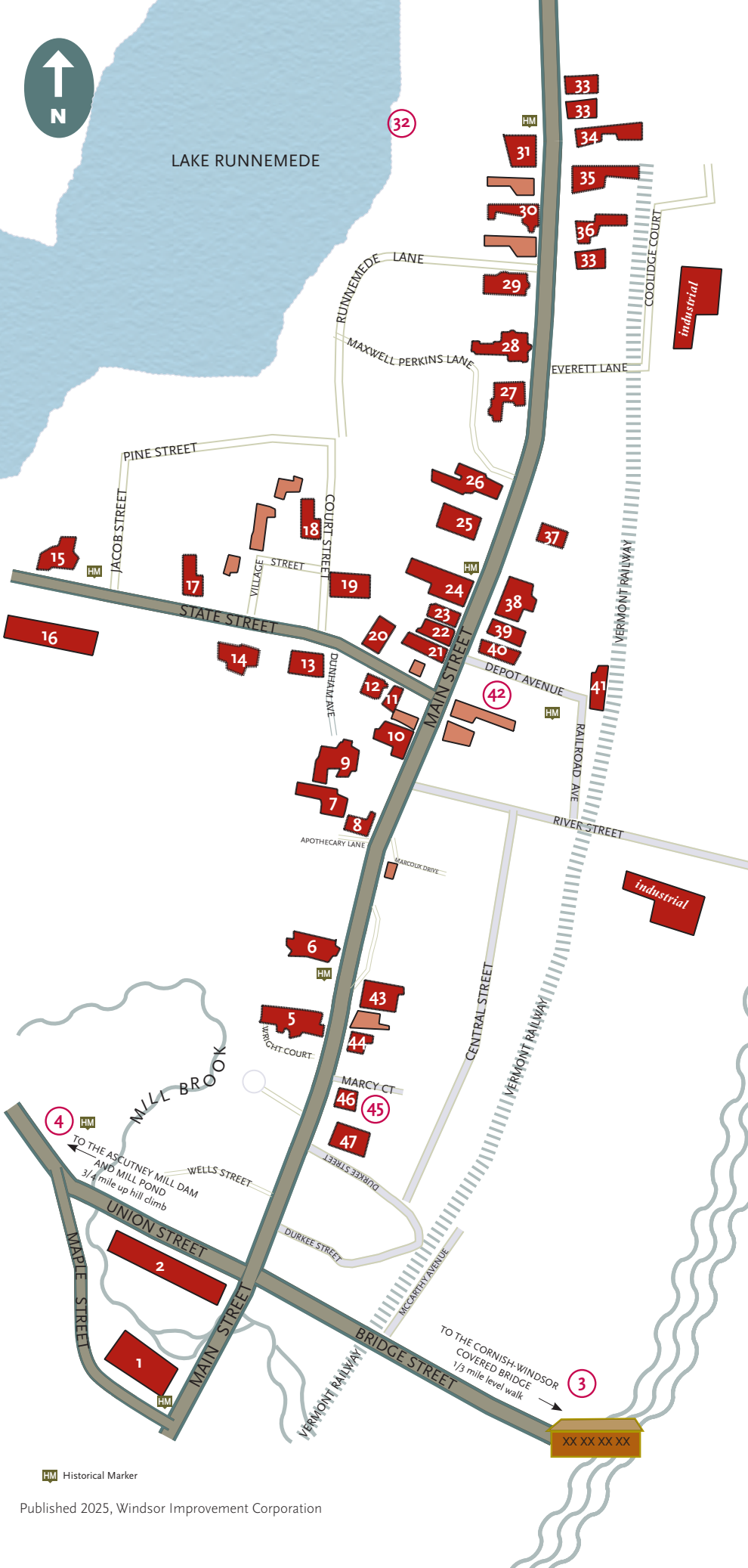


*An Architectural and Historical
Walking Tour of*
WINDSOR, VERMONT

prepared by Historic Windsor, Inc.



LAKE RUNNEMEDE



HM Historical Marker

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AN ARCHITECTURAL AND HISTORICAL WALKING TOUR OF *Windsor, Vermont*

**In 1797 former
Vermont
John A. Graham
predicted a bright
future for the town
of Windsor.
His forecast — that
Windsor would
become a “grand
emporium of com-
merce and wealth”
— proved true.**



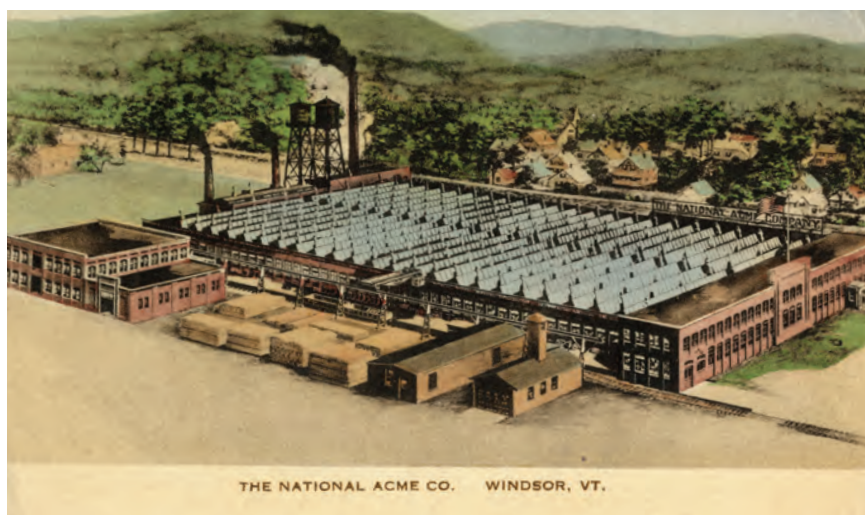
Courtesy Special Collections, Bailey/Howe Library, University of Vermont



Courtesy Special Collections, Bailey/Howe Library, University of Vermont

As early as 1800, it was a leading commercial center in the upper Connecticut River Valley and a major stop on the road between Boston and Montreal. Its setting along Mill Brook and the Connecticut River, surrounded by fertile river valley and timber-covered mountains, gave it access to the natural resources essential to the growth of a frontier community.

Windsor's early political fame as the birthplace of the Vermont Constitution and the part-time capital positioned it for a prominent role in the history of the state. Attracted by political and economic opportunity, lawyers, physicians, businessmen, merchants, and other professionals settled here and founded its first institutions. The town's outstanding collection of Federal-style architecture reflects the ambition and optimism of these early residents.



Courtesy Special Collections, Bailey/Howe Library, University of Vermont

From its founding to the present day, Windsor's industry has been the lifeblood of the community. The nine gristmills and eight sawmills that clustered along Mill Brook in 1796 were the forebears of generations of industrial enterprises that supported robust commercial growth. In 1846 the Robbins, Kendall and Lawrence Company was transformed almost overnight from a small gun shop to a leader in the field of precision manufacturing, based on the use of machine tools to produce interchangeable parts. Industry along Mill Brook exploded over the next 50 years, as subsistence enterprises yielded to the demands of a market economy. Mills up and down the brook produced textiles, cutlery, machine tools, firearms, and sewing machines. When industry no longer required water to power its equipment, development spread to the banks of the Connecticut River near the rail line.

Although rural in location, Windsor was decidedly urban in its thinking and boasted some of the finest architecture in the region. Progressive architects, attracted by the town's affluence and sophistication, influenced local builders with their modern ideas and innovative designs. By the mid 1800s, successful merchants and industrialists were building their own high-style houses and financing public buildings in the latest fashions in a spirit of friendly competition with other towns. Fine examples of the Greek Revival, Italianate, and Gothic Revival styles joined Windsor's impressive collection of Federal period buildings. In the early decades of the 1900s, simple, vernacular housing developments, small tenements, and multi-family homes sprang up to meet the demand for worker housing for the machine tool industries that thrived during the war years. Recently arrived Poles, Russians, Italians, Greeks, and Jews mingled to create a factory town atmosphere. Windsor's architecture reflects the aspirations as well as the accomplishments of a town eager to be a regional center of commerce, industry, and culture.



