle class though perhaps not as affluent as their owner-neighbors. For instance, the double house at **6–8 Pomeroy Terrace** was one of the first double houses to appear in the district, built between **1886 and 1895** by **Henry Staplin**, a millinery shop owner. In 1900 #8 was rented by **Charlie and Anna Carlisle**. Charlie was a commercial traveler. The Carlisle's two daughters Annie and Caroline worked as assistant librarian and piano teacher, respectively. The double house at **42–44 Butler Place (Photo 47)** constructed ca. **1895** by **William Sterling** who lived on Hawley Street, in 1900 was occupied by **Charles and Clara Sawyer** who by that time owned #42 and rented #44 to **Harry and Frances Eastwood**. Harry Eastwood was a bookkeeper. Charles Sawyer was assistant postmaster. The Sawyers continued to occupy the house through 1937 and were among the many people who were long-term residents of this stable neighborhood. By 1917, #44 was rented by **Carl W. Howe** who worked in downtown Northampton as a Woolworth's manager. The house at **9–11 Butler Place** was also constructed as a double house by **1895 (Photo 44)**. Two-family houses appeared on other of the district's streets as well. The **James C. Arms rental house** at **74–76 Hawley Street** went up in **1883** was rented out to two families: **George and Bridget Bixby**, their son, and two boarders. George Bixby was an express man and the two boarders worked as a teamster and bike repairman, respectively. In #76 were **Herbert and Clara Smith**. Herbert was a bookkeeper. Several single-family homes were converted to two-families at this time as well. **Heman Pomeroy's house, 62–64 Hawley Street** built ca. **1810 (Photo 29)**, had been converted to two-family use by 1900. By 1915 the **Jonas and Hattie Clark Investment House** at **18 Hancock** had been divided into a two-family and was occupied by Mrs. Nellie Cushing and Hans and Mary Goldstaub. Goldstaub was employed at the Belding Hemenway silk manufactory.

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Improvements to the Bridge Street Cemetery took its art and architecture to a different level during this period. Setting off the improvements was construction by **Fanny Atwell Bates** of a **family tomb** designed by architect **Richard Upjohn in 1875 (Photo 11)**. The tomb was planned to contain the burial of Fanny's husband **Isaac Chapman Bates** and their son **Arthur Edward Bates**, with a third space reserved for Fanny at her death. Isaac Bates was a Northampton lawyer and member of the Whig party who served first as a state senator in 1808–1809, as a U.S. Representative in Congress from 1827–1835 and as a U.S. Senator from 1841–45. The Classical Revival-style tomb was constructed at a cost of \$25,000 and is clearly seen from Bridge Street.

As the cemetery grew and needed care, the town in 1877 established a cemetery committee of three, one of whom was **Marvin French of 44 Pomeroy Terrace**. The committee worked with plat owners to improve the cemetery's appearance and began reporting on the cemetery for the town's annual report. In 1878 Charles Maynard donated to the town a fountain for the cemetery (now gone). As one of its first acts as a new city, Northampton bought land in 1883 from the estate of Samuel Wright, further adding to the cemetery's acreage.²⁵ The cemetery committee was expanded to six members in 1884, one of whom was Charles Maynard. By 1891, however, the cemetery seems to have been unkempt in appearance and it took the mayor in his annual address to prod the city by 1892 to make fence repairs and tidy up the landscape. The City Annual Report for 1898 stated that there were only 20 grave sites left so in 1900 an additional three-quarter-acre strip furnishing space for 150 plats was bought along Orchard Street.²⁶ In another expansion, the city bought the Hinckley lot in 1911 on the north side of the cemetery²⁷ (**Figure 10, map of 1895**).

By this time, early residents of Pomeroy Terrace were dying and the Bridge Street Cemetery is where most were buried. Consequently, the graves of Osmyn Baker, two generations of the Butler family, John Clarke, two generations of the Cook family, Luke Lyman, John Draper, and William Fenno Pratt are among the many to be found.

Early Modern Period 1915–1940

City Development

The factors that led to the city's growth and development remained steady in the Early Modern Period until the Depression, when industry faltered, causing a slowdown of Northampton's economy. As a result of World War I, a number of city industries increased production, including silk manufacturers, the Pro-Phy-Lac-Tic Brush Company producing toothbrushes, a cutlery firm, and engineering firms making filters, paper, and other products supporting wartime needs. Following the war, industries directly supporting the war gradually went out of business but the nearly universal ownership of an automobile by the 1920s created new businesses in the city for car sales and repair, and for delivery services and transportation. As a result, garages went up all over Northampton. The Depression slowed construction and industry but farming carried many families along, as did commerce on Main, King and Pleasant streets

Pomeroy Terrace's Development

Although most building lots in the district had been built upon, several people were able to build by putting together parts of several lots or splitting off and filling in a lot from one of the large estates. **George and Jane Briscoll built 16 Pomeroy Terrace between 1915 and 1918, (Photo 40)** after Thomas

²⁵ Lyon, op. cit., n.p.

²⁶ Lyon, *Chronology of Bridge Street Cemetery Drawn from Town Annual Reports*, typescript, pp. 7–9.

²⁷ *Ibid.*, n.p.

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Ryan at 10 Pomeroy Terrace created a lot by setting off some of his land and buying part of the lot at 20 Pomeroy Terrace. The heirs of Josiah and Mary Parsons split off a lot from the family farm at 131 Bridge Street and the house at **127 Bridge Street** was built by **1911** and its first occupants were **Wellington and Alice Barnes**. Different generations of the Parsons family lived in this house and the homestead at 131 Pomeroy Terrace until it was sold in 1948 to August and Edna Rabe, though they had rented it since at least 1938. August was an agent for the Fleischman Yeast Company.

Several of the larger homes on Bridge Street and Pomeroy Terrace remained in family hands, such as the **Edgar and Felicia Crooks House, 28 Pomeroy Terrace, ca. 1885–1886 (Photo 42)**, that passed to Maurice and Elizabeth Crooks by 1930s. Edgar was manager of the Belding Brothers silk manufacturing company located on the west side of Hawley Street (outside the district and now gone) and Maurice by the 1930s was at the Nonotuck Savings Bank. Stephen L. Butler, who was treasurer of the Northampton Cutlery Company, remained in his house 57 Bridge Street though the 1930s, and nearby Bessie and Susanne Lathrop at 81 Bridge Street were still there with a servant but working as teachers and artist. Throughout much of the district, however, there was a large turnover of residents during the Early Modern Period. A few of the homes that did get new owners on Bridge Street and Pomeroy Terrace continued to house professionals such as David and Louize Crafts at **48 Pomeroy Terrace**; David was secretary and treasurer of the Northampton Confectionary Company. Robert T. Lee, president and treasurer of the Clement Manufacturing Company, was replaced at **90 Pomeroy Terrace** by Professor Frederick and Irene Jacobi from New York. But even on these two streets houses began to be divided and partially rented out. This was the case at **37 Pomeroy Terrace** which Everett Barlow, a clerk, shared with Dontail Vanasse, who was not working, and the house at **44 Pomeroy Terrace**, which was shared by Harry Miller, a guard, and J. B. Dickson, a chemist working in Chicopee. Between **1930 and 1938** Arthur Watson's house at **78 Pomeroy Terrace** was converted to the Northampton School for Girls.

Residents of Phillips Place and Butler Place followed much the same pattern. Thomas Flynn at the **Josiah Hunt House, 28 Phillips Place**, who worked at the Northampton Cutlery Company in 1918, was followed by his son James P. Flynn, a druggist at Noble and Flynn in the center. The **Orman and Sarah Clark House at 59 Phillips Place** was a two-family house by 1918, shared by Albert Elinsky, a junk dealer, and Joseph Fallon, a medical doctor. The same house, by 1938, was divided into a two-family and beauty shop shared by Stanley Lula, a sheet-metal worker, and Thomas Kinchla, a construction worker, while Mrs. Lula ran the beauty shop.

Another change that took place during the period in the district was the appearance of Polish immigrants. By 1940, there were 24,794 residents in Northampton, with families of Polish origin making up the largest immigrant group. The Betty Allen Chapter of the Daughters of the American Revolution in their 1914 book claimed that St. John Cantius Polish Catholic Church, built in 1913, was already too small for its congregation.²⁸ Drawn perhaps in part by the presence of St. John Cantius Polish Catholic Church on Hawley Street, the number of Polish families increased in the homes to a limited extent on Phillips and Butler places and on a much larger scale on Hancock and Hawley streets. The occupations of the residents on these two streets also make a shift from merchants to factory workers in part due to the Belding Brothers silk mill, which was also on Hawley Street. Workers in the Belding Brothers silk mill and the Pro-Phy-Lac-Tic Brush Company, as well as janitors, truck drivers, and machinists demonstrate the range of occupations of Hawley Street and Hancock Street residents during this period. By 1918, the **William Butler House at 58 Hawley Street** became a three-family house with both Nelson Deteau and Celestino Ubertalli working at Belding Brothers and Mary Mariz working as a. The **Jonathan H. Butler House at 50 Hawley Street** had become a six-family by 1918 with the following individuals listed with their

²⁸ Daughters of the American Revolution, op. cit., p. 161.

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wives: John Keating, a clerk; Arthur Morin, a chauffeur; David Morin, a worker at the William Manufacturing Company; John Rushford, a janitor at Forbes Library; James Welch, a farmer; and George Morin, retired.

The Bridge Street Cemetery during the Early Modern Period was well-maintained by the city. The landscape was tended and the cast-iron fence, which surrounded all but the northeast cemetery boundary, was kept painted and in repair, though not at the rate that the committee recommended due to the lack of city funding. In 1922, the Cemetery Committee reported that all the main drives had been resurfaced with gravel, that trees had been trimmed, and old stumps removed. The city formed a committee on trust funds in 1931 as a means of developing a more permanent source of money and five families responded by providing money for on-going maintenance. The Luther Clark Memorial Chapel, a Classical Revival-style marble building (demolished 1961) that could accommodate 96 people for services, was added in 1934 at a cost of \$23,612. It was located at the edge of the cemetery near its southwest corner, and was rented out to provide income to the city.²⁹ The Works Progress Administration funded a project that brought water into the cemetery in 1937. Over an approximately ten-year period around this time, the Cemetery Committee annually requested money for a service garage, but to no avail.

Modern Period (1940–1967)

City Development

After World War II, Northampton's population surged 17.2% as veterans returned and rejoined the workforce. As a college town with a regional veterans' hospital and commercial downtown serving much of Hampshire County, the city relied on its own business and industries and those of neighboring cities of Holyoke, Chicopee, and Springfield for employment of its residents. By the 1950s, much of that industry—paper, textiles, plastics, and electronics—had moved to the South where the labor market was cheaper, leaving Northampton with a steadily worsening economy. Conditions were reflected in Northampton's downtown, where buildings and their businesses declined significantly.

Pomeroy Terrace Development

Pomeroy Terrace was not spared the post-war decline, but many of its residents were able to maintain their properties. The house at **5 Pomeroy Terrace** became part of Shaw's Motel that was built on Bridge Street on the lot of the C. L. Clark property (both no longer extant), and rather than an all-new commercial building at **15 Bridge Street**, the **Norwood Hotel** was altered with one story of commercial space at its street level added around 1950 (**Photo 52**). Little new construction took place, although a few garages went up and a classroom for the **Northampton School for Girls** went up around 1940 at the rear of **78 Pomeroy Terrace**; a carport was built at **50 Hawley Street** to shelter some of the cars of the multi-family residents of the house; and a few demolitions occurred, such as the Christopher and Harriet Clarke House on Hawley Street, which made way for a parking lot at the corner of Phillips Place and Hawley Street.

The city took down what remained of the decaying cast-iron fence around the Bridge Street Cemetery and in 1951 replaced it with chain-link. Despite the stronger fencing, vandals damaged the Luther Clark Memorial Chapel and the Bates tomb roofs. In the mid-1950s Dutch Elm Disease killed off many of the cemetery's trees, and landscaping in general was less well-tended. Under a damaged roof, the Clark Chapel began deteriorating at an accelerated rate until the city demolished it. At the same time, the Cemetery Committee was replaced by the Department of Public Works, one of whose first acts was to

²⁹ Lyon, *Preservation Plan*, n. p.

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demolish the chapel. In 1964 a maintenance garage was finally approved for construction in the cemetery on its western side.

Meanwhile, some of the residents of Pomeroy Terrace district through the 1950s and 1960s were adapting to the slump in Northampton's economy by renting space in their homes or moving their businesses into them. At **82 Bridge Street**, **J. M. Beretska** turned part of the house into the Pines Inn and rented out furnished rooms. At **109 Bridge Street** in 1958, **Marvin and Katherine Paddock** ran his tailor shop out of the house. Next door, at **2 Pomeroy Terrace**, the **Draper House** became the **Ahearn Funeral Home**. At **36 Pomeroy Terrace**, **J. Molitoris** sold doors from the house. **K. and Mary Kocot** rented out furnished rooms in their house at **22 Phillips Place**, and **Ada McIntosh** at **50 Phillips Place** rented out rooms to six people. **Raymond Midgley** rented furnished rooms at **59 Phillips Place** and **Estelle Lula** continued to run her Beauty Shop from the house. The house at **30 Butler Place** had five tenants. By 1967, **25 Hancock Street** was rented out with furnished rooms and **50 Hawley Street** became a four-family house with 17 residents.

Some residents kept their homes as single-families, but traveled to other cities to work. **Edward Moszynski** at **22 Butler Place** worked as a weaver in Easthampton, while **J. A. Gudelevicus** worked as a curer in Chicopee Falls, commuting from **36 Butler Place**.

