

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Not For Publication: Vicinity: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

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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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

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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>109</u>	<u>27</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>7</u>	<u>3</u>	structures
<u>0</u>	<u> </u>	objects
<u>117</u>	<u>29</u>	Total

Number of contributing resources previously listed in the National Register 152

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
- HEALTH CARE/hospital
- LANDSCAPE/parking lot
- FUNERARY/cemetery

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC/Federal

MID-19th CENTURY/Greek Revival

MID-19th CENTURY/Gothic 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

MIXED

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 covering approximately 32 acres in the City of Northampton. The City is located in Hampshire County, bounded on the north by the Towns of Williamsburg and Whatley, to the west by the Town of Westhampton, and to the south by the Town of 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 provides a rural setting and

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

view over what was formerly a meadow.¹ There are a total of 142 resources, of which 70 are contributing and 72 are non-contributing; the district is predominantly residential. The district also includes the Bridge Street Cemetery (NTH.803). The district is immediately adjacent to the **Parsons, Shepherd, and Damon Houses Historic District** listed on the National Register in 2001. The Pomeroy Terrace Historic District retains its historical and architectural significance, with contributing resources dating from ca. 1790 through the period of significance ending in 1965, 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.² About 69 structures, primarily wooden frame residences built in the 19th century, make up the contributing portions of the District. 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 facades, 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 garages or outbuildings.

Despite its appearance and lack of adherence to a particular grid, the town was laid out. Instead of following arbitrary straight lines, the town followed the natural topography. It is this adherence to the topography that helps distinguish Northampton's layout from other, more linear communities in the Connecticut River Valley, including Hadley and neighboring Hatfield. Large lots typically included at

¹ See attached location map for the district's boundaries and location within Northampton.

² A fourth street, Bixby Court, is entirely composed of non-contributing buildings, subdivided and constructed c. 2000.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

least 4 acres and access to water. An early map of the town, drawn in 1898 by James R. Trumbull, shows how the river and stream network played a role in the designation of lots and the street network.³

For Pomeroy Terrace, the slightly winding roads and large lots all contribute to the “picturesque irregularity of which adds so much to the attractiveness of the town.”⁴ Bridge Street was an extension of Main Street, and Hawley Street and Pomeroy Terrace both followed the edges of streams that fed into the Mill River to the south. Beyond the stream the runs behind Pomeroy Terrace, to the east, was a vast meadow.

Landscape Setting and Features

The Pomeroy Terrace Historic District contains both residential and institutional uses, but the institutions are largely set in former residences. Houses are generally set back from the road about five to ten feet on lots of approximately ¼-1/2 acre, with a few larger lots along Pomeroy Terrace. Mature landscape features are indicative of the 19th century period of development. 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 edge of the District is the **Bridge Street Cemetery** (NTH.803, Photograph 1), a 19 acre cemetery bounded by Bridge Street, Parsons Street, and residences. It is roughly rectangular in shape. The cemetery is surrounded by chain link fence (NTH.XXX) and may be entered by the public at the north west corner, though there is a pair of stone entrance pylons (NTH.XXX) about 7’ high on the south side of the cemetery where the main entrance formerly existed. While the land of the cemetery is generally level, there is a slight rise of no more than four feet in the south central area of the landscape and rows of east to west aisles that are about 8’ wide are depressed about 2’. 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 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

³ Wright, Patricia. “On the Ground: The Origins of Northampton’s Particular Plan,” *Paradise Built: Shaping Northampton’s Townscape 1654-2004*” p. 9. See attachments for copy of map.

⁴ Wright, p. 8.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

open and without monuments. There is a one-story, aluminum-sided and garage-sized maintenance building (NTH.XXX) 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 8' wide, that extend the length of the cemetery from north to south. Several other north-to-south ways complete the grid but are not paved. East to west ways are grass-covered and are about 15' apart, and 5' 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, respectively, limestone, brownstone, and granite (NTH.XX, XX, and XX). 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 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 is one table marker (NTH.XX) and there are several large-scale markers laid horizontally on the plot 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 with initials carved in their top surfaces.

There are several family mausoleums of note. Among them is the Bates tomb (NTH.XXX). It is a building of Nova Scotia granite 35 feet high, and 20 feet by 20 feet in plan. Classical Revival in style, it is a Greek Cross in plan, each projecting pavilion composed of a pair of fluted pilasters supporting a 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. 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." (NTH.XXX) This is a roughly carved granite stone about 10' high with smooth faces on north and south sides for inscriptions bordered by high relief sculptural ornament. Its four cornerstones are low posts topped with metal cannonballs.

Buildings and Structures

The Pomeroy Terrace District documents the development of an elegant neighborhood within a New England town over a century, between 1800 and 1900. Grade changes and the slightly curving nature of

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

the longer streets serve to shape a series of discrete areas of uniform residential character. Several local architects helped shape the district, but William Fenno Pratt's work is the most prominent.⁵

Exotic Revival/Swiss Chalet (1835-1890)

The Exotic Revival style is generally considered rare. The Swiss Chalet variation (among Egyptian, Oriental, and Swiss Chalet) borrowed its details from the general domestic architecture of the Swiss. The version of the Swiss Chalet style seen in the Pomeroy Terrace District takes its inspiration from Swiss chalets as they were understood in the 19th century. Local architect William Fenno Pratt had a taste for the exotic in architecture having designed the Northampton City Hall among other buildings in a more theatrical, rarified style. He constructed two houses of similar style around 1850: the **Josiah Hunt-Thomas Meekins House** (28 Phillips Place, NTH.2082, Photograph 2) and the **Thomas Green House** (58 Pomeroy Terrace, NTH.2107).

The Hunt-Meekins House (1847-1851) is the more rustic of the two. Here the house is gable-and-wing in form. The front-gabled main block of the house is two-stories in height and the wing under its side gable is one-and-a-half stories. On the north elevation are one-and-a-half, and one-story ells. The plan of the house, then, is conventional and found in many houses in Northampton. It is the ornament that creates the Swiss Revival. 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 Green House is the more classical version of the Exotic style. Here the main block of the house is L-shaped in plan, and it has a five-bay, two story ell extending on the east elevation. The building is board-and-batten sided and its roof has broad eaves supported on over-scaled, scrolled

⁵ The building descriptions contained here are largely adapted from the 2010-11 Inventory completed by Bonnie Parsons and Jayne Bernhard-Armington of the Pioneer Valley Planning Commission.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

brackets. The gables of both sections of the house have Swiss wood cresting rails ornamenting their upper rakes, and across the second story of the wing is a Swiss-inspired balcony with flat, jig-saw 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. At 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.

Federal to Italianate:

Stylistically transitional homes can be seen on Phillips Place and Bridge Street. The **Elizabeth Butler House** (24 Phillips Place, NTH.2083) shows the transition from the earlier Federal style to Italianate. The massing, roof and chimney treatment of this circa 1850 house refer to the Federal style. However, the extended eaves and bold dentilled cornice with brackets at the corners of the façade indicate Italianate influence. 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 an Italian stone palazzo 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 of the house. 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. As of 2015, the building is being rehabilitated with new replacement windows and finish treatments on the exterior.

The **Henry Lathrop House** (81 Bridge Street, NTH.2076) was built between 1790-1809 as a Federal style dwelling. It is two stories in height under a hipped roof. This hipped roof allowed Pratt in 1859 to alter the house from Federal to Italianate style with a few changes 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 that was added to its façade roof as well as wide Italianate eaves and a broad frieze beneath the eaves. 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 ell may have been integral to the original house.