The Armory, left, and adjacent falls

Courtesy Windsor Historical Society

1 ROBBINS AND LAWRENCE ARMORY AND MACHINE SHOP / AMERICAN PRECISION MUSEUM

196 Main Street
1846, Industrial

The Robbins, Kendall and Lawrence Company built this armory to accommodate the workers and equipment necessary to complete a U.S. government order for 10,000 rifles. The building bears the trademark features of industrial architecture of the 1800s. A regular window grid designed to maximize available light for workers organizes the exterior of the expansive rectangular structure. Interior timber framing is pocketed into 12-inch-thick load-bearing brick walls. Most of the original wooden window frames and sash survive within stone *lintels* and wooden jambs. The roof features a clerestory, or band of windows, within a shed-roof dormer. Slate replaced the original cedar roof. The building has a *cupola* with bell to signal the beginning and end of work shifts and a 1994 replica of the original rifle weathervane. Note the decorative brick at the *cornice*, another common feature of mill architecture. The building used the waterpower from the adjacent falls to power a water wheel in the basement.

Robbins and Lawrence dominated industry in Windsor from 1846–1856, producing rifles for the U.S. government, as well as machines to fabricate interchangeable parts for rifles and other items. The production of standardized parts, termed “precision manufacturing,” accelerated the assembly process and ability of a company to fill large orders. The company achieved international fame in 1851 at the Crystal Palace Exhibition in London, where its demonstration of interchangeable parts led to additional orders. After the company went bankrupt, the armory was occupied by a succession of manufacturing firms that produced rifles, cotton, and sewing machines, before conversion to an electricity generating station. In 1966 Central Vermont Public Service turned the building over to the newly formed American Precision Museum.

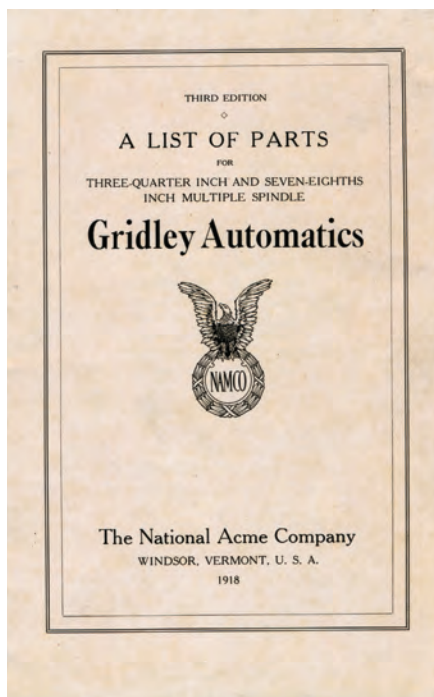


Salesmen distributed trade cards like this one, printed by the Windsor Manufacturing Co., a later occupant of the armory. The reverse side lists 24 machine tools the company manufactured.

Courtesy collection of Terry Tyler

Considered the largest apartment block in northern New England when completed in 1922, the NAMCO Block was built to house workers for the National Acme Manufacturing Co. (NAMCO), which produced automatic lathes to shape metals such as screws, bolts, rivets, and nails. In the first three decades of the 1900s, NAMCO and its predecessor, the Windsor Machine Company, were the town's largest employers. Windsor's population doubled during and immediately after World War I, as workers poured into town to support National Acme's wartime contracts and post-war orders. The apartment block provided a comfortable, inexpensive living situation for workers and their families near the factory's location on the banks of the Connecticut River. Amenities included steam heat, electricity for cooking and lighting, unlimited hot water, and mechanical refrigeration.

Built by the L.A. LaFrance Company of Holyoke, MA, the NAMCO Block has modest Colonial Revival detail, in keeping with its intended use as workers' housing. The nine identical, bowfront bays are united by simple concrete detailing between some of the floors, for window sills and *lintels*, and at the *parapet*. The label *lintels* at the first story, and the fluted Tuscan *pilasters* with *entablature* surrounding each entry are somewhat more ornate. More commonly seen in urban settings, this building type illustrates the impact of industry on Windsor's development well into the 1900s, and the uniquely urban character of this rural town. Housing Vermont and the Rockingham Area Community Land Trust completed a major rehabilitation in 2009.



Courtesy Vermont Historical Society



Courtesy Windsor Historical Society



Toll collection for the Cornish-Windsor bridge (pictured here in the 1930s) ended in 1942 during World War II.

Courtesy
Windsor Historical Society

3 CORNISH-WINDSOR COVERED BRIDGE

Bridge Street 1866

One of the early actions of Windsor's citizens was to collaborate with Cornish, NH, on the construction of a 500-foot-long bridge, the "Eastern Gateway to Vermont." The link to Cornish had a significant cultural and social impact on Windsor, particularly during the years when the Cornish Art Colony flourished. This is the fourth bridge on the site; previous ones constructed in 1796, 1824, and 1849 were destroyed by floodwaters. The current bridge consists of two spans supported by *lattice trusses* adapted from an 1820 design by architect Ithiel Town. It is the longest covered bridge surviving in the U.S. and operated as a private toll bridge until 1935 when the state assumed ownership. As you walk along Bridge Street, stop to look at 45 Bridge Street (circa 1796), the first tollkeeper's house, and at 42 Bridge Street (circa 1866), the second toll-keeper's house. In 1970 the bridge was designated a National Historic Civil Engineering Landmark and in 1976 was listed on the National Register of Historic Places. An extensive restoration in 1989 replaced the original chords with glued laminated timbers. This approach corrected structural failure while minimizing the chance of future damage by ice floes.

4 ASCUTNEY MILL DAM AND MILL POND

Museum Road 1834

In 1834 a group of businessmen formed the Ascutney Mill Dam Association to finance replacement of an old log dam at the upper falls with a new masonry dam in order to more fully develop waterpower available on Mill Brook. The dam's storage reservoir freed industry from seasonal fluctuations in water supply, and its system of culverts and flumes improved efficiency. The 360-foot-long, gravity-arch stone dam is one of the earliest of its type in the country and in 1970 was recognized as a National Civil Engineering Landmark. Constructed of cut granite with a stone and cement arched culvert and floodgate and a 100-foot spillway, it had wooden flumes near the top and power culverts at different levels to serve the various mills. Industries at the upper falls manufactured rifles, machine tools, cutlery, and textiles. It underwent modifications over the years and during the 1960s, when the power was no longer necessary, the millpond became a recreational area.



Courtesy Special Collections,
Bailey/Howe Library, University of Vermont

5 SHUBAEL WARDNER HOUSE

150 Main Street

circa 1830

*late Federal with
Greek Revival influence*

Shubael Wardner, founding president of the Windsor Savings Bank, owned this brick house. Like many later Federal period houses, its *gable* end faces the street to suggest the Greek temple form. The recessed front window bays, which give the impression of the *pediment* being supported by four brick columns, is another Greek Revival influence.

6 OLD SOUTH CONGREGATIONAL CHURCH AND MEETINGHOUSE

146 Main Street

1798/1844/1879/1922

Federal with later alterations

Designed by noted architect-master builder Asher Benjamin in 1798, the Old South Church has been one of Main Street's crown jewels for more than 200 years. Meetinghouses like this were often the first place a town experimented with the latest styles; at the time, it was the largest, most sophisticated building in Vermont. Its *symmetrical* front façade, with arched doorways and windows supporting a large, multi-tiered steeple, draws on the neo-classical architecture prevalent in Europe at the time. Benjamin's popular builder's guides functioned like catalogs from which local builders could choose stylistic elements like the classically-inspired urns decorating the base of this steeple. This particular building closely follows the "Design for a Meeting House" from his first guide, *The Country Builder's Assistant* (1797). Though altered several times during its lifetime, the building retains the overall shape, size, and plan of the original design. A clock in 1818 and a bell in 1844 were early additions to the steeple. A 1922 Colonial Revival *portico* addition and the window arrangement are the most significant changes.