Some of the longer-term families in the district maintained their local businesses and homes without significant use changes. **Leonard Budgar** at **127 Bridge Street** worked with his brother Louis running the Budgar Drug Company. **Maurice Crooks** at **28 Pomeroy Terrace** continued his work at the Nonotuck Savings Bank. **George and Margaret Bixby** stayed at **37 Pomeroy Terrace** and George worked as an electrical contractor. One of the more important stabilizing factors in the district was the **Northampton School for Girls** at **78 Pomeroy Terrace**. Now replaced by the **College Church of Northampton**, the highly regarded girls' preparatory school occupied 78 Pomeroy Terrace and took over a number of the houses in the district, using them for students' dormitories. At **90 Pomeroy Terrace**, the **William Lee House** was run as Lee House by the school. **67 Pomeroy Terrace**, where Maurice Crooks had lived in 1918, became Stronach House. Half of the double house at **42-44 Butler Place** became Sawyer House in 1967. **4 Butler Place** was, in 1958, known as Sawyer House.

Post-1967 Northampton

The 1970s were the lowest point for the city, which then began to recover as a cultural and commercial center for the Pioneer Valley. Although the **William and Caroline Lawrence House** on Pomeroy Terrace was demolished after 1977, new construction in the district also began as demand for housing rose. The **Coolidge Village Apartments** were built at **73 Bridge Street** in 1970 on previously vacant land. The **U.S. Post Office** was constructed on Bridge Street ca. 1970 on land that had formerly been part of the Norwood Hotel complex (**Photo 52**). On the site of the Lawrence House, the **Charles Towne townhouses** were built in 1982. **Bixby Court** was developed with houses in 2000. **Shaw's Motel** on Bridge Street, which had become vacant and derelict, was demolished in 2016. The value of the houses in the district has continued to rise, and with this increase in value, they have been maintained, restored, and in some cases, such as **2 Pomeroy Terrace**, have been carefully rehabilitated as condominiums. New construction in the district is also occurring on the corner of Bridge Street and Pomeroy Terrace, where 5 Pomeroy Terrace is being rehabilitated and new buildings are being built on adjacent lots following recent demolitions.

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Preservation Issues

Adoption of the Community Preservation Act has acted in concert with a strong economy in Northampton to make significant improvements in the Bridge Street Cemetery's future by creation of the Bridge Street Cemetery Preservation Master Plan. Updated surveys and this National Register nomination are direct effects of the Preservation Act.

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Warner, Charles. *Representative Families of Northampton: A Demonstration of what High Character, Good Ancestry and Heredity have Accomplished in A New England Town*, vol. 1, Northampton Picturesque Publishing Company, Northampton, 1917.

William L. MacDonald. *Northampton Massachusetts Architecture and Buildings*. Northampton Bicentennial Committee: Northampton, 1975.

Electronic Resources

Ancestry.com, for Federal and State censuses, vital records, directories

Digital Public Library of America, <https://dp.la/>

Hampshire District Registry of Deeds, <http://www.masslandrecords.com/Hampshire/> On-line deeds and land plans.

Historic Northampton, <https://www.historicnorthampton.org/history-online.html>, on-line versions of maps

Northampton, City of, www.northamptonma.gov, for assessor's records

Rudd, Kassia, "Dams, Industry and Power in Northampton 1831-1895," The Mill River Greenway Initiative <http://millrivergreenway.org/greenway-projects/mapping-the-historic-mill-river/dams-industry-and-power-in-northampton-1831-1895-by-kassia-rudd/>

Maps

Beers, F. W. County Atlas of Hampshire Massachusetts. New York, 1873.

Hales, John G., Plan of the Town of Northampton in the County of Hampshire surveyed under direction of the Selectmen by John G. Hales, Surveyor & Civil Engineer, Boston, in January 1831, Pendleton's Lithography, Boston.

Miller, D. L. Atlas of the City of Northampton and Town of Easthampton, Hampshire County, Massachusetts, Philadelphia, 1895.

Walker, George H. and Company. Atlas of Northampton City, Massachusetts. Boston, 1884.

Walling, Henry F. Map of Hampshire County, Massachusetts, New York, 1860.

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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: Forbes Library

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 32 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 42.328008 | Longitude: -72.628566 |
| 2. Latitude: 42.325406 | Longitude: -72.625455 |
| 3. Latitude: 42.324343 | Longitude: -72.625197 |
| 4. Latitude: 42.323725 | Longitude: -72.622579 |
| 5. Latitude: 42.322963 | Longitude: -72.622665 |
| 6. Latitude: 42.320678 | Longitude: -72.619361 |
| 7. Latitude: 42.319298 | Longitude: -72.622858 |
| 8. Latitude: 42.318981 | Longitude: -72.662558 |
| 9. Latitude: 42.318901 | Longitude: -72.625004 |
| 10. Latitude: 42.320631 | Longitude: -72.628051 |
| 11. Latitude: 42.322122 | Longitude: -72.625927 |
| 12. Latitude: 42.322566 | Longitude: -72.626806 |
| 13. Latitude: 42.323487 | Longitude: -72.625562 |
| 14. Latitude: 42.326564 | Longitude: -72.629403 |

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15. Latitude: 42.326723

Longitude: -72.628888

16. Latitude: 42.327294

Longitude: -72.629553

Or

UTM References

Datum (indicated on USGS map):

NAD 1927

or

NAD 1983

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

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

Please see attached assessors maps.

Boundary Justification (Explain why the boundaries were selected.)

This boundary includes the highest concentration of stylish homes from the 1800s–1900s, and the Bridge Street Cemetery. To the southeast, residences are smaller, less detailed, and multi-family. The southwest side of Hawley Street is largely commercial or light industrial. Neither of these areas is reflective of the same period of residential development.

11. Form Prepared By

name/title: Bonnie Parsons, consultant, with Betsy Friedberg

organization: Massachusetts Historical Commission

street & number: 220 Morrissey Boulevard

city or town: Boston state: MA zip code: 02125

e-mail: betsy.friedberg@sec.state.ma.us

telephone: 617-727-8470

date: 23 May 2017

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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.)

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: Pomeroy Terrace Historic District

City or Vicinity: Northampton

County: Hampshire

State: Massachusetts

Photographer: Bonnie Parsons

Date Photographed: May 2017

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

1. Bridge Street Cemetery, view to north of main pathway.
2. Bridge Street Cemetery, view to west of Jonathon Hunt marker.
3. Bridge Street Cemetery, view to west of Abraham Miller marker.
4. Bridge Street Cemetery, view to west of Mary Persons marker.
5. Bridge Street Cemetery, view to northwest of three Stoddard family markers.
6. Bridge Street Cemetery, view to west of Lucy Parsons marker.
7. Bridge Street Cemetery, view to west of Seth Hunt marker.
8. Bridge Street Cemetery, view to east of Joseph Hutchins marker.

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9. Bridge Street Cemetery, view to north of Holland Family marker.
10. Bridge Street Cemetery, view to northwest of Wright Family tombs.
11. Bridge Street Cemetery, view to north of Bates Family tomb.
12. Bridge Street Cemetery, view to north of Lambie Family plot.
13. Bridge Street Cemetery, view to northwest of Aaron Cooke monument.
14. Bridge Street Cemetery, view to north of G.A. R. monument.
15. Pomeroy Terrace district, street view to east from Phillips Place to Pomeroy Terrace
16. 28 Phillips Place, view to northeast of Josiah & Maria Hunt House.
17. 58 Pomeroy Terrace, view to east of Thomas & Sarah Green House.
18. 57 Bridge Street, view to south of Elizabeth and Joseph Stebbins Lathrop House.
19. 24 Phillips Place, view to north, Elizabeth Butler House.
20. 22 Phillips Place, view to north, Sophia & Cecilia Osborne House.
21. 78 Pomeroy Terrace, view to northeast, Osmyn & Louisa Baker House.
22. 115 Bridge Street, view to east, Seth and Julia Hunt House.
23. 74 Bridge Street, view to northeast, First Parish Parsonage.
24. 109 Bridge Street, view to east, Mary Ann Cochran House.
25. 44 Pomeroy Terrace, view to east, Marvin & Emeline French House.
26. 81 Bridge Street, view to south, Henry Lathrop House.
27. 82 Bridge Street, view to north, Horace and Electa Lyman House.
28. 58 Hawley Street, view to east, William and Hulda Butler House.
29. 62-64 Hawley Street, view to southeast, Heman and Lucy Pomeroy House.
30. 131 Bridge Street, view to north, Josiah & Mary Parsons House.
31. 50 Hawley Street, view to northeast, Jonathan and Mary Butler House.
32. 36 Pomeroy Terrace, view to northeast, St. John's Episcopal Church Rectory.
33. 83 Pomeroy Terrace, view to southwest, Leonard Field House.
34. 11 Hancock Street, view to east, Edwin & Caroline Hervey House.
35. 2 Pomeroy Terrace, view to northeast, John and Susan Draper House.
36. 19 Hancock Street, view to southeast, Helen Apthorp House.
37. 24 Phillips Place, view to north, Dickinson Carriage Barn.
38. 22 Butler Place, view to northeast, Harlan and Caroline Derrick House.
39. 36 Butler Place, view to northeast, Leo & Hattie Porter House.
40. 16 Pomeroy Terrace, view to southeast, George & Jane Briscoll House.
41. 10 Hawley Street, view to northeast, St. John Cantius Polish Catholic Church.
42. 28 Pomeroy Terrace, view to northeast, Edgar and Felicia Crook House.
43. 37 Butler Place, view to southeast, Joel and Louisa Haynes House.
44. 9-11 Butler Place, view to southwest, Horace Porter-Leo Dragon House.
45. 16 Butler Place, view to northeast, John F. and Agnes Lambie House.
46. 50 Phillips Place, view to northwest, J.W. Reid House.
47. 42-44 Butler Place, view to northeast, Sterling Rental House.
48. 10 Hawley Street, view to southeast, St. John Cantius Polish Catholic Rectory.
49. Butler Street, streetscape view to west.
50. Phillips Place, streetscape view to west.
51. Hancock Street, streetscape view to east.
52. 15 Bridge Street, view to south, Norwood Hotel

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List of Figures

1. Map of the Home Lots of the First Settlers, Compiled by James R. Trumbull, 1892. Copy from Historic Northampton
2. Plan of a Part of the Bridge Street Cemetery, E. C. Davis, 1885. Copy from Historic Northampton
3. Detail from H.F. Walling, "Map of the county of Hampshire, Massachusetts." New York : H. & C. T. Smith & Co., Publishers, 1860. Library of Congress Geography and Map Division.
4. Plan of Phillips Place, W.F. Pratt, 1847. Source: Hampshire District Registry of Deeds
5. Plan of Land of James C. Arms, 1878. Source: Hampshire District Registry of Deeds
6. Plan of Lots belonging to the H. O. Apthorp Estate, E. C. Davis. Source: Hampshire District Registry of Deeds
7. Plan of lots belonging to the S. Wright Estate, E. C. Davis, 1884. Source: Hampshire District Registry of Deeds
8. Map of Property Belonging to Sarah M. Butler, W. W. Strong, 1892. Source: Hampshire District Registry of Deeds
9. Detail from George H. Walker & Co., *Atlas of Northampton City, Massachusetts*, pl. 1, 1884. Copy from Historic Northampton.
10. Plate 4 from D.L. Miller & Co., *Atlas of Northampton City, Massachusetts*, 1895. Copy from Historic Northampton.

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.

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Figures

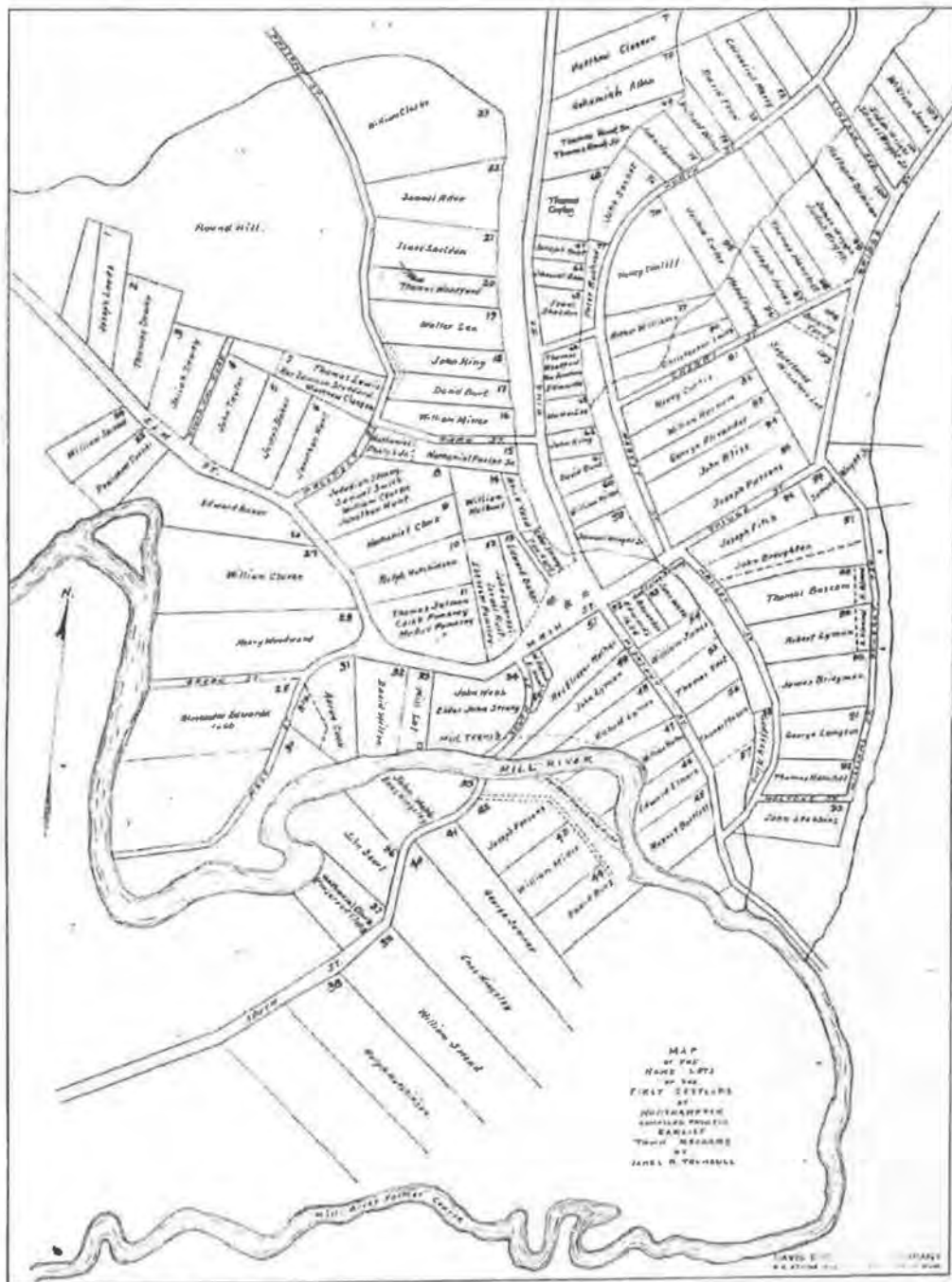


Fig. 1. Map of the Home Lots of the First Settlers, Compiled by James R. Trumbull, 1892. Copy from Historic Northampton