Gothic Revival Transitional to Italianate:

The **Seth Hunt House** (115 Bridge Street, NTH.2119) was designed in 1859 by William F. Pratt. Previously considered a Gothic Revival style house for its steeply pitched roofs, the Hunt House may be seen as Gothic Revival transitional to the Italianate style. It is a two-and-a-half story house that is L-shaped in plan, and like its neighbor at 109 Bridge Street that dates about 15 years later and is fully Italianate, it places an entry in the angle of the two wings. Rather than a square tower as at 109, however, Pratt placed a front-gabled pavilion of two stories into the angle and skirted it with a three-sided open porch on Italianate chamfered posts with a pediment over the entry stairs. The main entry door is round arched. The house has much of the visual interest of the two styles with a patterned slate roof that has 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 Italianate arched windows in both ends of the two building sections at the second floor level. There is a wing on the north elevation of one-and-a-half stories. Three bays long, it has through-cornice dormers with Gothic Revival style lancet windows and a secondary entrance with a pointed arch portico. There are three chimneys and two of them are double stacks. There is a two-story, recently added ell on the west that includes a three-story shingled tower. Clearly Pratt was working out the elements of design between two current styles of architecture, and the result is a unique building.

Like its neighbor at 81 Bridge Street, the **George Sergeant House** (82 Bridge Street, NTH.2073) was altered from an earlier style – in this case Greek Revival - to an Italianate style, in 1869, to bring it up to date with its more recent Italianate style neighbors at 74 and 56 Bridge Street. Most of the stylistic alterations at this house were focused on an entry porch. The house is two-and-a-half stories under a side-

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

gable roof. It is five bays wide, three bays deep and sits on high brick foundations. Remaining from its Greek Revival origins are the wide architrave with entablature and frieze at the eaves, and returns in the gable ends. The house has two interior chimneys. Windows have architrave surrounds and 2/1 sash that 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 light above it; at the second floor entry the double leaf door is surmounted by an arched fanlight of two lights.

Italianate (1840-1885)

The Italianate style is represented in more than 20 houses in the district; several of the homes were designed in the high Italianate style, while others were altered to this style. 8 of the 14 homes on Phillips Place were constructed in the Italianate style.

The **First Parish Parsonage** (74 Bridge Street, NTH.2072) was constructed in 1866, and is one of the three Italianate houses that add to the full range of styles found on Bridge Street. It is a two-and-a-half story building under a side-gable roof, on which are two interior chimneys. The house is three bays wide and two bays deep with a two-and-a-half and a one-and-a-half story ell on the north elevation for 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 a wide overhang that is ornamented with carved brackets. A wrap-around 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 on to the porch and 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 (c.2010) designed to

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

correspond to a carriage house but acting as a second building to serve the bed and breakfast operation in the main house.

The **Mrs. O.S. Clark House Outbuilding** (59.1 Phillips Place, NTH.2091) is a two-story Italianate style building under a flat roof with wide eaves overhangs. A glazed belvedere is centered on the roof, a feature that is found on several Italianate houses in the neighborhood and one that was introduced in New England during the Italianate period. The building is two bays wide and two bays deep for a square plan. Windows are replacement 1/1 and have simple flat surrounds. Across the east façade is a full-width, hipped roof porch that is Colonial Revival in style being supported on four Doric columns. It was probably added at the time the outbuilding was converted to residential use. It sits back far from Phillips Place and is accessed via Pomeroy Terrace.

The **Elizabeth & J. Stebbins Lathrop House** (also called the Lathrop-Butler House) (57 Bridge Street, NTH.2075) was built in the late 1840's. It is one of several fine Italianate style houses on Bridge Street built in the mid-19th century as single-family homes for the well-to-do. As this section of Bridge Street was still relatively rural in the 1850s, the style was adopted to suggest an Italian country villa. To that end the two-story house has a hipped roof that is nearly flat and is punctuated by two tall interior chimneys. The house is three bays wide and three bays deep and it is large in scale. Flushboard siding and corner quoins are meant to duplicate the appearance of a stone villa with wide eaves and broad frieze. The main entry to the house 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. Like many houses in this area, it has been attributed to architect W.F. Pratt.

The **Seth Hunt House** (109 Bridge Street, NTH.2118) is a late Italianate style house that is livelier in its design than the other Italianate houses on Bridge Street, whether they were built originally in the style or were later altered to the style. This quality is due to the fact that the two story house under a flat roof has an L-shaped plan in the angle of which is a three-story square tower giving the house variety in plan and elevation. The projecting section of the house [the gable equivalent in the gable-and-wing form] is one

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 is a frieze with an Italianate attic metal grille. Sash in windows is 2/2. The main entry is in the corner tower and is reached through a wrap-around 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.

The **Osborn House** at 22 Phillips Place (NTH.2085) is a fine, Italianate style house that is two-and-a-half stories in height under a low-pitched hipped roof with a single dormer on each of its elevations. The house is flushboard sided and has corner quoins to suggest an Italian palazzo. It is only two bays wide and two bays deep, but proportions are large and there are one-and-a-half story and one story ells on the north. There is a full-width porch on paneled posts with eaves brackets and turned baluster railings 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 have 2/2 sash. There are paired arched windows in the dormers. The Osborn House is part of a display of various Italianate designs on Phillips Place and is unique among them.

The **Erastus Slate House** (25 Phillips Place, NTS.2086) is a two-and-a-half 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 sidehall entry beneath a pedimented porch on posts. These architectural features alone would make the house Greek Revival in style, but first floor windows on the north façade are full-length, which, together with the flushboard siding, shift the stylistic balance of the house to Italianate. Windows elsewhere in the house have been replaced with 1/1 sash where 6/6 would have been more common historically. The porch posts replace earlier Italianate style posts with filigree work. At the time the 1980 survey form was completed the house was sided in asbestos or asphalt and as of 2000, it had been carefully restored to its original appearance.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

The **J.M. Turner House** (29 Phillips Place, NTH.2087) is a later version of the Italianate style than its neighbors at 22 and 24 Phillips Place so it does not try to imitate a palazzo or villa with a flat roof and flushboard siding. Rather, it is a two-and-a-half 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 Italianate 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 Italianate houses. The wide eaves overhangs of the roof are supported on brackets and first floor windows, although not full-length, are elongated. 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, as was often the practice in Italianate style houses.

The **Charles P. Loomis House** (36 Phillips Place, NTH.2081) is a two-and-a-half story house under a side-gable roof. It has a one-and-a-half story wing on the north followed by a one-story attached garage. In 1980 the house was identified as being Greek Revival in style, due probably to the full eaves returns in the south elevation creating a pediment. As of 2011 the three-bay house has been sided in two types of artificial siding, its style is obscured, but it is Italianate in its two, tall, interior chimneys with ornamented caps, and the filigree portico at its center door surround as well as the pedimented gable, which was also a common feature of Italianate style houses in Northampton. 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 distorts the building's original fenestration pattern. The house is unique in that it presents its side façade to Phillips Place.

The **Rev. Morris E. White Cottage** (37 Phillips Place, NTH.2088) is of value as it harmonizes with the other nineteenth century dwellings in the area and represents one of William F. Pratt's more modest works. The Rev. White House is a two story house under a virtually 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 make this building continue to contribute to the district. It has retained its L-shaped plan, its 3-bay north façade and two bay depth and its rear ell. In the angle on the north façade is a one story porch on particularly fine fluted, Ionic columns. Although the eaves brackets remain they have had their braces removed and the attic grilles have been covered over by the aluminum siding. A large shed roof cornice on brackets remains on the north full length window in the L and a full-length Italianate window remains on the adjacent section of the building adjacent to the main entry that has full-length sidelights.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

The owner of the house at **51 Phillips Place** (NTH.2089), Charles H. Kinney, was one of the first to buy land on Phillips Place when the street was opened in 1847. The two story house is under a hipped roof with wide eaves that has two ornamental, interior chimneys. 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 facade. Windows have 2/2 sash. Although the house represents a very conservative approach, it is yet Italianate in style with its elongated first floor windows with their heavy cornice lintels, the wide eaves and angled bay window on the west elevation of the first ell. All these features are common to the style.