*Asher Benjamin
(1773–1845) Courtesy
Greenfield Public Library*



Old South Church prior to the 1922 alterations

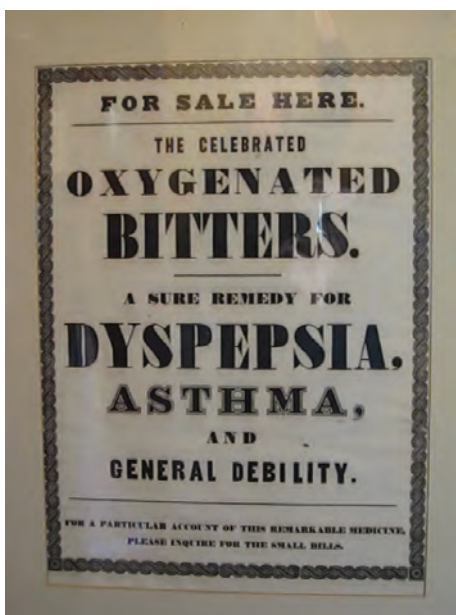
Courtesy Windsor Historical Society

7 ISAAC GREEN MANSION

106 Apothecary Lane

circa 1792/1805

Federal



Broadsides advertising the Oxygenated Bitters hung in apothecary shops and dry goods stores. Courtesy Holly Taylor

Dr. Isaac Green lived in this mansion and practiced medicine in the small brick addition to the north. In the brick ell that extends from the back of the house, he stored his patented "Oxygenated Bitters," a remedy "For Dyspepsia, Asthma, and General Debility." A sophisticated drainage system in the courtyard between the house and the office fed an expansive, mortared stone and brick cistern that collected water for his medicines. Dr. Green amassed a considerable fortune from his medicine and passed the business on to his son George. Later, the ell of the house was probably the location of Miss Charlotte Green's School, described in an 1835 edition of the *Vermont Chronicle* as "a self-selected classroom... to teach pupils how to become their own teachers." Notice the lighter, rectangular *massing* of this building compared to the

heavy, blocky *massing* of its older Georgian neighbor to the north. A 1983 archaeological investigation by the University of Massachusetts field school confirmed the upper class lifestyle of the time. Fine European furnishings and exotic Chinese exports link the Green family and Windsor to an early advanced and costly trade network.

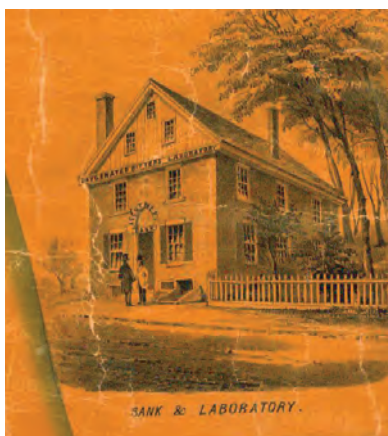
8 OLD APOTHECARY SHOP/BANK BUILDING

108 Main Street

1804

Federal

Erected by Dr. Isaac Green as an apothecary and dry goods store, this building was the Ascutney Bank from 1848–1881. A laboratory on the second story produced the patented "Oxygenated Bitters," which were sold as far away as Boston. It subsequently became a tenement to house the growing labor force employed by the machine tool industries. It is a simple example of the Federal style with a front *gable* center entrance. Some original window sash with 12 over 12 panes remains on the rear façade, but most are six over six, probably replaced in the late 1800s along with the added front porch.



Old Apothecary Shop, Presdee & Edwards Map of Windsor (1853)

Courtesy Baker-Berry Library, Dartmouth College

9 LEONARD-SABIN MANSION

4 Dunham Avenue

circa 1785/1881

Georgian (best viewed from Main Street)

The owners of this house must have enjoyed a sweeping view of the Connecticut River from its second story. Captain Josiah Dunham purchased the house in 1809 from Captain Nathaniel Leonard. Dunham was the publisher of *The Washingtonian*, a Federalist newspaper from 1810–1814 and served as Vermont secretary of state from 1813–1815. He founded and was principal of the Windsor Female Academy from 1816–1821, which President Monroe visited in 1817. The house was partially destroyed by fire in 1881. In 1919 George Gridley rebuilt and restored the house. Gridley, who was employed by the Windsor Machine Company, developed the Gridley Automatic Lathe in the 1890s — an invention that brought the company financial success and prominence in the machine tool industry.

Georgian buildings like this one were rare in Vermont, still in its infancy when the style was introduced in America in the early 1700s. The formal front entrance topped by an ornate *pediment* with *dentil* molding and a *fanlight* supported by *pilasters* is a quintessential Georgian element. Note the Palladian window — a three-part, arched window inspired by the work of Italian architect Andrea Palladio in the 1500s — centered on the second story.

10 BIANCHI BLOCK

88–94 Main Street

1915, Colonial Revival

With the first story dedicated to plate glass windows for merchandise display, this block typifies commercial architecture of the early 1900s. The buff-colored, *terra cotta* bricks on the front façade and *leaded* panes at the top of the display windows add visual interest, as does the *parapet* with a decorative brick *cornice*. The use of the recessed entry in commercial buildings served as a visual cue to draw window shoppers into the store.

11 ENRIGHT BLOCK

9 State Street

circa 1830, Federal

Joseph Cornelius Enright, a lawyer and real estate investor, owned this property in the late 1800s. Enright was a superintendent of schools and a Windsor selectman. In 1890 he was elected to represent Windsor in the Vermont General Assembly. Though many alterations are evident, the early commercial building retains some of the typical features of the Federal style, including splayed *lintels* above the windows.



A sculpture garden installed in 2010 fills the vacant lot created when this commercial structure, center, at the corner of State and Main streets burned in 1990. The Enright Block stands to its immediate right and the Bank of Windsor building to the far right. The Bianchi Block replaced the building to the far left. Courtesy Windsor Historical Society

12 BANK OF WINDSOR BUILDING

17 State Street

circa 1820/1870

Federal with Italianate alterations

The Bank of Windsor, the town's first state-legislated bank, built this as a one-story structure in the Federal style. Its first president, Thomas Emerson, brought the bank to failure in 1838 through reckless investments, losing his house at 46 Main Street (Emerson-Stoughton House), as well. The Windsor Savings Bank, a later tenant, altered it around 1870 in the Italianate style popular at the time for commercial structures. Look closely to see the variation in brick at the beginning of the second story. The *lintels* above the windows were added at this time; those on the first floor are fabricated of *cast iron* to match the brick ones on the second story addition. A small metal alarm box on the east side is a clue to its earlier function as a bank. The annex next door at 13 State Street was constructed in 1870 at the time of these alterations. Like the main building, it has segmental hood moldings in brick, typical of the style, and a distinctive *cornice* of elaborate brickwork using negative space and different positioning of bricks.

13 ST. PAUL'S EPISCOPAL CHURCH

27 State Street

1820–22, early Greek Revival



*Alexander Parris
(1780–1852)*

Courtesy the Bostonian Society/
Old State House Museum

Designed by Alexander Parris, an associate of influential Boston architect Charles Bulfinch, this church displays classical elements borrowed from Greek architecture. Its imposing scale and entrance *portico* supported by Ionic columns recall the Greek temple form. Stained glass windows, donated by William M. Evarts in 1862, are the most striking alteration. The bell tower was re-gilded in 2009.

Alexander Parris's body of work — residences, public and commercial buildings, and churches — illustrates his evolution as a designer. Earlier restrained Federal houses in the fashionable style of Bulfinch gave way to monumental Greek Revival public buildings. Parris designed numerous austere, monolithic structures, many of them in granite, including Quincy Market in Boston, the ropewalk at the Boston Naval Shipyard, and lighthouses along the East Coast.



St. Paul's Episcopal Church bell tower

Photo: Jon Gilbert Fox



Courtesy Special Collections, Bailey/Howe Library, University of Vermont

14 WINDSOR LIBRARY 43 State Street *circa 1905, Colonial Revival*

After borrowing shelf space for 20 years, the Windsor Library's patience paid off with this handsome building, designed by Henry Bacon, a well-known architect and designer of the Lincoln Memorial. Bacon spent his early career with McKim, Mead & White in New York City, the firm responsible for popularizing the Beaux-Arts, or classical revival, style of architecture in America. Revival styles such as this represented a sentimental yearning for the classical styles of the past in reaction to the rapid changes brought by the Industrial Revolution. The formal style is distinguished by *symmetry* and exaggerated, large-scale classical details. Note the oversized corner *quoins*, *modillions* under the *eaves*, and *pedimented* entry — all unusually dramatic for such a small building.