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Fig. 2. Plan of a Part of the Bridge Street Cemetery, E. C. Davis, 1885. Copy from Historic Northampton

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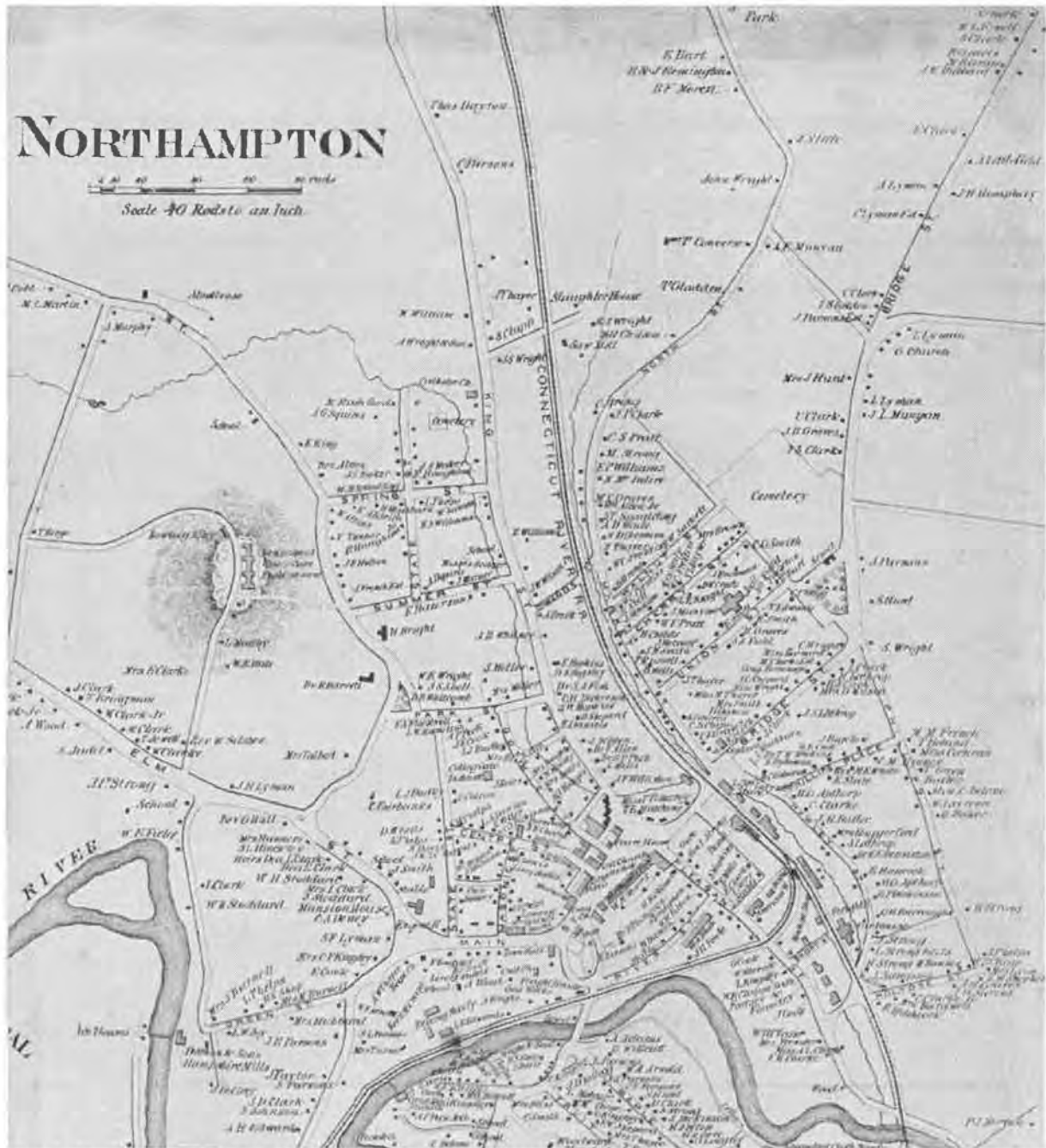
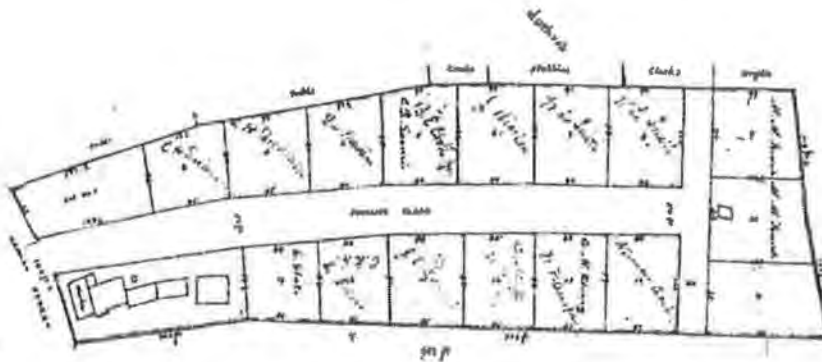


Fig. 3. Detail from H.F. Walling, "Map of the county of Hampshire, Massachusetts." New York : H. & C. T. Smith & Co., Publishers, 1860. Library of Congress Geography and Map Division.

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PLAN
OF
PHILLIPS PLACE
DRAWN BY W.F. PRATT.
1847

*Plan of Phillips Place
1847*

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Fig. 4. Plan of Phillips Place, W.F. Pratt, 1847. Source: Hampshire District Registry of Deeds

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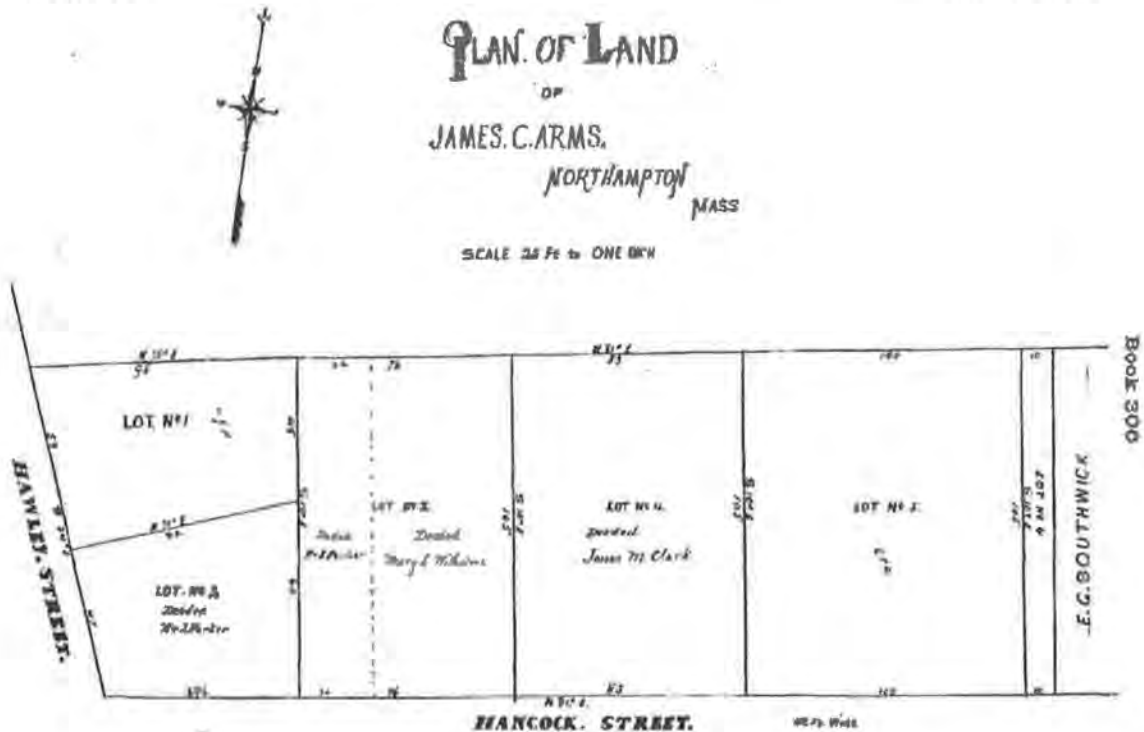


Fig. 5. Plan of Land of James C. Arms, 1878. Source: Hampshire District Registry of Deeds

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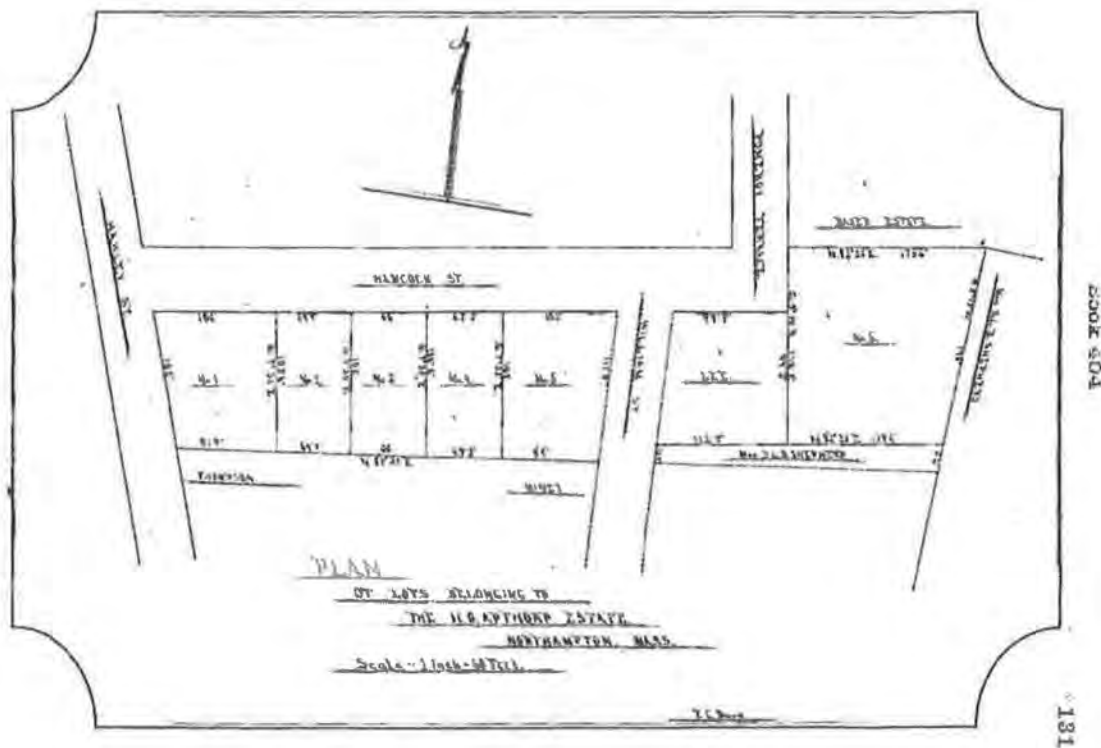


Fig. 6. Plan of Lots belonging to the H. O. Apthorp Estate, E. C. Davis. Source: Hampshire District Registry of Deeds