The **Simon & Ann Dickinson House** (37 Pomeroy Terrace, NTH.2078) was constructed between 1860-1873, and was one of the first three constructed on the west side of what was then called Phillips Place. The Dickinson House is a two-and-a-half story house under a front-gable roof that has wide, braced eaves. There is a cross-gabled wing on the south and a two-and-a-half story ell on the west for 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 flushboard sided. The porch has turned posts and square baluster railings. This is a fine example of the Italianate style and it is well-maintained.

The **M.M. French Residence** (44 Pomeroy Terrace, NTH.2109) may have begun its life as a fairly ordinary Italianate style house two-and-a-half stories in height under a front-gable roof, but after its 1870 additions it became a highly individual 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 pedimented angled bay window.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 25/2 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. 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, a most unusual feature for the 1870s.

The **M.M. French Carriage Barn** (40 Pomeroy Terrace, NTH.2110) appears on the property of M.M. French in the 1884 Walkers Atlas. It resembles a barn described as being built for E.E. Wakefield (who owned the property to the south on Phillips Place), ‘an elegant barn...3 stories in the rear, and two in front.’ The 1970s Inventory Form for this property suggested that it is possible that the structure “was moved from the Wakefield property to the French property prior to 1884.” However, as the description of this carriage barn does not match its current number of stories, there is not strong evidence for being a moved barn.

The **Rev. Rufus Ellis House** (48 Pomeroy Terrace, NTH.2108) is a fine Italianate style house, like most of its neighbors on Pomeroy Terrace and Phillips Place. It is a flushboard-sided, two story house under a flat roof with wide, bracket-supported eaves. Centered on the roof is a glazed belvedere with segmentally arched windows separated by paneled pilasters, a feature found elsewhere on these two streets. 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

projecting crown-molded lintels. Windows have paired sash of mixed 2/2 and 1/1 lights. The sidehall entry on the 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 arch-shaped openings like 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 added entry on its south elevation.

Built in 1855, the **Osmyrn Baker House** (78 Pomeroy Terrace, NTH.2105) is another example of the changing styles of the time. Using the plans of the Elizabeth & J. Stebbins Lathrop House, architect William F. Pratt designed this house in a similar Italianate style but was constructed in masonry. This is a two-story house under a truncated hipped roof that has wide eaves. The stucco 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 portico roof 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 and engaged. The south elevation of the main block has full-length Italianate windows. A second story addition has been made above the verandah on the south elevation.

58 Phillips Place (NTH.2079) was built by William F. Pratt in 1865-1866 for Watson L. Smith. The Smith House cost \$5000 and was described by the Gazette as ‘one of the handsomest dwellings in that locality.’ This is a two-story Italianate style house under a flat roof that has 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 facing on to 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 on 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 heavy Doric columns. This elevation is three bays wide and windows have

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 in the conversion to a three-family residence, yet retains enough of its form to suggest its Italianate origins.

Second Empire Style (1855-1880)

The Second Empire style is represented solely by the **Leonard G. Field House** at 83 Pomeroy Terrace (NTH.2103). It is a two-and-a-half story house three bays wide and the equivalent of three bays deep; there are two ells on the west, one of one-and-a-half 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. 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 (1860-1880)

There are two example of the Stick Style in Pomeroy Terrace District. The first, the **St John's Episcopal Church Rectory** (36 Pomeroy Terrace, NTH.2111) is one of the finest examples of the Stick Style in Northampton. It is two-and-a-half story house under a pyramidal hipped roof. To add complexity there are cross-gables on the west façade and at the southeast corner of the house and the eaves in each of these gables have ornamental bargeboards based on King Post trusses. 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. Pattern, and change of pattern characterize the Stick Style exterior. 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

windows are ornamented with an embellished crossbucks. A copper-roofed oriel window projects from the west façade while a copper-roofed angled bay adds to the south elevation. This is a particularly well-maintained house.

The second example, and far less high style, is the house at **11 Hancock Street** (NTH.2158). The building is a two and one half story dwelling in a L-shape, with a one story porch in the crook of the ell. Fish scale shingles and wide boards are used to ornament the house.

Gothic Revival (1840-1880)

The only Gothic Revival style building in the Pomeroy Terrace District is located at **14 Hancock Street** (NTH.2012). It is a simple example, with a rounded sash window with a Gothic style surround in the gable end. Windows have molded cornices and there is a pedimented portico with columns at the main entrance.

Italianate to Queen Anne Style (1880-1910)

20 Pomeroy Terrace (NTH.2113), the **Sylvanus Sherman House**, was constructed c. 1884. This building reflects a transition between the Italianate and the Queen Anne styles, neither in a high style. This is a modest house that is stylistically transitional between the Italianate and the Queen Anne. It is two-and-a-half 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 porch two stories in height. Italianate in style is the arched window in the gable field of the west façade but the overall complexity of the house's plan and elevation is newly Queen Anne.

Gothic Revival to Queen Anne Style

23 Pomeroy Terrace (NTH.2077) is the **Louis Sherman House**, constructed between 1895-1900. It is a two-and-a-half story house under a pyramidal hipped roof with a front-gabled pavilion on the east façade, cross-gables on the north and south. The three gabled sections of the house all have openwork barge boards 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

past and combined them in new ways to provide a picturesque elevation and when the elements were borrowed from the past, the building has been called the “Free Classical” version of the Queen Anne. 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 of 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 extends from the west elevation. It is three bays long. Windows at the second story level are paired.

Colonial Revival (1880-1955)

The Colonial Revival is one of the more common Eclectic movement styles dating from 1880 on. Of the 12 houses on Butler Street, 5 are in the Colonial Revival style.

The **John F. & Agnes Lambie House** (16 Butler Place, NTH.2096) is a particularly fine example of the Colonial Revival style. It has a pyramidal hipped roof – a house form that was very popular in western Massachusetts urban areas at the turn-of-the-century. 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 wrap-around 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. It 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, but its wide eaves overhang, slightly flared suggests the more modern Prairie style.

The **Harlan H. & Caroline Derrick House** (22 Butler Place, NTH.2095) is, as of 2011, one of the most recently rehabilitated buildings on this street, and its unique design gives it the appearance of having been architect designed. It is two-and-a-half stories high with a front-gable roof. There are transverse gable bays on east and west to add variety to the rectangular plan. The south façade is three bays wide composed of an entry flanked on one side by an 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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/Colonial Revival to the simplified forms of early 20th century styles such as Tudor Revival and Prairie style. The porch entry at first floor level has a pediment over the stairs in whose tympanum is festooning. It is a stacked porch with a second story section, one bay wide, on the south façade. The second story of the porch is supported by slender Doric columns above a solid, shingle-sided railing. The frieze beneath the roof of this section of the porch is ornamented with additional festooning. The three-sided bay of the façade has triple 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.

The **Leo H. & Hettie Porter House** (36 Butler Place, NTH.2094) is a high style Colonial Revival house constructed 1893-94. This is a high style Colonial Revival house two-and-a-half stories beneath 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 porch with festooning and shell motifs in its tympanum. The porch rests on triple Doric columns and respondent pilasters. The south entry is flanked by small stair windows with ornamental muntins. The gambrel bay at the first floor has three windows with transoms whose muntins are interlocking semicircles and have lintels with modillion block décor. 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.