Henry Bacon (1866–1924)
Courtesy Library of Congress

Step inside to discover one of the library's hidden treasures — a mural over the fireplace mantle by muralist Allyn Cox (1896–1982), whose parents, Kenyon and Louise Howland Cox, were active in the Cornish Art Colony. In 1916 at the age of 20, Cox offered to paint the mural free of charge as “practice.” He went on to become one of the nation's leading muralists, spending much of his career painting historical scenes in Washington, D.C., most notably in the U.S. Capitol building. The Latin inscription translates as “Accurate reading profits, varied reading *delights*.”

15 STEPHEN JACOB HOUSE 70–74 State Street *circa 1784, Transitional*

The story of Judge Stephen Jacob and the town of Windsor echoed a larger debate raging in the country about the balance between personal freedom and democratic ideals. Jacob played an important role in the early political history of Vermont and Windsor. He sold the land across from his mansion for the state prison. Yet there was a controversial side to this public figure. In 1783 Jacob had purchased a slave, Dinah (possible surnames Mason or White), in direct violation of Vermont's 1777 constitution prohibiting slavery. Jacob refused to provide her with shelter or medical care when she became ill and blind. The town of Windsor sued Jacob, then a Vermont Supreme Court justice, for her upkeep. While the ensuing 1802 court case upheld the state's anti-slavery constitution, Jacob was never impeached for this constitutional violation, nor was he deemed responsible for Dinah's ongoing support. Historic Windsor, Inc. acquired the house in 2008. For information about this building, visit www.preservationworks.org.

16 VERMONT STATE PRISON

65–81 State Street *circa 1809 with later additions*

The Vermont State Prison was an essential thread in the fabric of Windsor for over 150 years, bringing jobs and commercial activity to the town. Boston architect-builder Stuart J. Park (1773–1859) designed the original granite cellblock with 35 cells on three levels. The son of a Scottish stone mason, Park had executed Charles Bulfinch's Massachusetts State Prison in Charlestown, MA. (1803–06), and designed and built other prisons, as well as the state house in Concord, NH. (1816). Over time the prison capacity expanded to 352 cells, and other buildings sprang up to contain prison activity. The original cellblock was renovated in 1882 to match the new High Victorian Gothic-style brick warden's house attached to its front. Note the massive granite block foundation on the west, likely all that remains of the original granite prison. Walk around to the rear of the complex to see the long brick block that served as a storehouse, chapel, tailor shop, and dining hall over the years. Some of the original stone prison walls are visible from the rear courtyard. When the prison closed in 1975, it was the oldest maximum-security prison in the state and Vermont's first and last state prison.

As part of the new philosophy of corrections, constructive labor became a cornerstone of incarceration. Over the years the state paid prisoners to make shoes and boots, nails, woven goods, water pumps, and even rifles. In 1828 Asahael Hubbard, the prison warden, patented the “revolving hydraulic engine.” This rotary pump had standardized metal parts produced by machines he installed at the prison and paid inmates to operate. Hubbard's son-in-law, Nicanor Kendall, applied the same technique to gun making and sold them through the pump company. This was the seed of Windsor's future precision manufacturing industries.



Prisoners line up in the yard of the Vermont State Prison.

Courtesy Special Collections, Bailey/Howe Library, University of Vermont

17 DR. ELISHA PHELPS HOUSE

54 State Street

circa 1794

late Georgian/ early Federal

Though predominantly Georgian in character, the home of prominent local physician Elisha Phelps has suggestions of the Federal style popular in the early 1800s. Simple *cornices* top the windows and entryway but have a lower profile than early Georgian. The shape of the house is more rectangular than the boxy *massing* of the Georgian style. The house contains a rare interior sliding wooden window shutter system. Built within the wall, the shutters, though no longer functional, could slide closed to cover the windows from inside the house.

18 MCINDOE HOUSE

5 Court Street

1849, Gothic Revival

One of Vermont's most outstanding examples of the Gothic Revival style, this house has an abundance of playful ornamentation. The building seems to drip with decoration, in marked contrast to the simplicity and restraint of the earlier Federal and Greek Revival styles. Pointed, double arch windows, lacey *bargeboard* along the eaves, *leaded* stained glass, foliated ornaments, and porches with octagonal posts flaunt prior architectural convention. Note the *trefoil* in the southern *gable*. The



"Design for a Cottage for the Country Clergyman"
from *Victorian Cottage Residences* by
Andrew Jackson Downing

Dover Publications, Inc., 1873 revised edition, reprinted 1981

landscape architect Andrew Jackson Downing (1815–1852) popularized this style through design books illustrating romantic, picturesque cottages. In his book *Cottage Residences*, he denounced classical *symmetry* and design as cold and impersonal, in favor of natural forms and comfortable spaces.

19 WINDSOR TOWN HALL/AMERICAN LEGION HALL

4 Court Street **1881–82, Romanesque Revival**



First-floor auditorium, Windsor Town Hall
Courtesy Windsor Historical Society

Windsor's citizens chose the Boston architectural firm Appleton and Stephenson to replace the original town hall and meeting-house — once located on Main Street near the Old South Congregational Church — with a far more substantial structure. The building has a richly textured surface of *terra cotta* and brick, a typical characteristic of the Romanesque Revival style. Tall, narrow, round-arched windows, *terra cotta* tiles, and the colorful slate of the *hip roof* add to its visual liveliness. Builder Hira Beckwith, a Claremont, NH, resident, built many public buildings in the area in this style. In addition to containing town offices and meetings, it was used for entertainment. The Windsor Post No. 25 of the American Legion purchased it in 1946.



This World War I homecoming parade (1919) shows the Old Courthouse building on the far left, moved to this location from Court Square in the 1880s.

Courtesy Vermont Historical Society

20 WINDSOR COUNTY COURTHOUSE/CARLETON HALL

24 State Street

circa 1784/1880, Colonial

The simplicity of this clapboard structure, originally located on Court Square where the town hall building now stands, belies its importance in the early history of Vermont. In addition to holding court sessions while Windsor was a county seat beginning in 1781, the General Assembly of the state of Vermont met here in 1791, 1793, 1795, 1797, and 1804. In 1786 soldiers repelled a mob of farmers who, incited by Shays' Rebellion in Massachusetts, converged on the building to challenge court-imposed seizures of property in debt. Jehiel Simonds purchased the building in 1880 and moved it to its current location. Over the years it has contained a reading room, recreation center, small tenements, and a roller skating rink on the third floor. A *cupola* originally topped the building.

21 TONTINE BLOCK

70 Main Street

circa 1825, Federal

This building originally was part of a three-section commercial block that extended north to abut the Pettes-Journal block at 60 Main Street. The brick *parapet* walls at the *gable* ends served to slow the spread of fire between buildings in densely settled areas.



A lively Main Street scene in front of the Tontine Block. Today only the left section survives; J.J. Newberry replaced the middle and right sections.

22 J.J. NEWBERRY CO. BUILDING 64–69 Main Street 1929, Art Deco

A century younger than its neighbors on either side, this commercial building illustrates the dramatic advances in building technology in the early 1900s. The architecture of auto show rooms, bus terminals, hotels, restaurants, and chain stores like this former J.J. Newberry's responded to the rise of the automobile culture. A new mechanical process enabled the manufacture of large sheets of plate glass that displayed merchandise better than the small panes of blown glass in the commercial buildings to either side. Expansive glass storefronts became especially important to make goods visible to fast-moving cars rather than pedestrians. Like its contemporaries, this building uses modern materials like aluminum and poured concrete and traditional materials in new ways – evident in the decorative metal ventilation grills set in dark green marble panels beneath the windows. On either end of the cast concrete *cornice* are *cast stone* geometric designs typical of the style.