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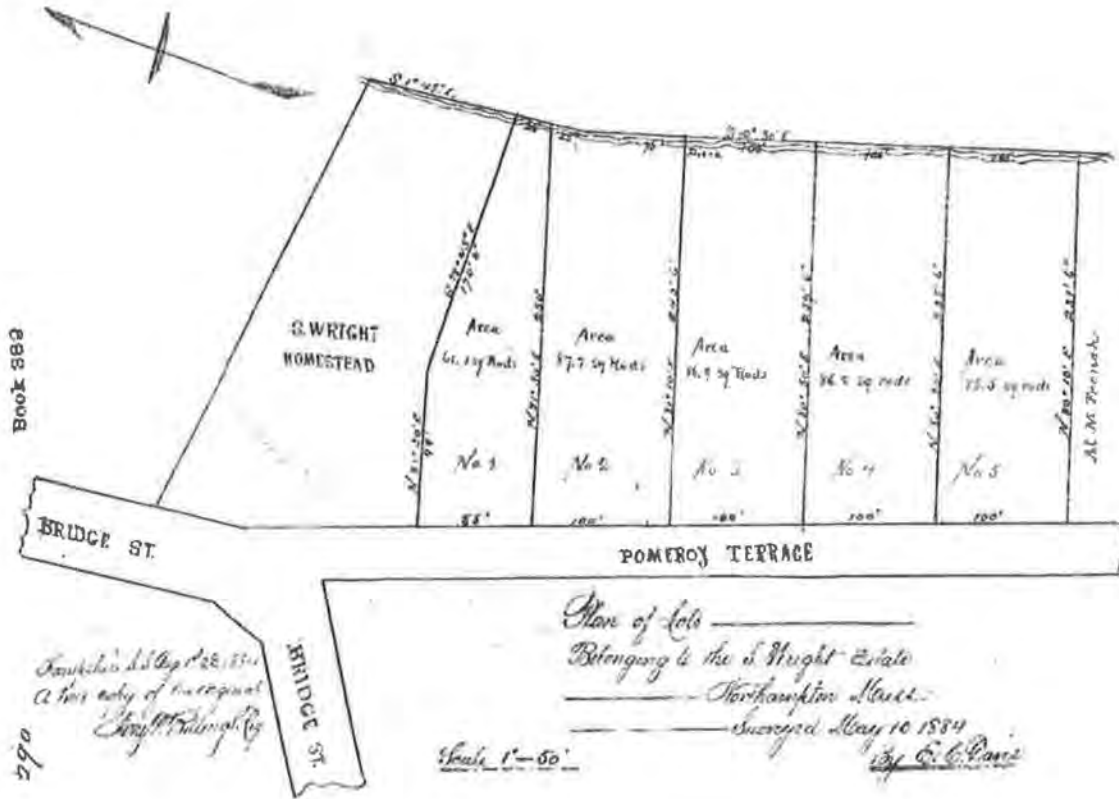


Fig. 7. Plan of lots belonging to the S. Wright Estate, E. C. Davis, 1884. Source: Hampshire District Registry of Deeds

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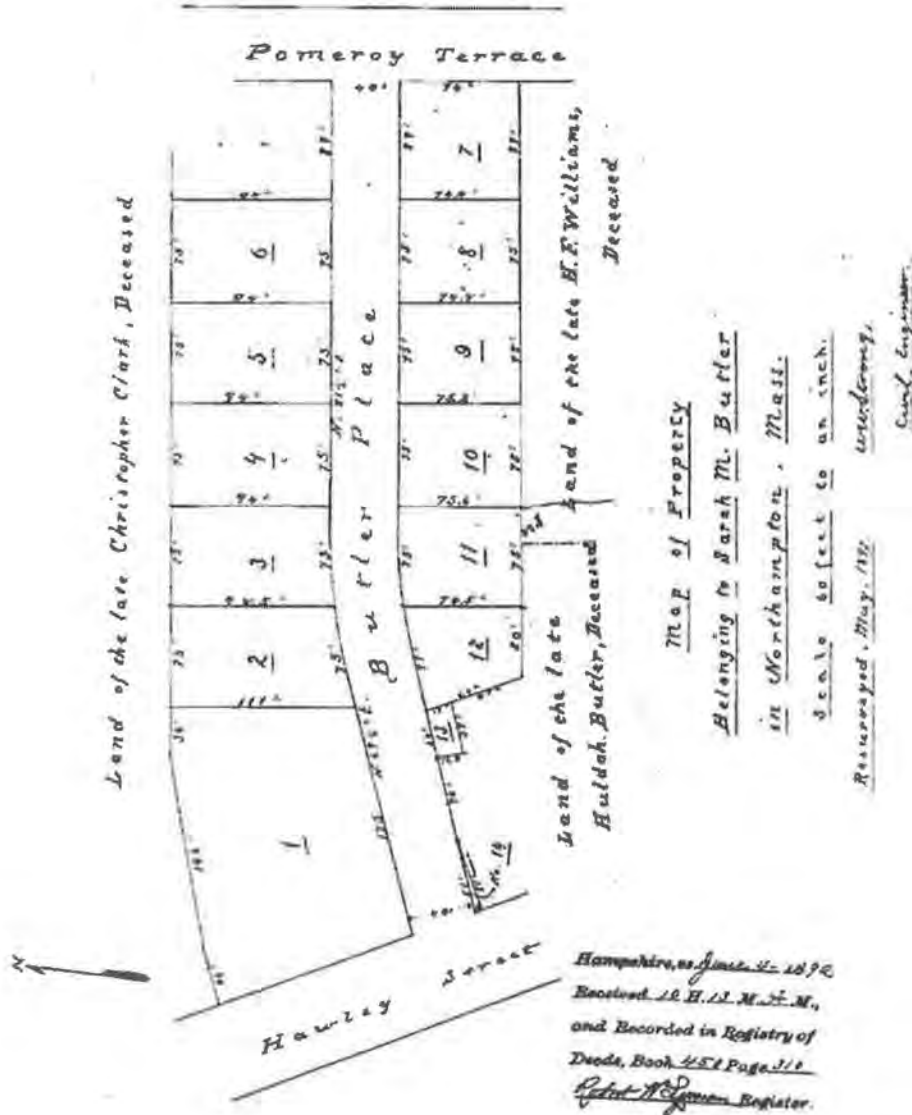


Fig. 8. Map of Property Belonging to Sarah M. Butler, W. W. Strong, 1892. Source: Hampshire District Registry of Deeds

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Fig. 9. Detail from George H. Walker & Co., *Atlas of Northampton City, Massachusetts*, pl. 1, 1884.
Copy from Historic Northampton.

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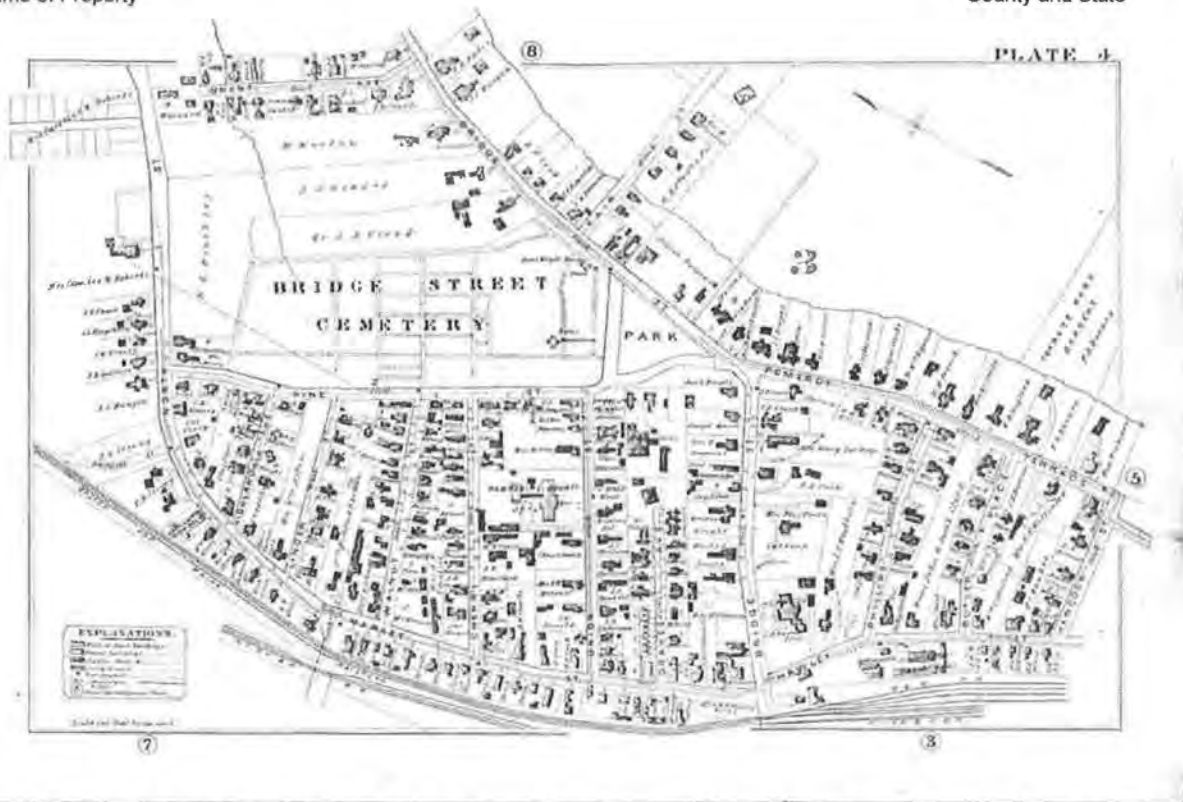


Fig. 10. Plate 4 from D.L. Miller & Co., *Atlas of Northampton City, Massachusetts*, 1895. Copy from Historic Northampton.

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DATA SHEET

Map/Parcel #	MHC#	Address	Historic Name	Date	Style/Form	Resource	C/NC	Photo #
32A-166	NTH.2649	4 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-166	NTH.2650	6 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-166	NTH.2651	8 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-166	NTH.2652	10 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-166	NTH.2653	12 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-166	NTH.2654	14 Bixby Ct	house	2000	Colonial Revival	Building	NC	
32A-172	NTH.2655	15 Bridge St	Norwood Hotel	1884-1895	commercial	Building	C	52
	NTH.9005	Bridge St	Bus Stop Shelter	ca. 2000	shed-form	Structure	NC	
32A-269	NTH.2656	Bridge St	US Post Office	c.1970	modern	Building	NC	
32A-181	NTH.2075	57 Bridge St	Elizabeth & J. Stebbins Lathrop House	1848	Italianate	Building	C	18
	NTH.2657		Lathrop Carriage House	ca. 1855	altered to Colonial Revival	Building	C	
32A-182	NTH.2636	69 Bridge St	Northampton Family Dentistry	ca. 1971	Colonial Revival	Building	NC	
32A-183	NTH.2637	73 Bridge St	Coolidge Village Apartments (units 1-8)	1970	townhouse	Building	NC	
32A-183	NTH.2658	73 Bridge St	Coolidge Village Apartments (units 9-16)	1970	townhouse	Building	NC	
32A-183	NTH.2659	73 Bridge St	Coolidge Village Apartments (units 17-22)	1970	townhouse	Building	NC	
32A-183	NTH.2660	73 Bridge St	Coolidge Village Apartments (units 23-29)	1970	townhouse	Building	NC	
32A-177	NTH.2072	74 Bridge St	First Parish Parsonage	1866	Italianate	Building	C	23
32A-177		74 Bridge St	Carriage House	2006	Vernacular	Building	NC	
32A-184	NTH.2076	81 Bridge St	Asahel & Sarah Wright/H. Lathrop House	1790-1809,	Federal altered to	Building	C	26
32A-178	NTH.2073	82 Bridge St	Horace and Electa Lyman House	ca. 1820, remodeled 1869	Federal altered to Italianate	Building	C	27
32A-179	NTH.2625	88 Bridge St	Ursula Barnard House	ca. 1850	Italianate	Building	C	
32A-179		88 Bridge St	garage	1946	utilitarian	Building	C	
32A-180	NTH.2074	96 Bridge St	Hampton Association for Mental Health Bldg.	1981	no style	Building	NC	
32A-240	NTH.2118	109 Bridge St	Mary Ann Cochran House	ca. 1875	Italianate	Building	C	24
32A-240		109 Bridge St	workshop	ca. 1900	no style	Building	C	
32A-241	NTH.2119	115 Bridge St	Seth and Julia Hunt House	1859	Gothic Revival	Building	C	22
32A-242	NTH.2120	127 Bridge St	Wellington & Alice Barnes House	1911-1916	Craftsman Bungalow	Building	C	

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32A-242		127 Bridge St	garage	ca. 1935	Craftsman	Building	C	
32A-243	NTH.2121	131 Bridge St	Josiah & Mary Parsons House	1835-1843	Federal	Building	C	30
32A-246	NTH.9007	Bridge St	Memorial Park	1661		Site	C	
32A-246	NTH.9008	Bridge St	Liberty Tree Memorial	2000	rough cut stone	Object	NC	
25C-260	NTH.803	156 Bridge St	Bridge St Cemetery	1662		Site	C	1
25C-260	NTH.2662	156 Bridge St	maintenance garage	1964	no style	Building	C	
25C-260	NTH.9009	156 Bridge St	Jonathon Hunt marker	1691		Object	C	2
25C-260	NTH.9010	156 Bridge St	Mary Persons marker	1718		Object	C	4
25C-260	NTH.9011	156 Bridge St	Mrs. Solomon Stoddard Table Stone	1726		Object	C	5
25C-260	NTH.9012	156 Bridge St	Solomon Stoddard Table Stone	1727		Object	C	5
25C-260	NTH.9013	156 Bridge St	John Stoddard Table Stone	1728		Object	C	5
25C-260	NTH.9014	156 Bridge St	Abraham Miller marker	1727		Object	C	
25C-260	NTH.9015	156 Bridge St	Seth Hunt marker	1779		Object	C	7
25C-260	NTH.9016	156 Bridge St	Joseph Hutchins marker	1804		Object	C	8
25C-260	NTH.9017	156 Bridge St	Holland Family marker	1870s		Object	C	9
25C-260	NTH.9018	156 Bridge St	GAR monument	1908		Object	C	14
25C-260	NTH.9019	156 Bridge St	Wright Family Tomb	1848-1849		Object	C	10
25C-260	NTH.9020	156 Bridge St	Bates Family Tomb	1875		Object	C	11
25C-260	NTH.9021	156 Bridge St	Lambie Family Plot	1912-1916		Object	C	12
25C-260	NTH.9022	156 Bridge St	Aaron Cooke Monument	1690 & 1881		Object	C	13
32A-210	NTH.2097	9-11 Butler Pl	Horace Dragon-Leo Porter House	1895-1915	Queen Anne	Building	C	44
32A-210		9-11 Butler Pl	garage	ca. 1920	utilitarian	Building	C	
32A-211	NTH.2626	15 Butler Pl	Harry and Blanche Noble House	ca. 1905	Craftsman	Building	C	
32A-211		15 Butler Pl	garage	1950	utilitarian	Building	C	
32A-209	NTH.2096	16 Butler Pl	John F. & Agnes Lambie House	1894	Colonial Revival	Building	C	45
32A-209		16 Butler Pl	garage	1930	utilitarian	Building	C	
32A-212	NTH.2098	19-21 Butler Pl	Cyprian Hewitt House	ca. 1900	Colonial Revival	Building	C	
32A-212		19-21 Butler Pl	garage	1935	utilitarian	Building	C	
32A-208	NTH.2095	22 Butler Pl	Harlan H. & Caroline Derrick House	1894	Colonial Revival	Building	C	38
32A-213	NTH.2627	29 Butler Pl	Myron & Emeline Ray House	ca. 1900	Queen Anne	Building	C	
32A-213		29 Butler Pl	outbuilding	mid to late 20th c.	no style	Building	C	