A much simpler version of the Colonial Revival style can be found in the **Homer Miller-John Murphy House** (19-21 Butler Place, NTH.2098). As of 2011, it was among the least-altered of the Butler Place buildings. It is a two-and-a-half story, shingle-sided house with a side-gable roof. It has transverse gable bays at each side of its three-bay north façade. The transverse gable bays become three-sided bays below their 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

small center pediment over the entry stairs. Although this is a two-family house, the single entry door and broad porch give it a single-family appearance.

42-44 Butler Place (NTH.2093) is the largest house on Butler Place, built as an ample two-family building in the Colonial Revival style. It is two-and-a-half stories under a truncated hipped roof with transverse gable bays on the east and west and a pair of three sided bays beneath polygonal roof at each side of its south façade. Between the two south bays is a two story porch that rests on Doric columns and paneled pedestals. A hipped dormer separates them on the south roof. This is a configuration also used for the two-family house on Butler Place at 19-21. The transverse gable bays on east and west are separated between first and second stories by horizontal panels, not unlike those found at 22 Butler Place. In their gable fields are scalloped shingles and an arched window centered in each. There are shed roof dormers on both east and west sides of the roof.

There are two Colonial Revival style houses on Pomeroy Terrace: the **Raymond B. King House** (72 Pomeroy Terrace, NTH.2106), and the **Sarah Butler House** (67 Pomeroy Terrace, NTS.2100). Both have gambrel roofs and have Dutch Colonial Revival details. The King House is two-and-a-half stories in height 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 laces 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 two-and-a-half story building has a gambrel roof with a broad jetty between first and second stories and a centered, cross-gable dormer on its east façade with a gambrel roof.

The **J. W. Reid House** (50 Phillips Place, NTH.2080) stands out stylistically on Phillips Place as it is Colonial Revival on a street of Italianate designs. Its scale also exceeds that of any of its neighbors. However, like others on the street, it was architect designed. The house is three stories in height under a front-gabled roof. It has cross-gable wings on the east and west elevations and an added, two-story ell on

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

the north. The south 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 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 $\frac{3}{4}$ length columns support the roof and rest on high piers. 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 and immediately below the jetty at the second floor level is a rounded oriel window. A leaded glass stair window mediates between second and first stories on 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.

Queen Anne/Shingle Style (1880-1910)

The Queen Anne and Shingle styles are present in many residences in the area including the **Lewis Warner House** (59 Pomeroy Terrace, NTH.2092), built between 1885-1895. It has been sided in aluminum in a manner that obscures most of its architectural details. Its form remains visible, however. It is two-and-a-half stories under a low-pitched roof with cross gables on the east façade and the north 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 that are so deeply recessed that they contain 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. The porch rests on 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.

Another Queen Anne style house is the **Edgar Crooke House** (28 Pomeroy Terrace, NTH.2112), one of the two grandest houses on Pomeroy Terrace. It was designed by architect Charles H. Jones and constructed 1885-1886. The two-and-a-half story house is L-shaped in plan with a front-gabled section three bays wide and a wing section under a jerkin head roof three bays in width. In the angle of the two sections is a three-story tower under a pyramidal roof. It 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 other Jones designed house, well sited at a bend in Bridge Street, is the **Draper House** (2 Pomeroy Terrace, NTH.2117) is one of Northampton's highest style Queen Anne style houses, constructed in 1895. Its scale is grand, though its overall plan is relatively simple. The main block of the house is two-and-a-half stories in height under a side-gable roof and attached to the north elevation of the main block is a two-and-a-half 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. To the rear of the tower rises a decorative chimney of Longmeadow stone and red brick. The entire surface of the structure, its tower, and gables, is covered with thin clapboarding. The decorative elements are, like the clapboarding, small in scale and flow across wall surfaces unifying various sections of the façade. Chains of garland and swag appear in the decorative frieze on 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 pilasters define the corners of the façade.

The **Henry Staplin Rental House** (6-8 Pomeroy Terrace, NTH.2116) is a double house under a pyramidal hipped roof, whose double-residence nature is reflected in its west façade that is two-and-a-half 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 Queen Anne style posts and a decorative scroll-cut railing ornaments the second story. At the rear of the house is a two-and-a-half 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 Haynes House** (37 Butler Place, NTH.2077) is one of the few Queen Anne style houses on Butler Place and is a well-preserved example of the style. It is a two-and-a-half 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 simple three bays wide but a stacked porch that wraps around from north to east elevations adds to the building's visual complexity – a Queen Anne style feature. On the north façade the porch is one bay wide and has a pediment over its entry topped by a second story of

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 in 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, NTH.2097) is one of several two-family houses on Butler Place and although (as of 2011) its condition is fair, it has retained its architectural features and forms well, as others have not. This is a Queen Anne style house, two-and-a-half 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 for a rectangular plan. There is a one-bay garage in the rear yard.

The two-and-a-half story Queen Anne style **Chester H. Dakin House** (10 Pomeroy Terrace, NTH.2115) has lost much of its stylistic character by the application of vinyl siding and replacement windows. The house is L-shaped in plan. It has a front-gabled section and a wing on the north and in the angle between the two sections is a stacked porch. The porch at first story level is supported on posts and has a fine jigsaw-cut railing. Its second story stacked section has a turned post support and brackets at the eaves, which suggests the first story porch supports were originally turned as well. There is a cross-gable on the south elevation that has a jerkin head roof 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 (Elizabeth) Clark House** (18 Hancock Street) is a Queen Anne style house, two-and-a-half stories in height and gable-and-wing in plan. 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 two-and-a-half stories

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

in height and has a jerkin head roof. In the angle between the two sections is a three-story tower under 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, NTH.2466) is a large, Queen Anne style house that appears to have expanded considerably since the time of its construction. The main block of the house is two-and-a-half stories in height under a front-gable roof. It has a cross-gabled wing on the east that is also two-and-a-half stories and in the angle formed by the two sections of the house is a three-story tower under a pyramidal hipped roof. There is a cross-gable bay on the west, a two-and-a-half story ell on the north elevation, and these four sections would have made up the original house. Added is 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 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 but remaining is the jetty between stories. Queen Anne in style is the south façade 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, NTH.2084) is in the Queen Anne style. It is two-and-a-half stories in height under a gable-on-hip roof, which is 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 8-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.

Twentieth century development in the district is limited largely to garages. These largely one-car garages were built in the second quarter of the 20th century. They are simple, small buildings with carriage shed or overhead garage doors.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1800-1965

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

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.)

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

The Pomeroy Terrace Historic District is historically significant as an example of a concentration of high style residences that developed to house local merchants, retired farmers, lawyers, and other professionals during and following the expansion of industry and transportation in Northampton. Built largely between 1800-1900, the district was Northampton's finest residential area of its time and a highly sought after neighborhood. The Pomeroy Terrace Historic District meets National Register Criteria A and C at the local level.

Under Criterion A, the district includes the homes of prominent industrialists and entrepreneurs from the height of industry in Northampton. The expansion of the railroad system allowed the growth of industry. The neighborhood reflects the growth of an elite neighborhood to house those prominent residents.

Under Criterion C, the district is architecturally significant for its fine examples of varied architectural styles, including Greek and Gothic Revival, Italianate, Queen Anne, and Colonial Revival styles, as well as transitional examples of these styles. The buildings are large scale, well constructed, and have retained a high degree of integrity. The district contains examples of the work of several prominent local architects, including William Fenno Pratt.

The Pomeroy Terrace Historic District covers approximately 32 acres. It has integrity of workmanship, feeling, setting, design, and materials. The period of significance is 1800-1965. This period begins with the initial construction in the Pomeroy Terrace neighborhood, and runs 1965, which is 50 years before listing.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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

Early Development

When it was established in 1654, Northampton was the furthest north settlement on the west side of the Connecticut River. The first meeting house was constructed that same year. Early settlers located along King, Pleasant, Market and Hawley streets in the late 1650s, followed later by growth on Bridge, West, and Elm streets. The town was laid out from a central ‘hub’ at the intersection of Main Street, King Street, and Pleasant Street. This area was the civic center, with a meeting house, churches, and commercial activity.