23 PETTES-JOURNAL BLOCK 60 Main Street circa 1824, Federal

A variety of businesses occupied this building, including a stationery and jewelry store, after Frederick Pettes erected it in 1824. Simeon Ide published the *Vermont Republican and Journal* from the upper story offices beginning in 1829. Oriented with the *gable* end facing the street, the building is distinguished by raking *parapets* extending above the roofline and a pair of interior chimneystacks on the ridge. The window bays on the front façade are recessed to give the impression of brick columns. In 1913 a Colonial Revival-style storefront — fluted columns supporting a faux metal balcony since removed — was added to the narrow brick building. Step inside to see a vault installed during its remodeling as State National Bank.



Courtesy Windsor Historical Society

24 WINDSOR HOUSE 54 Main Street circa 1838, Greek Revival



An engraving of Windsor House from an 1855 Hosea Doton map

Courtesy Historic Windsor, Inc.

For about 130 years, the stately, colonnaded front porch of Windsor House invited travelers to enter. In its heyday, this former hostelry rivaled the finest urban hotels, offering first-class cuisine, entertainment, and rooms fitted with the most modern conveniences. Six monumental Doric columns support a prominent entrance *portico* and a balcony at the second floor. The triangle-shaped *gable* end of the roof facing Main Street creates a *pediment*, a dominant feature of the Greek temple. Within this *pediment*, note the smooth

flushboard siding imitating stone and the wooden *fan*. Its Greek Revival style was popular in the early 1800s, when the young nation looked to ancient Greece as the model for democratic ideals. Residences, churches, state houses, mills, hotels, and even barns adopted the temple form.

25 M&T BANK BUILDING 50 Main Street

This modern building contains a 1930s treasure — a painting by Maxfield Parrish. The nationally-renowned artist and illustrator lived in Plainfield, NH, but made daily trips to Windsor to conduct business and socialize. Parrish used Windsor as his mailing address from 1898–1966 and completed several commissioned works for local groups. An amateur machinist, he had many friends at Cone Automatic Machine Company. “New Hampshire, Thy Temples Hills” (1936) was a gift to the employees of the former Windsor County National Bank. “I’m giving it to the tellers at the Windsor Bank in perpetuity for keeping my accounts out of the soup!” he quipped. Step inside to view the painting of the Connecticut River and mountains beyond, with a Vermont town in the foreground.

26 EMERSON-STOUGHTON HOUSE

46 Main Street

circa 1835

late Federal/early Greek Revival



Emerson-Stoughton House, late 1800s

Courtesy Windsor Picturesque / Windsor Historical Society

This house was the showpiece of Sewall Belknap, “the Napoleon of Railroads,” who played an active role in bringing the Connecticut Valley Railway to Windsor in January 1849, only to lose the house to debt six months later. Edwin H. Stoughton, a New York City lawyer and the U.S. ambassador to Russia in 1877, restored the house and gardens, where he held lavish parties attended by many famous people, including President Rutherford B. Hayes.

It was a rooming house for several years until Allen Evarts, a son of William M. Evarts, purchased it and converted it to a private hospital. It became a community hospital in 1935 and closed in 1972. Today it is part of a residential care and independent living apartment complex that includes the two houses to its north on Main Street. The original house mimics Windsor House next door in its *gable* end orientation to the street and the details within the pediment — evidence of the Greek Revival influence.

Maxwell Perkins Lane runs between the Emerson-Stoughton House and the Trinity Evangelical Free Church to provide private access to the back of the following two houses. They are best viewed from Main Street.

27 FORBES-EVARTS HOUSE 38 Maxwell Perkins Lane 1796–1797, Federal

General Abner Forbes hired Stephen Savage, a local builder and architect Asher Benjamin's business partner, to construct this house. Savage probably lifted elements of the design directly from the pages of Benjamin's guidebook, *The Country Builder's Assistant* (1797). The formal *symmetry* of the Federal style is evident in the balanced window and door arrangement. The graceful entryway, the *pilasters* flanking the door and corners of the house, and the generous use of delicately carved swags, urns, and floral motifs are other hallmarks of the style. The *triglyphs* decorating the *cornice* fascia are a common feature of the Greek Doric order. This is an unusually early, sophisticated example of the style for a rural area. Here Forbes, a leading merchant and town promoter, and a group of business associates planned the establishment of Kimball Union Academy, a private school still in operation in Meriden, NH. This was one of three large mansions purchased by William M. Evarts as part of his family's residential compound. Watergate Special Prosecutor Archibald Cox, a great-grandson of William Evarts, spent summers here as a child.

28 CURTIS-EVARTS HOUSE 35 Maxwell Perkins Lane 1796 Federal with 19th-century additions

Zebina Curtis purchased this house from its original owner, Nathan Coolidge, in 1806. Zebina was the son of Israel Curtis, who built Windsor's early mills along Mill Brook. When Senator William M. Evarts, who served as secretary of state under President Rutherford B. Hayes and as attorney general under President Andrew Johnson, purchased it in 1851 for a summer residence, it became known as the "White House." It was one of three mansions along North Main Street that were part of the Evarts estate. Remodeled over the years to reflect the latest architectural fashions, the house retains its Federal-style *symmetry* and rectangular shape. The bay windows on the north, east, and south sides were a popular feature of the Italianate style in the 1840s, as were the full-length windows on the south side. This became the main entrance during the 1800s, when Everett Lane crossed Main Street here. Facing Main Street, a *gable* decorated with *dentils* and a *fanlight* barely visible above the bay window are reminders that this was once the main entrance.



William M. Evarts (1818–1901)
Courtesy Vermont Historical Society



Maxwell Evarts, a son of William Evarts, entertained Teddy Roosevelt at the "White House" during a presidential campaign visit in 1902.

Courtesy Windsor Historical Society

29 JOHN SKINNER HOUSE 26 Main Street

circa 1820, Federal

Built by John P. Skinner, a land speculator and owner of a stagecoach line along the Connecticut River from Haverhill, NH, to Hartford, CT, this is one of the three houses owned by William M. Evarts and his family. Evarts purchased the house from Skinner for \$5,000 as part of his family's summer estate and bequeathed it to his daughter Elizabeth Evarts Perkins upon his death. She in turn passed it to her children, among them Maxwell Perkins, the famous Charles Scribner's & Sons editor who cultivated many famous writers of the period, including F. Scott Fitzgerald, Ernest Hemingway, and Thomas Wolfe. Perkins's wife, Louise Saunders, a children's book author, is best known for *The Knave of Hearts*, illustrated by Cornish Colony artist Maxfield Parrish. The house remained in the Evarts family for almost 200 years.

Like the Curtis-Evarts house, the south side of this house became the main entrance, where elegant Ionic columns support a *portico*. Note a clue to the location of the original entry on the side facing Main Street: The large *fanlight* within a later bay window addition was once part of the formal front entry. The splayed *lintels* with keystones are another common Federal detail. The *parapet* walls rising above the roofline, a safety feature used in urban areas to prevent the spread of fire between adjoining buildings, were a decorative feature only.

30 SIMEON IDE HOUSE 20 Main Street

circa 1825

Federal with Greek Revival alterations

Simeon Ide built this house shortly before he became editor of the *Vermont Journal* and merged it with his *Vermont Republican*. It later contained a "private school for young ladies" under the direction of Reverend John Richards. The house was originally oriented with the *gable* ends running north to south and the entrance on the south side. The later addition of a projecting *gable* facing the street, supported by a series of columns on the front, is a response to the temple-like Greek Revival style. Of particular interest is the recessed second-story porch in the *gable* end, a feature common in the Connecticut River valley.