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32A-213		29 Butler Pl	garage	mid to late 20th c.	utilitarian	Building	C	
32A-207	NTH.2612	30 Butler Pl	Andrew T. & Persis Sawin House	ca. 1895	Queen Anne	Building	C	
32A-207		30 Butler Pl	garage	mid to late 20th c.	utilitarian	Building	C	
32A-206	NTH.2638	34 Butler Pl	Samuel and Ida Michelman House	1948	Colonial Cape	Building	C	
32A-206		34 Butler Pl	garage	1948	utilitarian	Building	C	
32A-205	NTH.2094	36 Butler Pl	Leo H. & Hattie Porter House	1893-94	Colonial Revival	Building	C	39
32A-205		36 Butler Pl	garage	mid to late 20th c.	utilitarian	Building	C	
32A-214	NTH.2099	37 Butler Pl	Joel & Louise Haynes House	1892-1895	Queen Anne	Building	C	43
32A-214		37 Butler Pl	garage	mid to late 20th c.	utilitarian	Building	C	
32A-266	NTH.2628	39 Butler Pl	Former Northampton School for Girls	1910	no style	Building	C	
32A-204	NTH.2093	42-44 Butler Pl	William Sterling Rental House	1890-1895	Colonial Revival	Building	C	47
32C-229	NTH.2629	8 Hancock St	Ralph & Mary Wilhelmi House	ca. 1882	Italianate	Building	C	
32C-233	NTH.2158	11 Hancock St	Edwin T. & Caroline Hervey House	1887	Queen Anne	Building	C	34
32A-217	NTH.2102	14 Hancock St	Jonas M. & Hattie Clark House	1874	Italianate	Building	C	
32C-232	NTH.2157	15 Hancock St	Peter & Rosa Sobotky House	1886-95	Queen Anne	Building	C	
32C-232		15 Hancock St	barn	1886-1895	Queen Anne	Building	C	
32A-218	NTH.2557	16 Hancock St	Guido & Arcangela Zanome House	ca. 1920	Prairie Style	Building	C	
32A-218		16 Hancock St	garage	1920	utilitarian	Building	C	
32A-219	NTH.2558	18 Hancock St	Jonas M. & Hattie Clark Investment House	ca. 1880	Queen Anne	Building	C	
32A-219		18 Hancock St	garage	1925	utilitarian	Building	C	
32C-231	NTH.2156	19 Hancock St	Helen Apthorp House	ca.1883	Italianate	Building	C	36
32C-231		19 Hancock St	garage	mid to late 20th c.	utilitarian	Building	C	
32A-220	NTH.2639	22 Hancock St	house	1985	Colonial Cape	Building	NC	
32C-230	NTH.2630	25 Hancock St	John & Mary Woodward House	ca. 1900	Queen Anne	Building	C	
32C-230		25 Hancock St	garage	2006	utilitarian	Building	NC	
32A-171	NTH.2069	10 Hawley St	St. John Cantius Polish Catholic Ch.	1912	Romanesque Revival	Building	C	41
32A-171	NTH.2663	10 Hawley St	school building	ca. 1970	modern	Building	NC	

Pomeroy Terrace Historic District, Northampton (Hampshire Co.), MA

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Map/Parcel #	MHC#	Address	Historic Name	Date	Style/Form	Resource	C/NC	Photo #
32A-171	NTH.2664	10 Hawley St	rectory	1913	Craftsman	Building	C	48
		10 Hawley St	rectory garage	ca. 1920	utilitarian	Building	C	
32A-169	NTH.2665	36 Hawley St	Hyman & Tillie Goldman Rental Hs.	ca. 1929	no style	Building	C	
32A-168	NTH.2068	50 Hawley St	Jonathan H. and Mary Butler House	1832	Greek Revival	Building	C	31
32A-168		50 Hawley St	carport	c. 1970	utilitarian	Structure	NC	
32A-167	NTH.2067	58 Hawley St	William and Hulda Butler House	1800	Federal	Building	C	28
32A-166	NTH.2066	62-64 Hawley St	Heman and Lucy Pomeroy House	1810	Federal	Building	C	29
32C-227	NTH.2666	74-76 Hawley St	James C. Arms Rental House	1883	Queen Anne	Building	C	
32C-228	NTH.2559	78 Hawley St	Day Brothers House	1880-1883	Queen Anne	Building	C	
32A-170		Hawley St	parking lot				V	
32A-196	NTH.2085	22 Phillips Pl	Sophia & Cecilia Osborne House	c. 1854	Italianate	Building	C	20
32A-195	NTH.2083	24 Phillips Pl	Elizabeth Butler House	ca. 1850	Italianate	Building	C	19
32A-195	NTH.2084	24 Phillips Pl	Dickinson Carriage Barn	1885-1895	Queen Anne	Building	C	37
32A-198	NTH.2086	25 Phillips Pl	Erastus Slate House	1848-1854	Italianate	Building	C	
32A-198	NTH.2667	25 Phillips Pl	carriage barn converted to house	1848-1854	Italianate	Building	C	
32A-198		25 Phillips Pl	garage	1931	utilitarian	Building	C	
32A-194	NTH.2082	28 Phillips Pl	Josiah and Maria Hunt House	1847-1851	Exotic Revival/Swiss Chalet	Building	C	16
32A-199	NTH.2087	29 Phillips Pl	John M. and Elizabeth Turner House	ca. 1865	Swiss Chalet	Building	C	
32A-193	NTH.2081	36 Phillips Pl	Charles & Helen Loomis House	1851-1856	Italianate	Building	C	
32A-200	NTH.2088	37 Phillips Pl	Morris E. & Philura White House	1853	Italianate	Building	C	
32A-192	NTH.2631	42 Phillips Pl	John & Jane Bigelow House	1847-49	Italianate	Building	C	
32A-191	NTH.2080	50 Phillips Pl	J.W. Reid House	1894	Colonial Revival	Building	C	46
32A-201	NTH.2089	51 Phillips Pl	Charles & Submit Kinney House	1848	Italianate	Building	C	
32A-201		51 Phillips Pl	garage	2015	utilitarian	Building	NC	
32A-190	NTH.2079	58 Phillips Pl	Watson L. Smith House	1865	Italianate	Building	C	
32A-202	NTH.2090	59 Phillips Pl	Orman and Sarah Clark House	1848-1850	Italianate/Greek Revival	Building	C	
32A-202		59 Phillips Pl	garage	mid to late 20th c.	utilitarian	Building	C	
32A-202	NTH.2091	59.1 Phillips Pl	Orman & Sarah Clark carriage barn	1885-1895	Queen Anne	Building	C	
32A-197		Phillips Pl	parking lot				V	

Pomeroy Terrace Historic District, Northampton (Hampshire Co.), MA

DATA SHEET

Map/Parcel #	MHC#	Address	Historic Name	Date	Style/Form	Resource	C/NC	Photo #
32A-239	NTH.2117	2 Pomeroy Ter	John L. & Susan Draper House	1895	Queen Anne	Building	C	35
32A-239		2 Pomeroy Ter	garage	1990	Queen Anne	Building	NC	
32A-239		2 Pomeroy Ter	garage	ca. 1900	Queen Anne	Building	C	
32A-186	NTH.2632	5 Pomeroy Ter	Fayette Congdon House	1880	Queen Anne	Building	C	
32A-186	NTH.2671	5 Pomeroy Ter	building	2017-2018	under construction	Building	NC	
32A-186	NTH.2672	5 Pomeroy Ter	building	2017-2018	under construction	Building	NC	
32A-186	NTH.2673	5 Pomeroy Ter	building	2017-2018	under construction	Building	NC	
32A-186	NTH.2674	5 Pomeroy Ter	building	2017-2018	under construction	Building	NC	
32A-238	NTH.2116	6-8 Pomeroy Ter	Henry & Sybil Staplin Rental House	1886-1895	Queen Anne	Building	C	
32A-238		6-8 Pomeroy Ter	garage	1928	utilitarian	Building	C	
32A-237	NTH.2115	10 Pomeroy Ter	Chester H. & Maranda Dakin House	c. 1884	Queen Anne	Building	C	
32A-237		10 Pomeroy Ter	garage	1928	utilitarian	Building	C	
32A-236	NTH.2114	16 Pomeroy Ter	George & Jane Briscoll House	1915-1929	Craftsman Bungalow	Building	C	40
32A-236		16 Pomeroy Ter	garage	1920	utilitarian	Building	C	
32A-235	NTH.2113	20 Pomeroy Ter	Sylvanus and Selina Sherman House	c. 1884	Italianate/Queen Anne	Building	C	
32A-235		20 Pomeroy Ter	garage	mid to late 20th c.	utilitarian	Building	C	
32A-187	NTH.2077	23 Pomeroy Ter	Louis Sherwin	1895-1900	Queen Anne	Building	C	
32A-187		23 Pomeroy Ter	garage	ca. 1950	utilitarian	Building	C	
32A-234	NTH.2112	28 Pomeroy Ter	Edgar & Felicia Crooks House	1885-1886	Queen Anne	Building	C	42
32A-234		28 Pomeroy Ter	garage	1930s	utilitarian	Building	C	
32A-188	NTH.2668	29 Pomeroy Ter	John Best House	1885	Bracketed	Building	C	
32A-188		29 Pomeroy Ter	garage	1940	utilitarian	Building	C	
32A-233	NTH.2111	36 Pomeroy Ter	St John's Episcopal Church Rectory	1885-1886	Stick Style	Building	C	
32A-233		36 Pomeroy Ter	garage	2011	utilitarian	Building	NC	
32A-189	NTH.2078	37 Pomeroy Ter	Simon & Ann Dickinson House	ca. 1870	Italianate	Building	C	32
32A-189		37 Pomeroy Ter	garage	1932	utilitarian	Building	C	

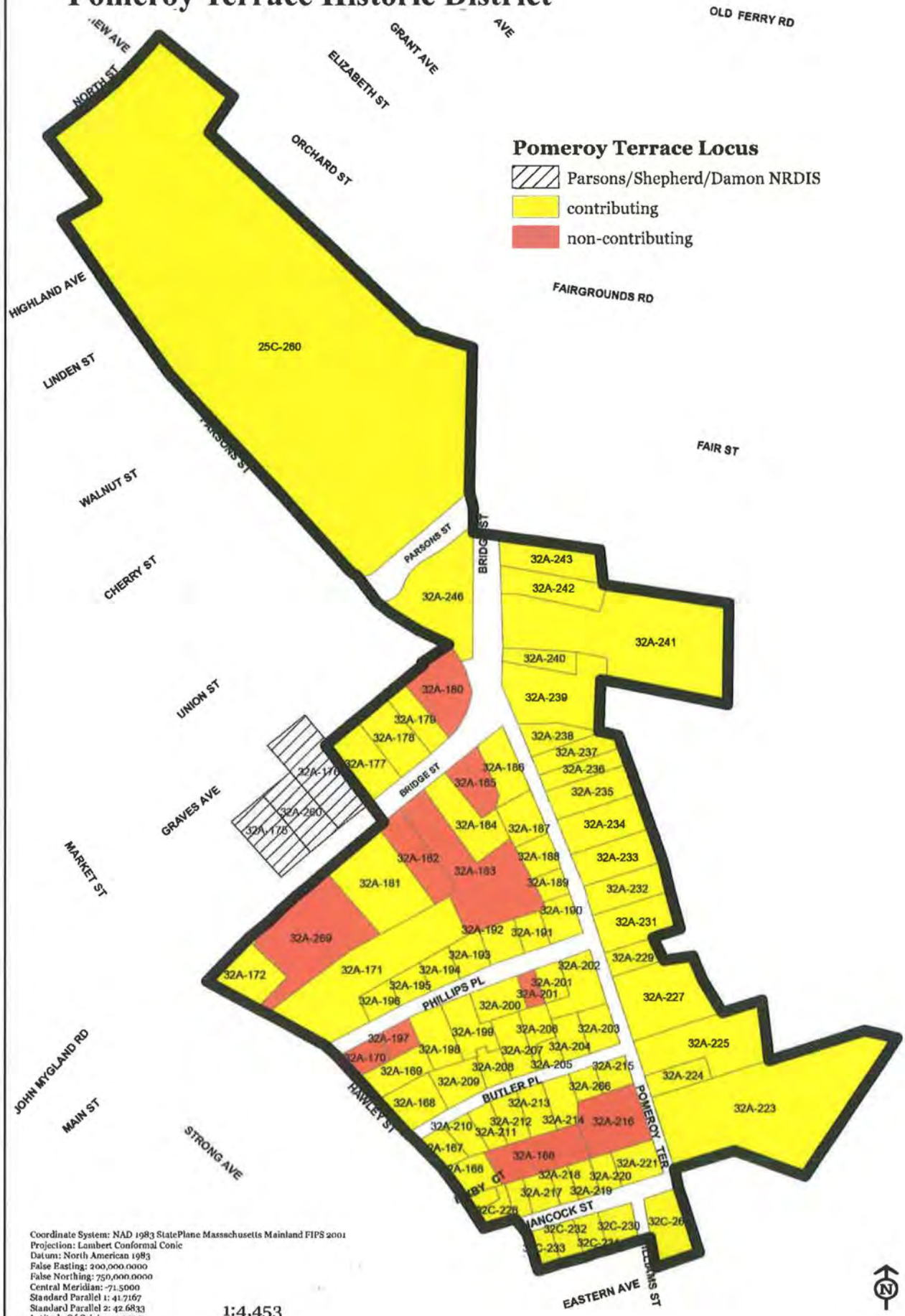
Pomeroy Terrace Historic District, Northampton (Hampshire Co.), MA