The original proprietors of Northampton provided for a meetinghouse on Main Street that incorporated land for a burial ground, with the lot known as Meetinghouse Hill. Burials occurred on Meetinghouse Hill from 1663. But within the year, the Town was discussing another area for a burial ground. They settled on the furthest corner of the common land that had been set aside for the minister’s ten acre tilling lot in 1654, and where there was already one burial – a Mr. Jeane – and that established the **Bridge Street Cemetery** (NTH.803). In 1680 the graves around the meetinghouse were moved to the new 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. What constitutes the original 17th century portion of the cemetery is located today in the south east section where plots are laid out irregularly, as was the practice at the time. In 1668 the town voted to fence the cemetery to set a firm boundary and avoid further encroachments by neighbors. Apparently the fencing was too flimsy to serve its purpose or was aesthetically unsuitable, and six years later people voted to fence the cemetery with a new stone wall, which they did. By 1802 even that fence was in need of improvement so a new and larger one was built in its place.⁶

⁶ Parsons, Bonnie. Inventory Form B, “Bridge Street Cemetery,” 2011.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Some of first homes built in Northampton were on Bridge Street, a spur from Main Street, across from and adjacent to the Pomeroy Terrace neighborhood, and adjacent to the **Bridge Street Cemetery**. The Nathaniel Parsons House (58 Bridge Street), the Shepherd House (66 Bridge Street), and the Isaac Damon House (46 Bridge Street) are listed on the National Register as the **Parsons, Shepherd, and Damon Houses Historic District**. These houses reflect the original period of Northampton residential construction from 1730-1830. The Shepherd House later was altered to reflect the changing architectural styles of the time, to emulate the development in the Pomeroy Terrace district.

Similarly, the **Henry Lathrop House** (81 Bridge Street, NTH.2076) was constructed c. 1790. The house was built by Asahel Wright between the time of his purchase of the 1 ½ acre plot from his father in 1790 for \$300 and the time of its sale to James Bull in 1809 for \$1300. Daniel Stebbins and his family held the parcel of land and the house until 1859. Upon Stebbins' death, his daughter Clarissa S. Lathrop acquired the property. She and her husband Henry Lathrop resided in the house through the turn of the century; the deeds were carefully worded to insure that Clarissa would not be deprived of her property on the death or estrangement of her husband. Local architect William Fenno Pratt later redesigned the house from the Federal style to Italianate in 1859 for the Lathrops, in keeping with the aesthetics of the time and the neighborhood.

Industry in Northampton

The growth and development of the Pomeroy Terrace Historic District in the 19th century is related to industry along the Mill River and expansion of the transportation network. Initially, Northampton's economy was agriculture-based, with some logging as early industry. In 1789, a canvas factory was built, the first real industry to be developed in Northampton. It was followed by a paper mill in 1798. The power of the Mill River was finally recognized and focused into industrial development.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Industry on the Mill River continued to develop slowly in the first half of the 19th century, limited by access to a real transportation network. The Connecticut River “was historically a poor option for shipping, due to the presence of high falls several miles down river... all cargo shipped to and from Northampton via boat had to be transported overland to and from the falls.”⁷ The construction of the New Haven-Northampton Canal in the 1820s and 30s was intended to be a solution to this issue. However, the canal system took longer than anticipated to construct, and never proved profitable.

The residence at **82 Bridge Street** (NHT.2073) was constructed ca. 1820. It was at one time the home of Moses Clark and later Horace Lyman, who was here in 1825 according to an early deed. Lyman was the father of “the late General Luke Lyman” who served in the Civil War. After Horace Lyman the house changed hands four times including into the hands of a Moses Clark. In 1863 the Sergeant family had acquired it. This property is another example of an early residence converted to a more modern styling. Pratt remodeled the house in 1869, adding a 2 story porch with columns supporting rounded arches. The upper story of the porch terminates in a central gable so that the total visual effect of the façade is not unlike that of the residence at 74 Bridge Street, for which Pratt drew the plans.

It was not until 1845 that industry was able to flourish in Northampton led by the opening of the railroad. By 1855, two railroads served Northampton: the Connecticut River Railroad, and the Westfield and Northampton Railroad. The Connecticut River Railroad, opened in 1846, followed a north-south corridor between Holyoke and Hatfield while the Westfield and Northampton Railroad, opened in 1855, followed a secondary axis along South Street to the Mill River. The Connecticut River Railroad essentially followed the same path as the New Haven – Northampton Canal, but was faster and proved more profitable.

By 1855, 25% of the industrial plants in a three county area were located in Northampton (specifically, the villages of Florence and Leeds) and nearby Williamsburg. From 1850-60, new

⁷ <http://millrivergreenway.org/greenway-projects/mapping-the-historic-mill-river/dams-industry-and-power-in-northampton-1831-1895-by-kassia-rudd/>

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

businesses included “machine shops, gas works, a basket factory from Huntington, and a maker of pocketbooks.”⁸ The silk industry flourished here as well. Silk thread was the “leading product manufactured in town,” and by 1861 the Florence Sewing Machine Company was founded.⁹ Although textiles continued to be a prominent industry, there was a subsequent gradual transition from grist and textile mills to hardware manufacture mid-century.

Development in the Neighborhood

The mid 1800s also saw the expansion of the existing street system as the original large lots began to be subdivided. Hawley Street first drew new affluent residents to the meadow area west of the railroad. Pomeroy Terrace and its smaller neighboring streets quickly followed. Population growth in Northampton grew 181% between 1830 and 1870, with the biggest boom occurring from 1855-1870.¹⁰

The industrial expansion and population growth is reflected in the presence of the extravagant homes of some of Northampton’s principal industrialists, and in the delineation that developed between workers neighborhoods and those occupied by the elite. Changing tastes in residential design were related to this industrial boom and in access to development patterns going on outside Northampton. Many attribute the work of Alexander Jackson Downing as an influence in the high style architectural patterns and romantic landscapes in town; his popular books on landscape architecture and the *American Cottage* were published in the 1840s and 50s.

More important, though, is the work of several prominent local architects, including C.H. Jones, Curtis Page, R.F. Putnam and L.D. Bayley, and William Fenno Pratt, who built homes in the Pomeroy Terrace neighborhood for prominent industrialists, like Edgar F. Crooks, superintendent of Belding Brothers & Company, Silk Manufacturers; Seth Hunt, president of the Connecticut River Railroad; and William M. Gaylord (58 Pomeroy Terrace), the owner of the Maison House (later Draper Hotel), the major hotel of Northampton.

⁸ Reconnaissance Report, Northampton, p. 14

⁹ Reconnaissance Report, Northampton, p. 15

¹⁰ Reconnaissance Report, Northampton, p. 13

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

An 1831 map of Northampton shows residences developed along both sides of Bridge Street and the east side of Hawley Street (now Pomeroy Terrace).¹¹ The beginning of the residential development high style trend in Pomeroy Terrace is represented by the **Elizabeth & J. Stebbins Lathrop House** (57 Bridge Street, NTH.2075). J. Stebbins Lathrop was born in West Springfield. He resided in Savannah, Georgia, and moved north during the summer months. According to the 1975 inventory form for this property, his wife Elizabeth “brought a book of plans on Southern architecture to Northampton that was used for this home. After confiscation by the federal government, the Lathrop’s home was purchased for them at public auction by a friend, Osmyn Baker. The family returned to their home after the war from Canada where they had fled, since Lathrop preferred not to fight against a brother in the Confederate Army.” Osmyn Baker was an attorney and the leading spirit in the founding of the Hampshire County Law Library and the Public Library. He was a member of the U.S. Congress, first president of the Smith Charities (1845), and a trustee of the Clark School for Deaf Mutes (1867). He was the leading spirit in the founding of the Hampshire County Law Library and also the Northampton Public Library. He built the house at **78 Pomeroy Terrace** (NTH.2105) in 1855 from the same architectural plans as this house.