Simeon Ide House, late 1800s

Courtesy Windsor Picturesque / Windsor Historical Society

31 OLD CONSTITUTION HOUSE 16 Main Street circa 1774

Colonial with Colonial Revival alterations (circa 1914)

Within the walls of this former tavern, delegates hammered out the details of the Vermont Constitution. The building originally stood at the corner of Main and Depot streets, today Constitution Common. Built in 1774 by Elijah West, it was a popular gathering spot for locals. The *Vermont Journal*



The Old Constitution House, prior to restoration, on its original site at the corner of Main and Depot streets Courtesy Windsor Historical Society

was published here until about 1829 when it moved to larger offices in the Pettes Journal Block (60 Main Street). The building operated as a tavern until about 1848. It was moved east down Depot Street toward the railroad tracks about 1870 to make way for the Fay Block. Over the years it contained shops, tenements, and eventually became a warehouse. In 1911 Sherman Evarts, a son of William M. Evarts, founded the Old Constitution House Association to preserve the building. The association acquired and relocated the building to this lot, donated by the Evarts family, in 1914. Colonial Revival updates at this time included the addition of the porch and replacement of one of the two front doors with a window, probably to give the building a more balanced, classical appearance. It operated as a museum and tea room until 1961, when the state of Vermont assumed ownership. Despite alterations over the years, it retains its original simplicity.

Follow the trail behind the Old Constitution House for a view of Lake Runnemed, Paradise Park, and Mount Ascutney.

32 PARADISE PARK AND LAKE RUNNEMEDE

The Evarts family legacy in Windsor includes hundreds of acres of land extending west behind their Main Street houses. In 1867 Charles Evarts, William's eldest son and an engineer, designed Runnemed Dam. At the north end of the lake created by this dam, the family operated a gentleman's farm, which at one time supplied milk, cream, and spring water to the Windsor House hotel. A wide path across the dam provided horse-and-carriage access from the Evarts houses to their farm at the north end of the lake and to the many bridle paths in woods aptly named "Paradise." The entire Runnemed estate was meticulously landscaped with terraced gardens, a greenhouse, a fishpond with fountain, and walkways. William Evarts named his Windsor estate "Runnemed" after the pastoral district Runnymede near Windsor, England. As the site of the signing of the Magna Carta, the "Great Charter" of English liberty, it shared the values of liberty implicit in the Vermont Constitution signed in Windsor, VT. From the dam, look across Lake Runnemed to wooded Paradise Park. To the northwest, the *hip roof* of the Juniper Hill Inn (circa 1902) peaks out of the treetops. It was the home of Maxwell Evarts, a son of William M. Evarts. Like others in his family, he maintained business and social interests in both Windsor and New York City. To the southwest, Mount Ascutney towers over the land, an inspiration to artists of the Cornish Colony and today.



Lake Runnemedede, looking north along the dam to the Evarts farm operation

Courtesy Windsor Historical Society



Mrs. William Evarts enjoying one of the many bridle trails in Paradise Park

Courtesy Windsor Historical Society

- 33 EMERY HOUSE** 9 Main Street
CABOT HOUSE 15 Main Street
BARTON HOUSE 29 Main Street

circa 1921
circa 1900
circa 1900; Queen Anne

These three houses exhibit different degrees of Queen Anne detailing. One of Vermont's most popular styles in the late 1800s and early 1900s, the Queen Anne departed from the *symmetry* and simplicity evident in earlier styles like the Federal and Greek Revival. Instead, the emphasis was on irregular *massing* and window arrangement and abundant, eclectic decorative elements. Its popularity spread rapidly through pattern books illustrating a wide array of stylistic features. These included the use of towers, bay windows, and porches and decorative details like shingles, stained and *leaded* glass, and scroll-sawn and lathe-turned porch posts, railings, and *brackets*. The ability to mass produce building elements and ship them anywhere in the country made this an affordable, accessible style for both the wealthy and the working class.



Photo: Gail Barton

- 34 COLONEL JESSE LULL HOUSE** 19 Main Street

1806/1860

Federal with Italianate alterations

The sidehall plan of this brick house, with its main door located on the left opening into a side hallway, was popular from the 1830s–1870s and is common in Windsor's late Federal/early Greek Revival buildings. The paired doors, porch with scroll-sawn *brackets*, and taller first story windows are Italianate alterations from the mid 1800s. Colonel Jesse Lull was a politician and the owner of a successful distillery operating during the prosperous first decade of the 1800s. When the Marquis de Lafayette visited Windsor on June 28, 1825, Colonel Lull astride a white horse escorted his entourage to Pettes's Coffee House.

- 35 GOVERNOR CARLOS COOLIDGE HOUSE**

21 Main Street

1806/1870

Federal with Gothic Revival and Italianate additions

Erected by Luther Mills, this house was later owned by Carlos Coolidge (1792–1866), an attorney who specialized in patents and served as governor of Vermont from 1848–1850. Coolidge spent his entire life in Windsor, leaving only to earn degrees at Middlebury College. In addition to governor, he was a legislative representative and senator during his political career. This simple, Federal-style house shows evidence of successive updates, including the paired entrance door, porch with scroll-sawn and lathe-turned details, the large French doors, and the bay windows on the sides.

- 36 TRASK HOUSE**

25 Main Street

1796, Federal

Local physician and Revolutionary War veteran Nahum Trask, who was active in town business and real estate, built this house. Note the typical Federal-style front entry with a *pediment* supported on fluted *pilasters* and decorated with a *dentil* molding, topped by a *fanlight*. Its floor plan defines it as an I-house — two rooms wide but only one room deep instead of the usual two. A popular plan around the country, it derives its name from Louisiana scholars who noted that many of the builders of these narrow houses in the Tidewater South originally came from Illinois, Indiana, and Iowa.

37 ALL SOULS UNITARIAN CHURCH

53 Main Street

1846

*Gothic Revival
with 1890s alterations*

Christian medieval architecture was the inspiration for the Gothic Revival style, popular for religious buildings and residences in the mid 1800s. The pointed arch windows and steeply pitched roofs are a striking departure from the classicism of Rome and Greece that served as models for the earlier Federal and Greek Revival styles. Excellent examples of residential Gothic Revival architecture are the Luther Mills house at 35 Main Street and the McIndoe House at 5 Court Street. Note the large-scale label *lintels*. The First Unitarian Society met in the old Court House on Courthouse Square before constructing this building in 1846. When the church was moved back on this lot in 1895, the building was elevated to make room for a vestry, and stained glass windows were added. The church merged with the Universalist Society of Claremont, NH, in the early 1970s. The building is now in private ownership.

38 UNITED STATES POST OFFICE AND COURTHOUSE

57 Main Street

1859, *Italianate*

Looking at this monumental building, it's hard to imagine the humble beginnings of the Windsor post office in the Tontine Building, a plain wooden commercial building once located across the street in the early 1800s. Windsor was one of five towns in the new republic of Vermont to have a post office beginning in 1784, with printer Alden Spooner as postmaster. The post office building borrows elements from an Italian villa, such as the rectangular plan, shallow roof with *cupola*, and tall windows with elaborate surrounds. Look closely to discover one of the most historically significant features of the building. The *quoins* decorating the corners of the building, as well as other details, are made of *cast iron* textured to look like stone. Step inside to see ornate post office boxes installed in 1905 and an elaborate, painted *cast iron* stairway decorated with a foliate motif, leading to the courtroom. The building's solid, austere design speaks of the young nation's confidence in its future.



Ammi B. Young (1798–1874)

Courtesy Vermont
Historical Society

The formal grandeur of this building was typical of many designed by Lebanon, NH, native Ammi B. Young while he was the supervising architect for the U.S. Treasury Department. Between 1852 and 1860, Young designed numerous customs houses, post offices, hospitals, and courthouses throughout the country. Projects close to home included Reed Hall at Dartmouth College (1840), the Great Stone Dwelling (1841) for the Enfield, NH, Shaker community, the First Congregational Church in Lebanon (1828), and the second Vermont state house in Montpelier (1838).

The Doric *portico* of the third and current state house is all that remains of Young's Greek Revival design, which burned in 1857.

39 TUXBURY BLOCK

61 Main Street

1898, *Romanesque Revival*

The substantial masonry construction of this commercial block, with its rustic, load-bearing walls and square battlements, conveys a sense of permanence. In fact, the exterior and interior of this building survive virtually unchanged since Albert Tuxbury erected it to house the family retail business in 1898. The decorative use of brick, the *terra cotta* detail in the lunettes above the windows, and the series of three tall, narrow arched windows on the second floor are reminiscent of the rich and varied elements that enliven an Italian Palazzo. Its large plate glass windows displayed a wide variety of goods including clothing, carpets, wallpaper, dry goods, pottery, and groceries. The *cast iron* storefront adds to the solid feeling of the building.