DATA SHEET

Map/Parcel #	MHC#	Address	Historic Name	Date	Style/Form	Resource	C/NC	Photo #
32A-232	NTH.2110	40 Pomeroy Ter	M. M. French Carriage Barn	1873/1884	Italianate	Building	C	
32A-231	NTH.2109	44 Pomeroy Ter	Marvin M. and Eveline French House	1848/1870	Italianate	Building	C	25
32A-231		44 Pomeroy Ter	garage	1920	utilitarian	Building	C	
32A-229	NTH.2108	48 Pomeroy Ter	Rev. Rufus and Gertrude Ellis House	ca. 1847	Italianate	Building	C	
32A-227	NTH.2107	58 Pomeroy Ter	Thomas and Sarah Green House	1849-1850	Exotic Revival/ Swiss Chalet	Building	C	17
32A-227	NTH.2669	58 R Pomeroy Ter	College Church	1970	Modern	Building	NC	
32A-203	NTH.2090	59 Pomeroy Ter	Lewis Warner House	1885-1895	Queen Anne	Building	C	
32A-215	NTH.2100	67 Pomeroy Ter	Sarah Butler House	ca. 1900	Colonial Revival	Building	C	
32A-225	NTH.2634	68 Pomeroy Ter	former carriage barn/dormitory	1860	Italianate	Building	C	
32A-216	NTH.2640- 44	69-79 Pomeroy Ter	Charles Towne Condominiums	1982	Townhouses	Building	NC	
32A-224	NTH.2106	72 Pomeroy Ter	Raymond B. King House	ca. 1910	Colonial Revival	Building	C	
32A-223	NTH.2105	78 Pomeroy Ter	Osmyn and Louisa Baker House	1855	Italianate	Building	C	21
	NTH.2670	78 R Pomeroy Ter	school office building	ca. 1940	Cape Cod form	Building	C	
32A-221	NTH.2103	83 Pomeroy Ter	Leonard G. Field House	1868-1870	French Second Empire	Building	C	33
32C-260	NTH.2635	90 Pomeroy Ter	William & Helen Lee House	1900	Queen Anne	Building	C	
32C-260		90 Pomeroy Ter	garage	ca. 1940	utilitarian	Building	C	
32C-260		90 Pomeroy Ter	garage	ca. 1960	utilitarian	Building	C	

	<u>Contributing</u>	<u>Non-contributing</u>
Buildings	110	26
Sites	2	0
Structures	0	2
Objects	14	1
Total	126	29

Pomeroy Terrace Historic District



Coordinate System: NAD 1983 StatePlane Massachusetts Mainland FIPS 2001
 Projection: Lambert Conformal Conic
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 False Northing: 750,000.0000
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 Standard Parallel 2: 42.6833
 Latitude Of Origin: 41.0000
 Units: Meter

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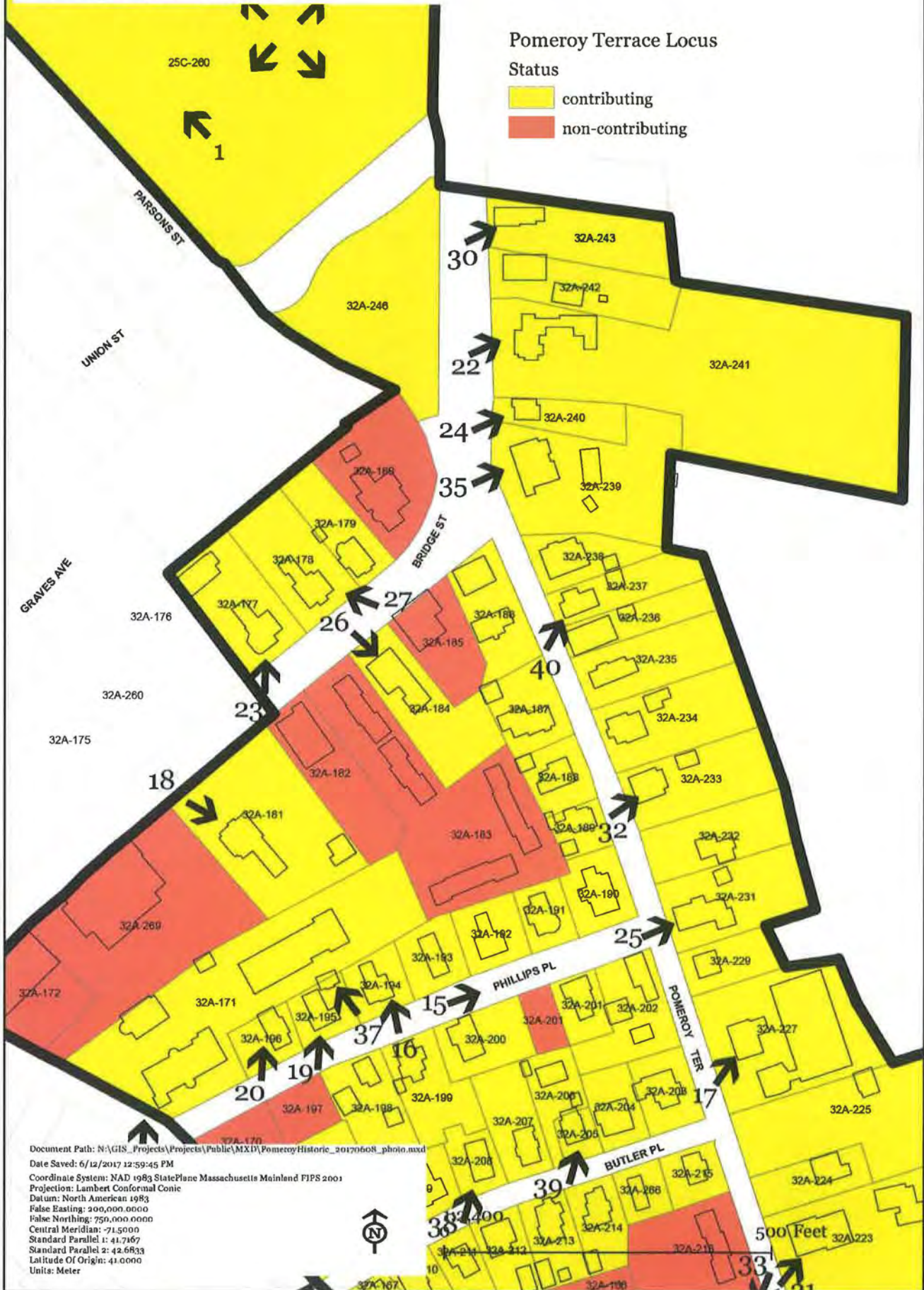
Pomeroy Terrace Historic District