Early in the 20th century, Baker’s residence became the campus of the Northampton School for Girls, one of a number of private girls’ schools which located in Northampton to prepare young women for Smith College. The Northampton School for Girls, operated by Sarah Whitaker and Dorothy Dement in the 1940s, went on to merge with the Williston Academy, forming today’s Williston Northampton School, located in Easthampton, MA. Today the property is occupied by the Cutchins Programs for Children and Families, a state run residential treatment facility for children.

In 1847, a subdivision plan for Phillips Place was filed by **Edward Clarke**. Phillips Place was the first street to be opened off of Hawley Street and was laid out through a part of the Clarke

¹¹ *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.* Map attached.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

homestead eastward toward Pomeroy Terrace (then called Phillips Street). M. M. French was one of the first individuals to purchase a lot of land. He paid \$500 in 1847 for “lots #9 and 10” as marked on a plan drawn by William Fenno Pratt. It is uncertain whether Pratt designed the original core of the present structure, constructed in 1848 in the Italianate style, but he did design an expansion in 1870.

Another early resident was C.H. Kinney was one of the first to buy land in Phillips Place when the street was opened in 1847. The ‘Plan of Phillips Place’ drawn by W.F. Pratt indicated Kinney’s lot (no. 13, **51 Phillips Place, NTH.2089**) on the southerly side of the street.

Erastus Slate purchased “lot 17” in October of 1848 (25 Phillips Place, NTH.2086). The house was constructed that year in the Italianate style. The Slate Family continued to own this residence through most of the 19th century.

Both exotic style homes in the Pomeroy Terrace neighborhood were constructed between 1847-1851 **28 Phillips Place**, the Josiah Hunt-Thomas Meekins House, first the residence of Josiah Hunt, was later sold at auction in 1851 to Caleb Wright for \$2000. In 1852, Wright sold the ‘tasteful residence’ to C.K. Hawks and Hawks in turn sold the house to Thomas Meekins in 1857. The cottage then remained in the Meekins family through the 20th century. **58 Pomeroy Terrace** was designed by William Fenno Pratt. Thomas Green, the original owner, bought the principal parcels of land from J.H. Butler and H. Clarke in 1849. William Gaylord purchased the residence in 1860 for \$8000 and made improvements on it. Gaylord was an industrialist, legislator, and trustee of the State Hospital, as well as an iron manufacturer.

In 1854, Sophia and Celia (or Cecilia) Osborn purchased “lot no. 2” for \$450. **22 Phillips Place** (NTH.2085) was owned by the Osborns until about 1870 when Ruth Dickinson purchased the homestead. Ruth had lived with the Osborns as early as 1850 in a large household headed by Jacob Osborne, with relationships not clear from the federal census. In 1884 R.B. Dickinson was still occupying the house, but by 1895 C. H. and Elizabeth Dickinson owned the house and its neighbor at **24 Phillips Place** (Elizabeth Butler House, NTH.2083, c. 1850). Charles owned a

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

millinery store in Northampton. Charles H. and Elizabeth Dickinson were married late in life when they were 70 and 60 years old, respectively. Charles and Elizabeth lived in this house with their Irish immigrant servant Sarah Smith. By 1920 Elizabeth had died, Charles H. Dickinson was 95 and sharing the house with his son Charles H. Dickinson, Jr. and his wife Clara. None of the three was employed.

A simple Greek Revival house at **36 Phillips Place** (NTH.2081) was built for Charles P. Loomis during the early 1850's, "lot 5" of Edward Clarke's original subdivision plan. The 1854 County Map lists an H.S. Gere (*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. H.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. In 1858, the property was sold to Benjamin E. Cook, whose homestead was on Bridge Street. Cook's son, B.E. Cook Jr., likely lived here after that. The property remained in the Cook family for the rest of the 19th century.

24 Phillips Place (NTH.2083) is a transitional style residence built circa 1850. In 1851, Clarke sold to William Tillotson lot #3, 'a certain piece of land with buildings thereon situated...the same premises formerly occupied by widow Elizabeth Butler.' Clarke had acquired the lots from Abigail Clarke in 1847; the house was probably built on the property at this time.

Kingley A. Burnell built the modest bracketed house at **37 Phillips Place** between 1852-53. Burnell sold the house, partially completed, to Reverend Morris E. White. The Whites also purchased the lot to the west (lot 6 from the original plan) from Erastus Slate, with the understanding that no dwelling would be built on the property for 15 years. In 1865 Penelope R. White sold the two lots to A. J. Lincoln and Lincoln disposed of the westerly lot of land with no dwelling in that year. Lincoln's house is attributed to William Fenno Pratt in the *Daily Hampshire Gazette*, December 26, 1865. The residence represents one of Pratt's more modest works.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

83 Pomeroy Terrace, with its mansard roof, was built by L.G. Field in the late 1860's. He purchased the lot in 1867 from Caroline Lawrence, widow of William Lawrence. The Daily Hampshire Gazette reported: 'L.G. Field has purchased a building lot, Phillips Place, from Mrs. William Lawrence, and will build a \$10,000 house on it.' The substantial dwelling and land were sold in 1870 for \$8500.

Hancock Street was opened in 1873, through Ebenezer Hancock's Hawley Street homestead, but lots were only available on the northern side of the street. Lots were not made available on the southern side of the street until 1886. By 1895, the four houses that line the south side of the street today had been built. Numbers 11 and 15 are interesting variations on a single pattern.

18 Hancock Street first appears on the map of 1884 as J. M. Clark and the census of 1880 places Jonas and Hattie Clark on the street. Jonas was Superintendent of the Northampton Water Works and he and Hattie lived here with their daughter Abby. Jonas died in 1893. The house on the map of 1895 is listed as owned by Mrs. E. E. Clark, presumably Hattie was a nickname for Elizabeth. Elizabeth Clark disappears from the directories after 1895.

By 1915 the house 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. In 1935 the house was owned by Rudolph and Mary Arel. Rudolph was a sign painter. The Arels shared it with Mrs. Sybyl Mariz who was a widow of Herbert Mariz.

Butler Place was opened for development in the 1890s. The street, more than others in the district, has a number of finely detailed two-family and duplex houses. The increase in housing and popularity of two-family housing was due in part to the growth of Northampton's population by 113.1% between 1870 and 1915. Homesteads were subdivided, streets put in and this neighborhood, close to the city's commercial center expanded in a suburban manner with large houses set on relatively small lots, close to the street. Their long, rather narrow lots encouraged

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

rectangular house forms. The neighborhood continued to house residents who worked in the businesses and institutions of downtown Northampton.

The Butler family seems to have arrived in Northampton between 1870 and 1873 as J. H. Butler appears on a map of that year at **67 Pomeroy Terrace**. In 1880 56-year-old Sarah Butler, wife of J.H., had become a widow and her daughter Sarah M. was 26. Within a few years Sarah M. Butler had inherited the property. In 1892 she had a plan drawn up to put a road through her property (labeled “Mrs. J. H. Hunt” on an 1885 map of Northampton), which would extend between Pomeroy Terrace and Hawley Street. At this same time, Sarah became an active local volunteer, with local directories from 1893-1908 showing she was a trustee at Northampton Lunatic Hospital and listed as its Secretary in 1892, and on the Board of Almoners for Northampton between 1902 and 1908.