40 STONE TRACY BLOCK

65 Main Street

1870, *Italianate*

The dry goods dealer Stone Tracy & Co. was the main tenant of this large Italianate commercial structure. With its emphasis on *cornice* detail, the Italianate style was suitable for commercial buildings, which preserved the first story for window display. Note the heavy projecting *cornice* of this building supported by *brackets*. Also typical are the upper story windows — narrow, arched, and capped by hooded *lintels*.



Courtesy Windsor Historical Society



Courtesy Vermont Historical Society

41 CENTRAL VERMONT RAILWAY STATION

26 Depot Avenue

circa 1901

Romanesque Revival

When the Windsor passenger station was constructed at the turn of the century, it boasted the most modern utilities — electric lighting and a hot water heater. Its decorative *brackets* and columns support a six-and-a-half-foot roof overhang to shelter passengers on the platform. Arched windows and doors penetrate the four facades. The *bargeboard*, a wooden ornamental motif along the *eaves* of the facing *gable*, borrows from the Gothic Revival, a contemporary of the Romanesque. Many of the original materials survive in this building, including the yellow pine interior walls, the birch veneer seating, the pressed, buff-colored brick, and the granite window- and doorsills quarried in Barre, VT.

Windsor's early bid for a railway stop thrust it to the forefront of development in the state in the mid 1800s. The ease of shipping and receiving materials stimulated industry and boosted commercial development. The town became an attractive summer playground for wealthy urban residents, who purchased or built stylish homes and funneled money into the local economy. Immigrants from Ireland arrived to join Anglo-Saxons and French Canadians working in the booming local industries. The town remained a major railroad junction until 1895, when it moved to White River Junction.



The first passenger depot, center, built in 1847 for the Vermont Central Railroad, stood to the northeast of the 1901 depot.

Courtesy Windsor Picturesque / Windsor Historical Society

42 CONSTITUTION COMMON Main Street and Depot Avenue

1976

This park commemorates the original location of the Old Constitution House, the tavern where delegates met to write the Vermont Constitution in 1777. The bronze soldier, dedicated on Memorial Day 2002, is the work of local sculptor Lawrence Nowlan (1965–2013). Large, engraved stones scattered along the path honor Windsor veterans from the Revolutionary War to the Gulf War era. Nowlan, an internationally renowned sculptor, was Sculptor-in-Residence at Saint-Gaudens National Historic Site for five summers. His work ranges from detailed reliefs to large, lifelike forms.

43 FIRE STATION

147 Main Street

1929, Georgian
(Colonial) Revival

Constructed as Windsor's first fire station in 1929, this building displays classic Colonial Revival elements, uniquely adapted for a fire station. Note the elliptical-arched garage bays with exaggerated keystones that once held fire trucks, as well as the large granite *quoins*. The bold pairing of red brick and light grey granite detail is an Art Deco influence. No longer in use as a fire station, this building now houses downtown businesses.

44 STEVENS HOUSE

151 Main Street

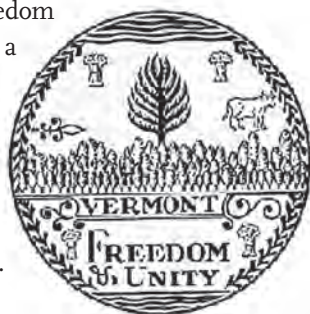
circa 1780-90, Federal

This simple vernacular house was the home of Will Hollingsworth (1891–1975) beginning in the 1950s. Hollingsworth, an illustrator and commercial artist, was curator of the Saint-Gaudens Memorial from 1946–1958. He spent his early career in New York City, where he illustrated covers for magazines like *Collier's* and *The Woman's Home Companion*. With his wife sharing curatorial duties at Saint-Gaudens, he was able to focus on portraits and still-lives. Hollingsworth painted the portraits of many Windsor residents in his studio on the third floor of the house and taught art classes in the lower level. His wife "Bucky" was a gifted gardener and the author of several books on the subject, including *Gardening on Main Street*. Many a passerby stopped to admire the lovely gardens that once surrounded this house. Poet and author Frank Anthony, a founder of the New England Writers' Conference, also lived here.

45 REUBEN DEAN HOUSE 161 Main Street

Demolished in 2024

In the 1770s and 1780s, Reuben Dean, a local silversmith, occupied this house. Dean executed Ira Allen's design for the first Great Seal of the Republic of Vermont here in 1778. Its motto, "Freedom and Unity," reflected the republic's emphasis on a balance between personal freedom and individual responsibility to community. Originally a one-and-a-half story structure, it was partially destroyed by fire in 1879 and rebuilt as a two-and-a-half story structure. Italianate additions at this time included the front porch and bay windows on the south side. This building has since been demolished.



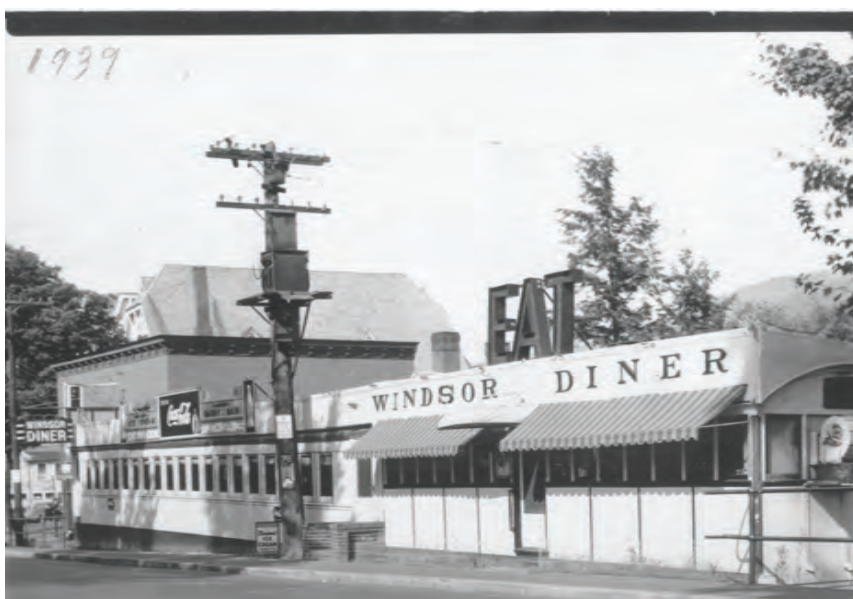
Courtesy
State of Vermont

46 WINDSOR DINER

161 Main Street

1952, Moderne

This is diner No. 835, one of the last produced by the Worcester Diner Company, Worcester, MA. One of the leading manufacturers of diners in the country from 1906–1961, the company gave all its diners serial numbers, beginning with No. 200. Roadside diners like this grew in popularity with the rise of the automobile industry from the 1930s to the 1950s. This particular diner, moved here in 1958, replaced two earlier diners. The Moderne style ignored traditional architectural styles of the past in favor of a sleek, streamlined appearance that looked to the future rather than the classical past. This effect was accomplished through the use of modern materials. You can see some of these on this diner — stainless steel and red porcelain enamel siding, plate glass windows, and a diamond-stamped horizontal band at the *cornice* enclosing a strip of neon lights. Diners could be mass-produced as quickly as cars and shipped all over the country, a capability that had its start in the precision manufacturing industries of Windsor. The diner was relocated in 2025 from its previous location on 135 Main Street and now sits on the former location of the Reuben Dean House.



These two diners, which once stood at 135 Main Street, the current diner's former location, were open 24 hours a day during World War II to feed workers at Cone Automatic and Goodyear.