Photograph Index 1 of 4



Pomeroy Terrace Historic District

Photograph Index 2 of 4



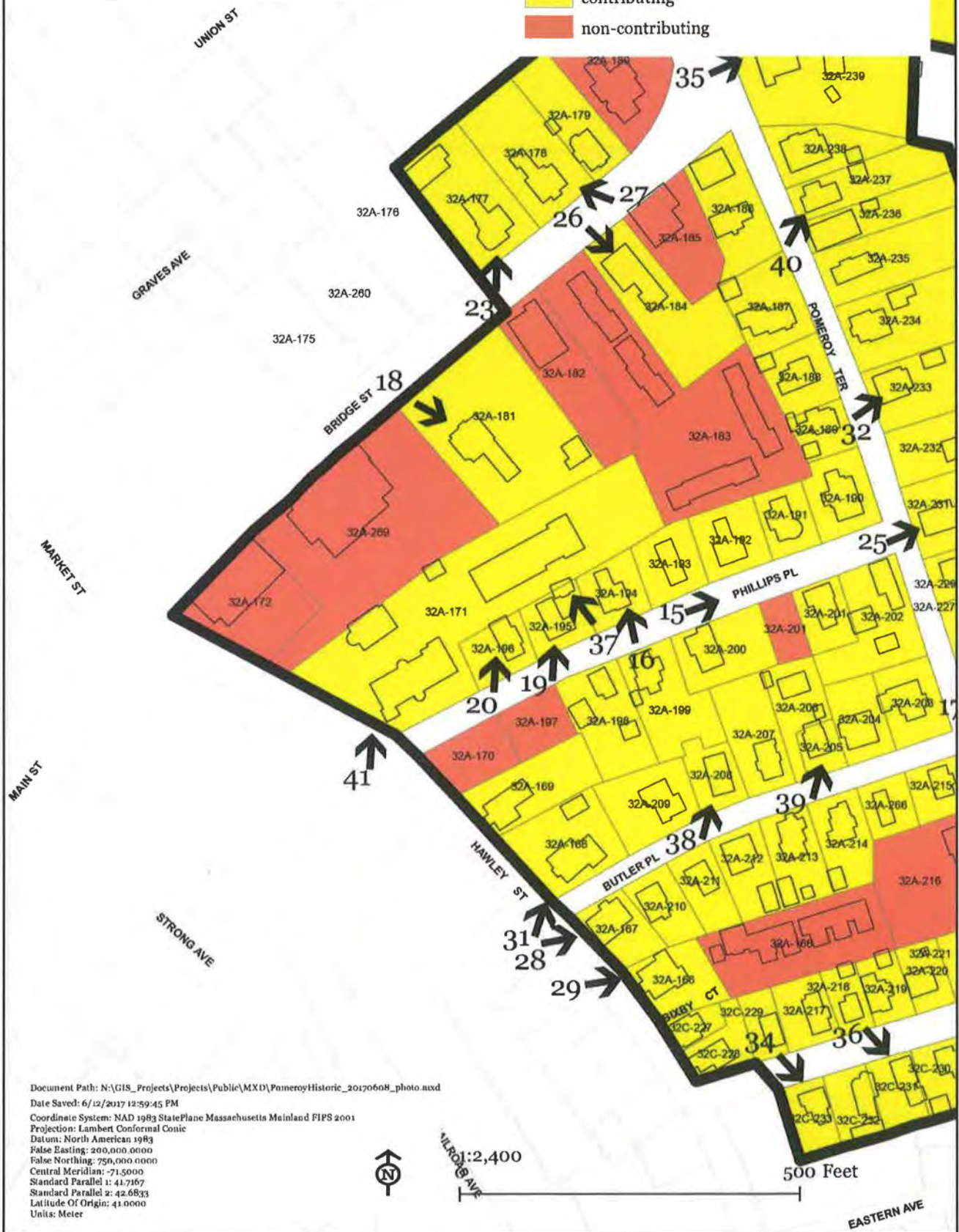
Pomeroy Terrace Historic District

Photograph Index 3 of 4

Pomeroy Terrace Locus

Status

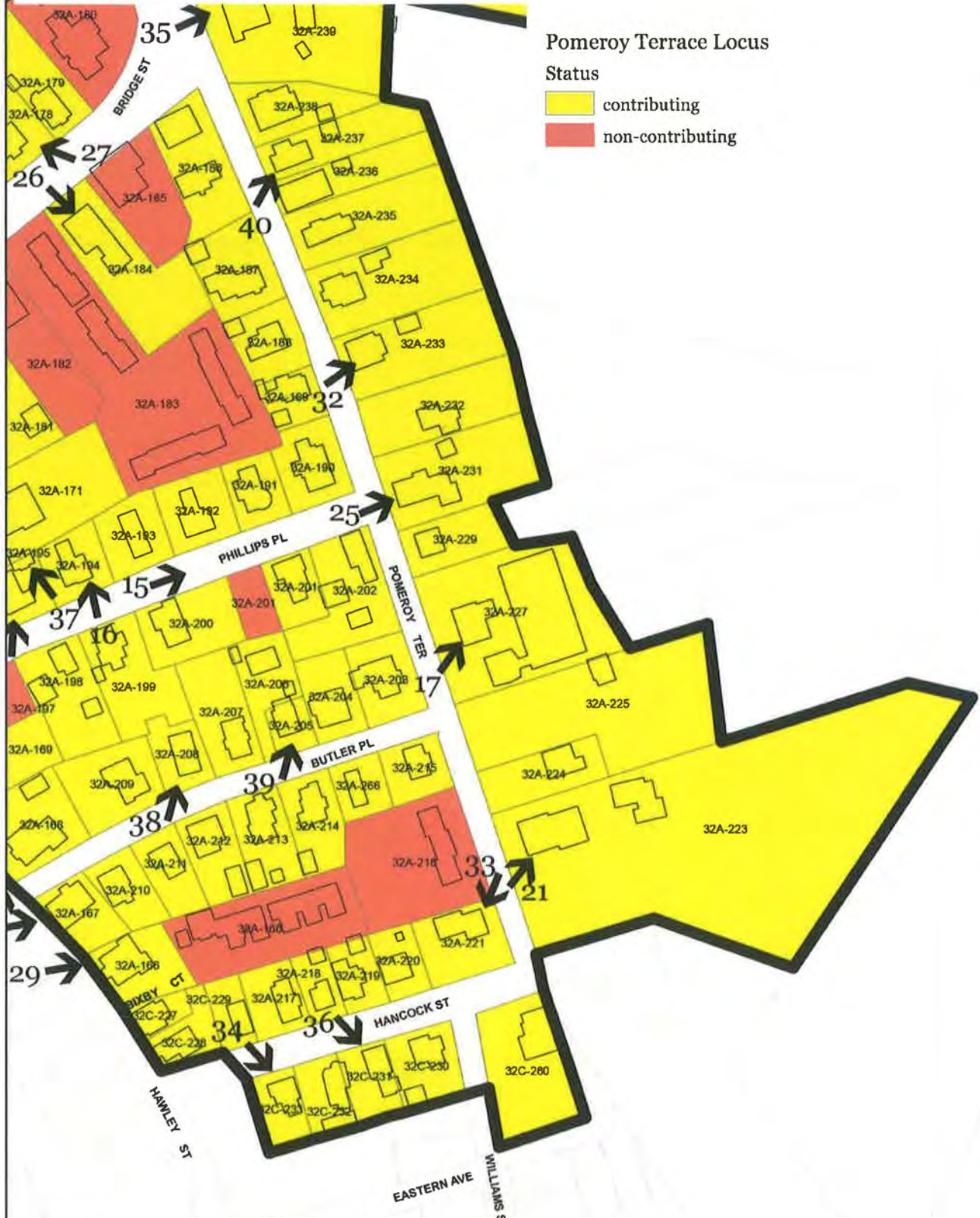
- contributing
- non-contributing



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 Projection: Lambert Conformal Conic
 Datum: North American 1983
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 False Northing: 750,000.0000
 Central Meridian: -71.5000
 Standard Parallel 1: 41.7167
 Standard Parallel 2: 42.6833
 Latitude Of Origin: 41.0000
 Units: Meter

Pomeroy Terrace Historic District

Photograph Index 4 of 4



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 Central Meridian: -71.5000
 Standard Parallel 1: 41.7167
 Standard Parallel 2: 42.6833
 Latitude Of Origin: 41.0000
 Units: Meter



1:2,400
0

500 Feet



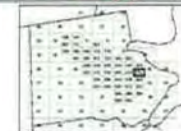
Northampton Zoning Map



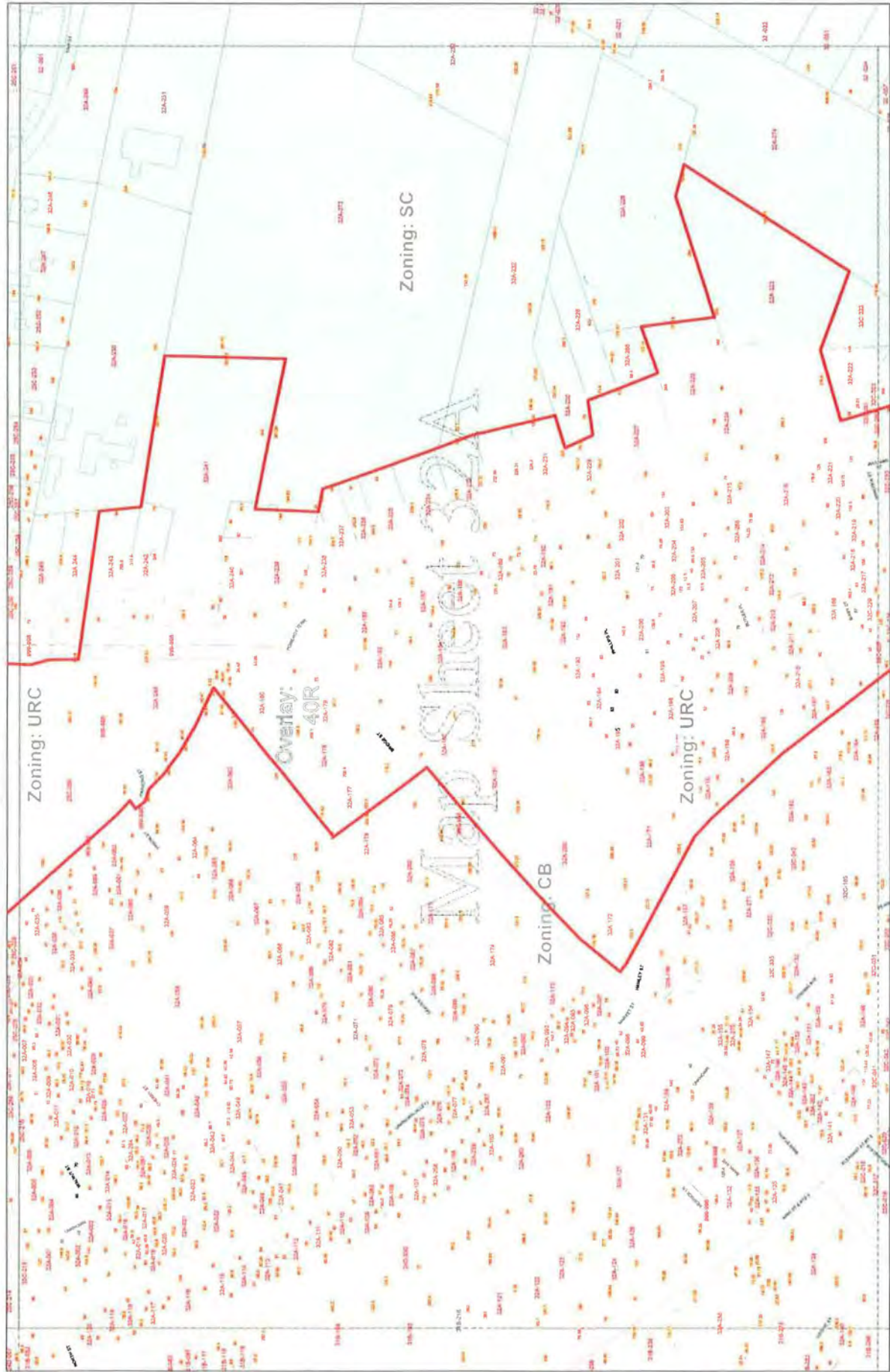
These maps are not intended for use in connection with, and they cannot create or alter, any legal rights. A professional land surveyor should be consulted for all other locations and other locations not shown on this map. www.NorthamptonMA.gov e-mail: CityGIS@NorthamptonMA.gov



Color	Symbol	Description
Blue	Blue outline	Property line boundary
Red	Red outline	Special District boundary
Green	Green outline	City boundary
Black	Black outline	Other boundary



Map Sheet
25C



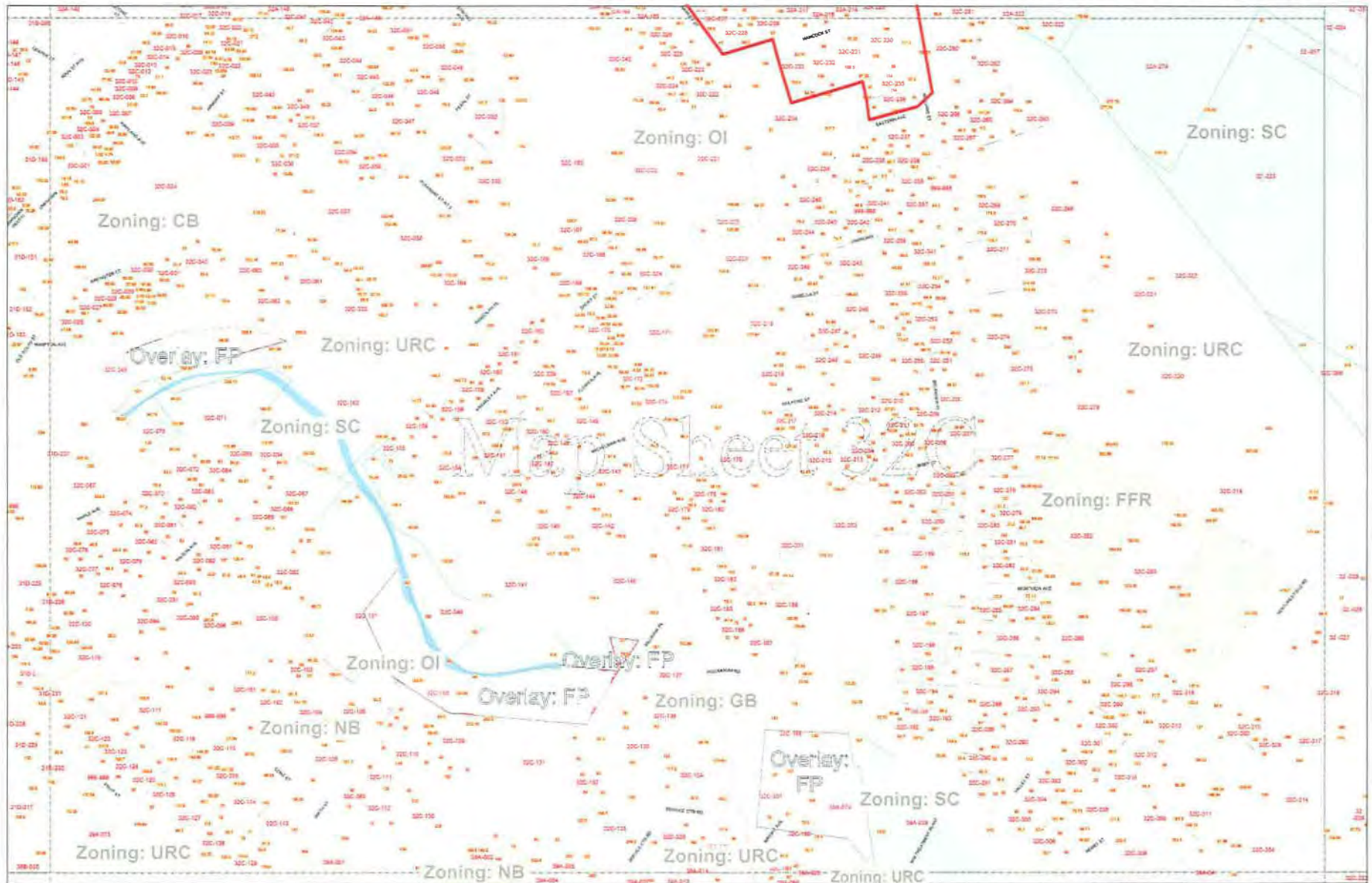
Northampton Zoning Map

Map Sheet 32A



These maps are provided for use as a reference only. They are not intended to be used for legal purposes. The City of Northampton is not responsible for any errors or omissions. © 2014 City of Northampton, MA. www.northamptonma.gov

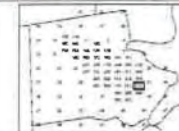
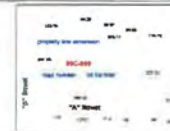