The plan for Butler Place called for fourteen lots to be laid out on two sides of the road. By 1895, seven houses of ten were completed; the other three, all double houses, were constructed early in the twentieth century and the street today still maintains its turn-of-the-century character, enhanced particularly by the rows of fine Maple trees. A *Gazette* article written the year the road was opened mentions “several examples of art in architecture” along Butler Place.

In 1884, the Samuel Wright estate was subdivided into building lots. These were all on the eastern side of Pomeroy Terrace, and extended from Bridge Street to M.M. French’s house opposite Phillips Place. During that same year, Edward Brooks, local grocer, purchased lot 2 from the estate for \$1200. Three months later, he sold the lot to Chester Dakin for \$1500. Mr. Dakin was the station agent for the New Haven Northampton Railroad.

In 1886, Henry Staplin, a Main Street milliner, purchased parts of lots 1 and 2 on the eastern side of Pomeroy Terrace. These lots resulted from the subdivision of the Samuel Wright estate in 1884. Mr. Staplin never seems to have lived in the house at **68 Pomeroy Terrace**, and likely had it constructed as a rental property. It is one of the most decorative double houses in Northampton, and the only such house on Pomeroy Terrace.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

37 Butler Place (1892) was constructed for Joel Haynes, a milk contractor. In 1880 Haynes moved to Northampton from Cambridge. He and his wife Louise had moved to New South Street by 1916 where he continued working as a milk agent. The Haynes were followed in the house by George F. and Minnie Walz who ran a bakery on Bridge Street. The Walzs were German immigrants who established the bakery and ran it together with one of their two daughters. The second daughter was a stenographer and a son was in school. Like many families in Northampton at the time, older children remained at home to work until they established families of their own and even then they might remain living in the family home. The Walz family, however, was followed in the house in 1937 by Louise and Bernard O'Shea. Bernard was president and treasurer of a business known as OSP-The Music House. These two families represent the many who lived on Butler Place and owned, managed or worked in downtown Northampton businesses.

In 1893, Leo Porter purchased a small lot, **5 Butler Place**, with the agreement that 'the grantee agrees not to erect any building nearer than 12' from the inside line of the sidewalk'.

Leo Porter was a railroad freight agent in 1900 and this house was in a convenient location to the railroad line in eastern Northampton. Leo and wife Harriet, or Hettie, were living with Leo's mother in the house in 1900, and the three continued to live here through 1910 when a daughter Mary was added to the household along with a servant, Catherine Lawley. 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. By 1917 the Porters had moved down the block to 11 Butler Place, following Leo's retirement. The Porters were succeeded in this house by Mrs. Dora Michelman, a widow, whose husband Isaac had owned the I. Michelman clothing and shoe store on Main Street. Butler Place was home to a number of people who worked in Main Street stores and institutions. Dora's son Samuel, president and treasurer of the Northampton Loan and Finance Company, and his wife Ida, kept the house in the family through 1937.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

The architects of the house at **5 Butler Place**, Roswell Field Putnam and Lewis D. Bayley, 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 continued to work in Northampton for many years taking into the firm his son Karl Scott Putnam. The elder Putnam was active in designing many of the homes for the wealthier residents of Northampton as he was fully conversant in the styles that marked the turn-of-the-century style.

16 Butler Place was built during 1894 for John Lambie at an approximate cost of \$4000. Mr. Lambie was co-owner of a Main Street dry good and millinery concern. John and Agnes Lambie were Scottish and English, respectively, and lived here in 1900 without children. By 1910 a 13-year old niece Agnes Naylor had come to live with them. Within six years the family had altered considerably and John had a new wife, Sarah, and they were raising a grandson who was 9 ½ and had been born in Scotland. John was no longer working in a dry goods store but was now a laborer in a lumber yard. The couple was no longer in Northampton in 1930. The house is not listed in the 1917 street directory but by 1937 it was occupied by Elizabeth and Lewis F. Rogers. Lewis was manager at a local restaurant, a beef house.

Also constructed in 1894, **22 Butler Place** was built for H. H. Derrick at an approximate cost of \$4000. Harlan and Caroline Derrick were Canadian immigrants who arrive in the U.S. in 1895. Harlan was a steam laundryman. 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 or its factories was a choice. According to the 1900 census, the Derricks had two roomers: a lawyer and a mill overseer, both of whom also had come from Canada to Northampton. By 1917 the house was occupied by Clarence K. and Mary Graves. Like many of his neighbors on Butler Place, Clarence worked in a nearby Northampton business, Coburn and Graves, druggists. Mary Graves was still in the house as late as 1937.

Among the early occupants of the **19-21 Butler Place** (ca. 1895) two-family house were Homer and Lula Miller at #19. Homer worked in downtown Northampton as a clothing salesman. In

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

#21 were John and Anna Murphy, their daughter and a lodger. John was a second generation Irishman and worked as a railroad engineer. Their lodger Katherine McCarthy worked as a domestic at a Northampton boarding school. Northampton's schools were an important part of the City's economy, but most of the people who lived in this neighborhood worked in downtown Northampton in its stores and institutions and at the nearby railroad. By 1937 #19 was occupied by Cora and Albert Deacon. Albert worked in Easthampton. In #21 were Elizabeth and Albert Lamson. Albert was a railroad man was the assistant baggage master at Union Depot.

42-44 Butler Place is another duplex constructed c. 1895. Charles and Clara Sawyer were among the early residents of 42 Butler Place. Charles was assistant Postmaster and worked in the nearby Northampton Post Office. The Sawyers continued to occupy the house through 1937 and were among the many people who were long-term residents of this stable neighborhood. At 44 Butler Place in 1917 Carl W. Howe lived and he worked in downtown Northampton as a Woolworth's manager. Howe had been replaced in the house by 1937 by Josephine and Earl O'Brien. Earl ran a garage selling gas and tires.

The Queen Anne residence at **2 Pomeroy Terrace** was built in 1895 for John L. Draper, owner of the Mansion House (later Draper Hotel, NTH.778), the major hotel in Northampton. Perhaps the most prominent residence in Pomeroy Terrace due to its siting at the bend in Bridge Street, the large dwelling presents a many-gabled façade to the north and west. Curtis Page, architect of the Draper residence, was also responsible for the design of the Hampton (Plaza) Hotel (1896) still standing at 79-83 Pleasant Street (NTH.2132). Page arrived in Northampton in 1893 and maintained an office in the city until 1899, when he relocated to Springfield.

The residence was designed under what were, for Northampton, unusual circumstances. J. L. Draper held a competition, with each of the three local architects submitting a plan. This system was typically reserved for the final design for public buildings like schools and churches, which were often selected from a number of submissions. In 1876, for example, eleven designs for the new First Church were presented; in 1894, eight plans were offered for the new High School building. In 1895, Draper received plans for 2 Pomeroy Terrace from H. R. Hayden, Putnam &

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Bayley, and Curtis Page. The designs undoubtedly differed greatly. Hayden, successor to W. F. Pratt & Son, had a primarily residential and well-rooted traditional clientele. Putnam and Bayley designed commercial, residential, and industrial buildings and had since 1893 captured the lion's share of the architectural work in Northampton and often secured commissions in surrounding towns. Page was a bit more mysterious, but ultimately won the competition. Although listed in town directories as residing in Northampton, Page's name seldom appears in the Gazettes of the nineties. The Gazette also credits him with few designs at a period when residential building was considerable.

In 1896, **11 Hancock Street** was owned and occupied by Edwin Hervey, a janitor at the County Courthouse.