Northampton Zoning Map

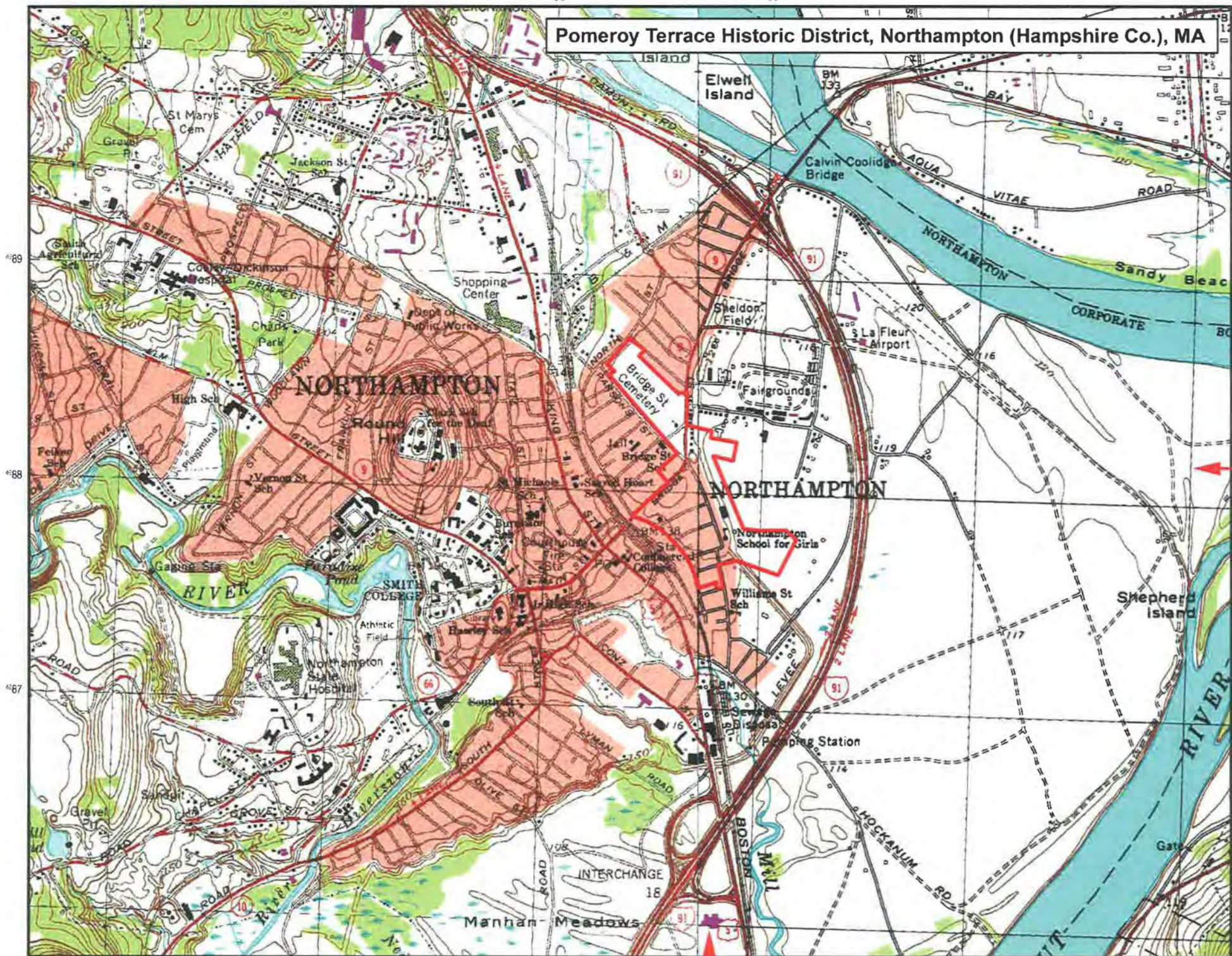


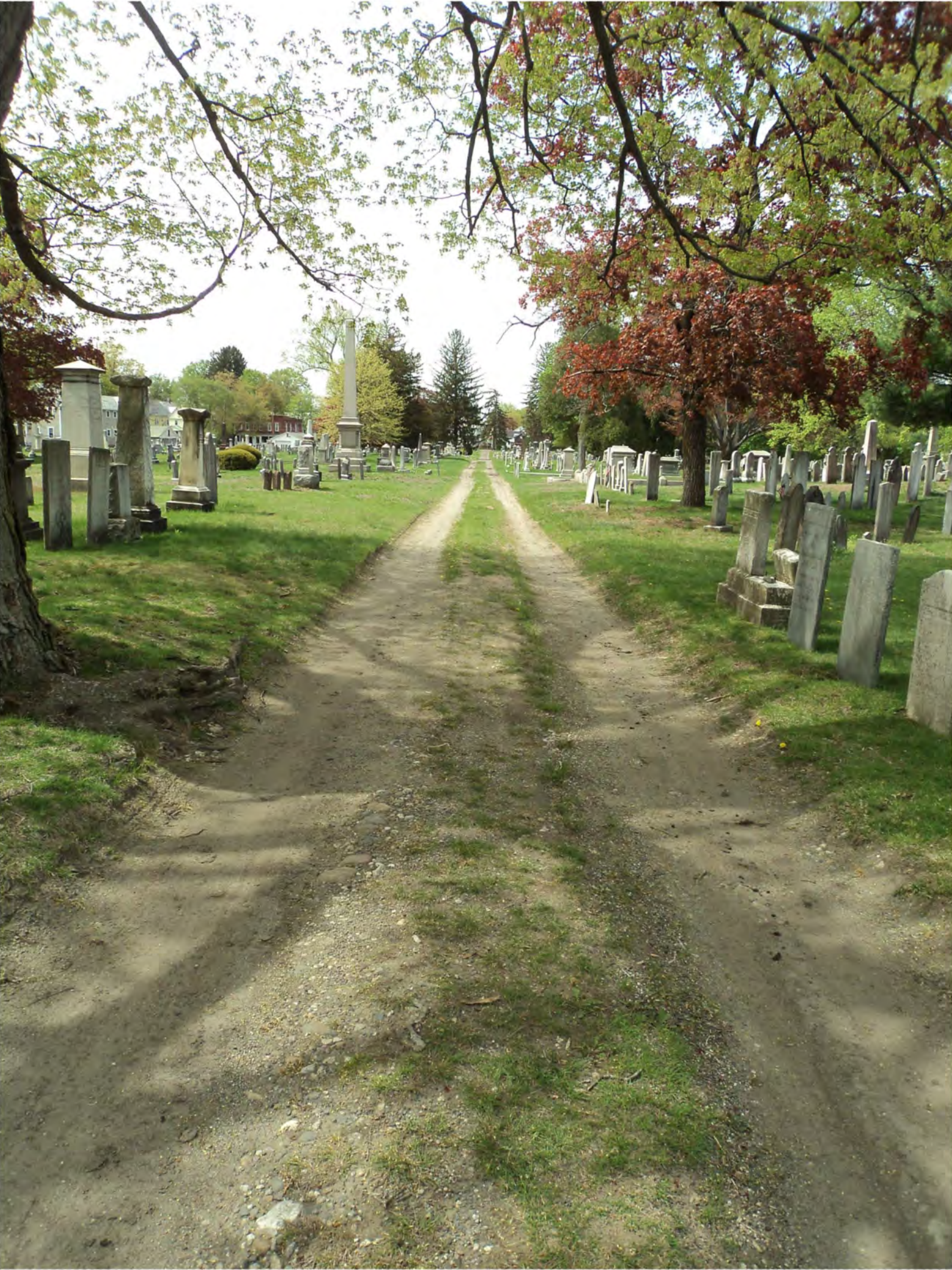
Projection: Massachusetts State Plane (NAD83)
 These maps are not intended for use in determining and then making claims and descriptions.
 Individuals requiring an authoritative property boundary or other location must consult the services of a professional land surveyor.
 American Library of Congress date: 01 January 2018
www.NorthamptonMA.gov e-mail: CityGIS@NorthamptonMA.gov



Map Sheet
 32C

Pomeroy Terrace Historic District, Northampton (Hampshire Co.), MA







UNMARRIED
WENT AHEAD
WENT AHEAD
SHE WAS
SHE WAS

ABRAHAM
MILLER DIED
ON FEB' FE
7 1727 AG
ED 55 YEAR

EDWARD
MILLER



MARY
PERSONS
DIED ON
1718
YE





Mrs. Lucy the Wife
of Mr. Samuel Per
sons Died April 12
1782 In the 44th
Year of her Age
Her Soul
Went to Death



Here lies interred
 the Remains of
 CORNELL SETH HUNT
 Who died Dec 28
 1879 - Aetat. 50
 May all his Sorrows
 Be forgotten in the
 Land of the Living



LIEUTENANT
 WILLIAM CLARKE
 DIED JULY 11, 1890
 AGED 41 YEARS
 SPECIES BY HIS DESCENDANTS





In Memory of
Mr Joseph Hutchens
who died May
5th 1804 in the 79
year of his age





JAMES MARLEY HOLLAND
BORN APRIL 28, 1840
DIED FEB. 12, 1910
LOUISA M. HOLLAND
BORN MARCH 12, 1845
DIED FEB. 12, 1910
EDY J. HOLLAND
BORN APRIL 12, 1848
DIED FEB. 12, 1910
HOLLAND

WALTER W. HOLLAND
BORN APRIL 12, 1848
DIED FEB. 12, 1910







JOHN F. LAMBIE
SERGE CO. A. 16TH REGT. N.Y. VOL. INF.
FEB. 12, 1840 — NOV. 20, 1916

HIS WIFE
AGNES A. DERICK
JAN. 28, 1852 — MAY 1, 1912

LAMBIE



IN HONOR OF
AARON COOKE
A LEADER OF THE PURITANS
ONE OF THE FOUNDERS OF NORTHAMPTON
THIS MONUMENT HAS BEEN ERECTED BY
JOSIAH PARSONS COOKE
US SIXTEENTH REGIMENT
ANNO DOMINI 1831





IN MEMORY
OF
OUR HEROIC DEAD
WHO LIE
IN
UNKNOWN GRAVES

1861 - 1865























44









62





5

















NO
PARKING
ANY
TIME
←















50

CHILDREN









GIFT STORE
ST. JOHN'S CATHOLIC PARISH CENTER
PARISH HALL
BEANO







retro genie
VINTAGE WITH A MODERN EDGE

Antique house of vintage

Easier To Drive - V8 Power

UNDER 1,000 GROSS

National Register of Historic Places

Note to the record

Additional Documentation: 2019

ADIC 00000000

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Pomeroy Terrace Historic District

Name of Property

Hampshire, Massachusetts

County and State

Name of multiple listing (if applicable)

Section number 8 Page 1

Additional Documentation (8/20/2019). The following corrects an error found on page 41 of the 2018 nomination.

Bates Family Mausoleum (Photo 11; Bridge Street Cemetery).

This tomb, constructed in 1875, was designed by the firm of well-known New York architect Richard Upjohn and was the first monumental family mausoleum added to Bridge Street Cemetery. Fanny Atwell Bates (d. 1916) commissioned the tomb from Upjohn's firm. The tomb was planned to contain the burial of Fanny's husband Isaac Chapman Bates (1817-1875) and their son Arthur Edward Bates (1853-1873), with a third space reserved for Fanny at her death. Isaac Bates was the son of another Isaac Chapman Bates (1779-1845), a prominent Northampton lawyer and member of the Whig party who served first as a state senator in 1808-1809, as a U.S. Representative in Congress from 1827-1835, and as a U.S. Senator from 1841-1845. The elder Isaac Bates is also buried in Bridge Street Cemetery. The Classical Revival-style tomb was constructed at a cost of \$25,000 and is clearly seen from Bridge Street.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/23/2019 Date of Pending List: 9/12/2019 Date of 16th Day: 9/27/2019 Date of 45th Day: 10/7/2019 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 9/30/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer *Alissa G...* Control Unit _____

Discipline _____

Telephone _____

Date 9/30/19

DOCUMENTATION: see attached comments : No see attached SLR : No

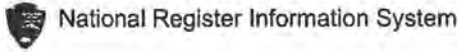
If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

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.



Evaluation/Return Sheet For Single/Multi Nomination

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination
Property Name: Pomeroy Terrace Historic District
Multiple Name:
State & County: MASSACHUSETTS, Hampshire

Date Received: 4/2/2018 Date of Pending List: 4/26/2018 Date of 16th Day: 5/11/2018 Date of 45th Day: 5/17/2018 Date of Weekly List:

Reference number: SG100002420

Nominator: State

- Reason For Review:
- Appeal
 - SHPO Request
 - Waiver
 - Resubmission
 - Other
 - PDIL
 - Landscape
 - National
 - Mobile Resource
 - TCP
 - CLG
 - Text/Data Issue
 - Photo
 - Map/Boundary
 - Period
 - Less than 50 years

Accept Return Reject 5/11/2018 Date

Abstract/Summary
Comments:

Recommendation/ Criteria: Criterion A & C, Local level. POS: 1661-1967. AOS: Community Planning and Development, Architecture.

Reviewer: Lisa Deline Discipline: Historian
Telephone: (202)354-2239 Date: 5/11/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

<< Back

RECEIVED

FFR 05 2018

Friedberg, Betsy @ SEC

MASS. HIST. COMM

From: Delahaye, Daniel B - Washington, DC <Daniel.B.Delahaye@usps.gov>
Sent: Monday, February 05, 2018 10:45 AM
To: Friedberg, Betsy @ SEC
Subject: USPS FPO Response to Pomeroy Terrace Historic District in Northampton, MA

RECEIVED 2280

APR - 2 2018

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

Betsy,

This is to inform you that I have reviewed the draft Pomeroy Terrace Historic District NHRP nomination. USPS records indicate the Northampton Main Post Office at 37 Bridge Street was built by the United States Postal Service (USPS or Postal Service) and occupied February 1, 1976 following the land purchase October 1, 1974. Per our conversation, the Postal property is a non-contributing resource to the Historic District. Consequently, I choose to waive the USPS 30-day comment period.

Please forward the list of contributing and non-contributing resources, as well as the boundary map at your earliest opportunity.

I am available to answer any questions or concerns you may have.

Very respectfully,

Daniel Delahaye
Federal Preservation Officer

USPS Facilities HQ
475 L'Enfant Plaza SW, Rm. 6670
Washington DC 20260-1862
(202) 268-2782
daniel.b.delahaye@usps.gov



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

March 26, 2018

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street, NW stop 7228
Washington, DC 20240

Dear Mr. Loether:

Enclosed please find the following nomination form:

Pomeroy Terrace Historic District, Northampton (Hampshire), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment. The Federal Preservation Officer for the United States Postal Service, Daniel Delahaye, chose to waive the USPS 30-day comment period for the noncontributing USPS building in the district. His letter is attached.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosures

cc: Bonnie Parsons, consultant
David Narkewicz, Mayor of Northampton
David Drake, Chair, Northampton Historical Commission
Wayne Feiden, Director of Planning and Sustainability, City of Northampton
James Mazik, Deputy Director, Pioneer Valley Planning Commission
Shannon Walsh, Preservation Planner, Pioneer Valley Planning Commission
Sarah LaValley, Conservation, Preservation & Land Use Planner, City of Northampton
Daniel Delahaye, Federal Preservation Officer, United States Postal Service



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

August 20, 2019

Kathryn Smith
Deputy Keeper
Acting Chief, National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street NW, Stop 7228
Washington, DC 20240

Re: Pomeroy Terrace Historic District, Northampton, MA (Hampshire County)

Dear Ms. Smith:

We are writing to request the insertion of additional information in the National Register records for the above referenced National Register nomination.

Section 8, page 41 of the nomination provides incorrect information regarding one of the individuals buried in the mausoleum. I have included revised information in the continuation sheet attached.

Please let us know if you need additional information in order to make the correction.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

XC: Northampton Historical Commission
Bonnie Parsons, consultant