23 Pomeroy Terrace was built shortly before 1900 for Louis Sherman, a member of the firm of A. Sherwin & Sons, Main Street clothiers, hatters and shoes. It was one of the last houses to be built on Pomeroy Terrace.

Bridge Street Cemetery¹²

17th Century.

Bridge Street Cemetery has at least three markers from the 17th century: the marker of Capt. Elisha Grey, d. 1685; that of Lieutenant John Lyman d. 1690, and the Elder John Strong, d. 1699. They have in common brownstone 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. Known carver is the earliest in the Connecticut River valley, George Griswold (1633-1704). Griswold's stone of Jonathon Hunt of 1691 is in sandstone the preferred material.

18th Century

¹² Information taken from the *Bridge Street Cemetery* Inventory Form B.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 and the John Parsons marker of 1728. Both are tabernacle shape, sandstone, and carved with the simple 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 who was prolific in production of these simple stones. Nash also carved the 1723/4 Abigail Phelps stone.

But not all 18th century stones were so simple. By the 1730s images appear on markers, all of which continue 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 as 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 I, where their workshop was located, is thought also to have carved the Aaron Mirick marker of 1734 a toothy skull head and angel wings. The Mr. John Hunt and Mrs. Esther Hunt marker is a table marker with an enormous brownstone slab about 4' x 8' x 3" thick that rests on four fluted pillars and is set off from other markers by four corner posts. Known as a table stone, these were popular with the wealthy of the area and were produced largely in Middletown, Connecticut. John Hunt's death date is 1735 and Esther's is 1787, and the table stones date between 1745 and the early 1770s when Middletown carvers were most active.

The lettering on this marker is regular and stylized.

Double stones are rare, but an 18th century version is the brownstone double tabernacle marker of the Hunt Children killed by lightning in 1769 with two winged cherubs. Carver Joseph Williston of Springfield is associated with the 1762 stone of Mrs. Elizabeth Lyman and that of Joseph Lyman from 1763 with cherubs' heads roundly carved and given both detail and expression. In addition to the development of the winged cherub, and the regularization of lettering, markers of the 18th century introduced epitaphs that were generally carved on the lower section of the stone and were *memento mori* in content.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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 by that important stone carving workshop. He became the most prolific gravestone carver in Hampshire County and practiced during 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 1797 marker of Elizabeth Hunt carved by Roger Booth was part of a trend towards naturalism that took place in the late 1770s and 1780s and practiced by Nathaniel Phelps. Booth's stone presents a half-length body, sometimes known as an anthropomorphized angel, with arms in lieu of the cherub and the carving further departs from the traditional pattern as the arms hold grape vines and clusters of grapes that twine around the figure.

But not all carvers were similarly inclined towards the pictorial, and two-decades later brownstone tabernacle marker of Ephraim Wright of 1794 retained the cherub motif and depicted a cherub head with rectangles for ears and topknot, and wings, in an interpretation that was geometric and abstract. During the 1790s in Northampton Neo-classical urns and willow motifs began to appear but at the same time Rufus Phelps, son of Nathaniel, was carving markers in Northampton such as that of Wright with a simple incised line and ornamented by wavy lines and arches cut into the stone. His 1802 stone of Ebenezer Wright is a solitary face. Phelps carried out this abstract carving while the Neo-classical 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 that 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 at the Vogel child's marker from 1877. Marker forms diversified, as well, with the introduction of

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

obelisks, carved sepulchers modeled on reliquaries, and more unusual forms such as a Celtic cross or roughly hewn boulder. Representative of these is the Judge Forbes monument of 1882 erected for Judge Forbes, which is 25' 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.

An elaborated obelisk is the granite and marble Holland family marker from the 1870s that is a banded marble shaft topped by a four-sided cap and resting on a plinth above a sloped granite base. It is set on a granite-curbed plot in which are small individual markers of the family members.

In 1875 the first monumental family mausoleum was added to the south side of the cemetery, the Bates family tomb that was designed by well-known architect Richard Upjohn in Classical Revival style and was large enough to accommodate three family members. Family plots are developed and with these the Bridge Street Cemetery is well-represented. Hundreds of family plots around obelisks or sepulchers surrounded by footstones or flat markers with individual names appear. The movement towards clustering family markers represented the wish to indicate that families will go to heaven together spending eternity and as each new 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 Twiss monument from the 1880s, a reliquary shape with name in high relief and ornamented with floral designs at its corners. The center family stone is then surrounded by scroll-shaped individual markers with names and dates.

Linear clusters of stones were also erected with larger markers – usually slabs for Mother and Father – adjacent to a line of similarly carved stones for 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

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

three-sided face. It is three feet in height and is rusticated granite carved on its base with family surnames while individuals' names and dated 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 7' wide, 5'-10" high constructed by monument-maker C. W. Kinney in 1881. It contains the old stone from 1690.

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, and 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 family chapel was proposed in 1924 and funded in the will of L. A. Clark. It was to hold from 80-100 people and was designed by Northampton architects Putnam and Stuart. It was not built, however, so size of family mausoleums was effectively capped.

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.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

Where there are no individual markers around the center monument, the practice of cremation rather than burial is reflected. Since the mid-20th century stones in the cemetery are largely standard, and mass-produced.

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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

Massachusetts Historical Commission. *Reconnaissance Report: Northampton, 1975*.

*The Meadow City's Quarter Millennial Book: A Memorial of the Celebration of the Two
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Massachusetts*. City of Northampton: Northampton, 1904.

Jacqueline Van Voris. *The Look of Paradise: a pictorial history of Northampton,
Massachusetts, 1654-1984*. Northampton Historical Society: Northampton, MA, 1984.

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Built: Shaping Northampton's Townscape, 1654-2004*. 350th Anniversary Committee:
Northampton, MA, 2004.

Pioneer Valley Planning Commission, Northampton Inventory Forms, 2010-2011.

Electronic Resources

[http://millrivergreenway.org/greenway-projects/mapping-the-historic-mill-river/dams-
industry-and-power-in-northampton-1831-1895-by-kassia-rudd/](http://millrivergreenway.org/greenway-projects/mapping-the-historic-mill-river/dams-industry-and-power-in-northampton-1831-1895-by-kassia-rudd/)

Maps

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.

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 # _____

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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

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: _____ Longitude: _____

2. Latitude: _____ Longitude: _____

3. Latitude: _____ Longitude: _____

4. Latitude: _____ Longitude: _____

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

- | | | |
|-------------|------------------|-------------------|
| 1. Zone: 19 | Easting: 695700 | Northing: 4688300 |
| 2. Zone: 19 | Easting: 695800 | Northing: 4687630 |
| 3. Zone: 19 | Easting: 695900 | Northing: 4687700 |
| 4. Zone: 19 | Easting : 695420 | Northing: 4688030 |

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

The district includes properties on both sides of Pomeroy Terrace, Hancock Street, Bixby Court, Butler Street, and Phillips Place. Additionally, the district includes properties on Bridge Street and the east side of Hawley Street, as well as the Bridge Street Cemetery. The district is immediately adjacent to the Parsons, Shepherd, Damon Houses National Register Historic District on Bridge Street.

Boundary Justification (Explain why the boundaries were selected.)

This boundary includes the highest concentration of high style homes from the 1800s-1900s, and the Bridge Street Cemetery. To the southeast, residences are smaller, less detailed, and multi-family. The south west 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: Elizabeth Rairigh, AICP (with Bonnie Parsons), for the Northampton Planning Department

organization: Pioneer Valley Planning Commission

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city or town: Springfield state: MA _____ zip

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Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

date: 6/30/2015

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:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Pomeroy Terrace Historic District

Hampshire,
Massachusetts
County and State

Name of Property

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

1 of ____.

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.