Courtesy Windsor Historical Society

47 RACHEL HARLOW METHODIST CHURCH

167 Main Street

1895*High Victorian Gothic*

Like many Windsor church denominations in their early years, the Methodist Church borrowed space for services until a bequest in the will of Rachel S. Harlow made construction of a church building possible. Like the earlier Gothic Revival style, High Victorian Gothic uses forms from medieval Gothic architecture, such as pointed arch windows and doors and steeply pitched roofs. It differs, however, in its extensive use of patterned and multi-colored masonry, window tracery, and abundant use of stained glass. The building becomes a collage of textures, colors, and patterns. Note the bands of colored slates decorating the porch roofs and the two steeply pitched towers, as well as the striking “rose window.”

WINDSOR'S 20th-CENTURY INDUSTRIAL HERITAGE:

*Windsor Machine Company/National Acme Corporation/
Goodyear Tire and Rubber Company/ Cone Automatic Machine Company*



Cone Automatic Machine Co. (later Cone-Blanchard)
Courtesy Windsor Historical Society

The industrial properties between the railroad tracks and the Connecticut River are the latest chapter in the history of the machine tool industry in Windsor. Though not accessible to the public, they are visible from the end of Everett Lane (Cone-Blanchard Co.) and River Street (former National Acme/Goodyear factory, now Connecticut

River Development Corporation). Once steam and electricity replaced water as a power source, factories and warehouse properties grew up around the railroad and later were modified for a more truck-based transportation system.

In 1888 entrepreneur and inventor George Hubbard founded the Windsor Machine Company and settled in the old Robbins and Lawrence machine shops on the north bank of Mill Brook. Hubbard had already distinguished himself as the inventor of a driver to install the glazier's points that affixed glass panes in window sash. Like its machine tool predecessors, Windsor Machine produced equipment to fabricate interchangeable metal parts. The company relocated to a new plant on the river in 1910 and was purchased by National Acme Manufacturing Company in 1915. Frank Cone, one of Windsor Machine's employees, left in 1916 to start the Cone Automatic Machine Company and set up shop north of the competition. Production at these three companies exploded during the first and second World Wars, as automatic lathes produced weapons, tanks and other vehicles, airplane parts, and ammunition. In 1933 National Acme became a casualty of the Depression, and the company consolidated its operations at its Cleveland headquarters. The buildings remained vacant until 1936, when Goodyear Tire and Rubber Company bought the Windsor plant for its shoe division, where it produced rubber soles and heels.

The architectural legacy of these modern industries in Windsor survives not only in the factory buildings but the housing built or adapted to shelter the workforce that arrived to meet production demand. Fulfilling Windsor Machine's vision, National Acme built a neighborhood of small rental houses on the banks of the Connecticut for the Poles, known as "Little Warsaw." The company also turned existing single-family homes into tenements, adapted the old machine shops on Union Street where the NAMCO Block stands as a dormitory and social center called the Windsor Club, and continued renovations to Windsor House, using the rear section for boarders.



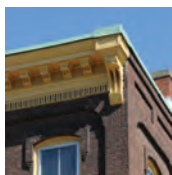
Courtesy Windsor Historical Society

GLOSSARY

BARGEBOARD (*scroll sawn, lathe turned*) decorative trim along the eaves of a roof, often called “gingerbread” or “vergeboard”



BRACKET
a supporting element under the cornice



CAST IRON
a combination of iron, carbon, and silicon that became a popular building material in the mid 19th century in the U.S.



RS

CAST STONE
cast concrete or cement made to simulate natural stone; in use for centuries, it grew in popularity in the 1920s in the U.S.

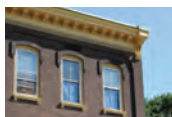


JH

CORBELED BRICK
decorative trim commonly stepped in design and standing in relief from the plane of the building



CORNICE
projection from the top of a building façade or decorative element



CUPOLA
small projection from a building's roof, often permitting light, ventilation, and a view of the surrounding region



DENTILS
a decorative motif featuring a repetitive series of small blocks, usually rectangular or square



RS

EAVES
the edge of a roof



JH

ELLIPTICAL WINDOW
Note the oblong shape of this louvered window, based on the geometric proportions of an ellipse.



ENTABLATURE
the area above a column comprising an architrave, frieze, and cornice (bottom, middle, and top, respectively)



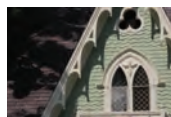
FANLIGHT/FAN
typically found over doors or in pediments, semi-circular or semi-elliptical in shape



GABLE
a roof or dormer with two slopes fashioned in a triangular shape



GOTHIC ARCH
distinguished by a steep point

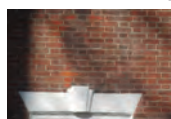


HIP ROOF
a roof with multiple, intersecting slopes



HC

LINTEL
a horizontal architectural element at the top of a window or door resting on the element below. The example here has splayed (angled) ends and a prominent keystone.



RS

LEADED GLASS
glass set into lead cames instead of wooden muntins



JH

LIGHTS
another term for panes of glass
see page 30

MASSING
a term used to describe the shape and feel of a building, such as, “square and heavy,” “vertical and light,” or “sense of motion”

MODILLION

a repetitive series of blocks, not necessarily square or rectangular, and larger than dentils



RS

PARAPET

an extension of the wall of a building above the roofline



JH

PEDIMENT

the triangular area under a roof gable



PILASTERS

flat columns on the surface of a building that serve a decorative function, in contrast to true columns, which usually stand alone and serve a structural function



PORTICO

a projecting porch, usually on a grand scale



QUOINS

(pronounced "coins") decorative, block-like elements found on building corners. In Windsor, there are wooden, masonry, and cast iron examples.



SEGMENTED ARCH

This brick lintel has a segmental shape.



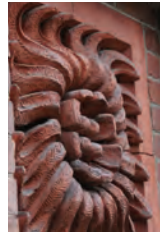
SYMMETRY

balance; a symmetrical façade is often balanced by two window openings on either side of a central doorway.



TERRA COTTA

literally means "fired earth." This example shows a cast, decorative clay element.



TOWN LATTICE TRUSS

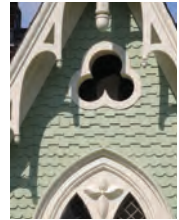
Ithiel Town (1784–1844) designed a truss that looks like lattice work, a series of intersecting x's. It is a strong structural design and was very popular with covered bridge builders.



HC

TREFOIL

a design featuring three leaves like clover, popular in gothic buildings



TRIGLYPH

a three-part decorative element found on the frieze in classical architectural styles



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WINDOW GLOSSARY

Windows are a character-defining architectural feature and, as such, should be preserved whenever possible. Their changing designs chronicle the evolution of taste and technology in the U.S. Using examples from Windsor buildings, the images below illustrate key features and stylistic attributes. When viewing windows, consider size, shape, quality of the glass, and whether they are located on each side of a building in a symmetrical or asymmetrical pattern.

DOUBLE-HUNG refers to two sash — an upper and lower — that move vertically in one window opening. It is the most common type of window found in Windsor.

DOUBLE HUNG WINDOWS are often described as 12 over 12 (12/12), 6 over 6 (6/6), 2 over 2 (2/2), etc. This description refers to the number of lights, or panes of glass, in each sash. The panes are usually square or rectangular in shape.



2 over 2



12 over 12



6 over 1

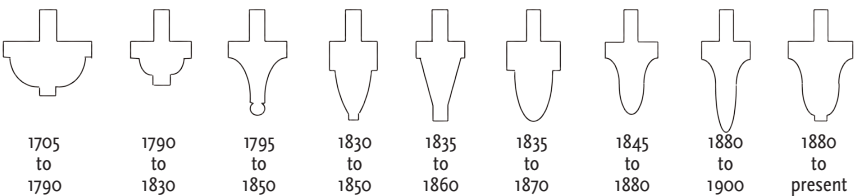
DIAMOND-SHAPED PANES

This pair of gothic (lancet) arched windows is made up of panes of glass that are cut in a “diamond-like” shape.



MUNTINS are the horizontal and vertical bars that divide the panes of glass.

A muntin's profile (shape) is a clue commonly used to date windows.



Courtesy James L. Garvin, State Architectural Historian, NH Division of Historical Resources

ARCHITECTURAL STYLE GUIDE

Art Deco

The vertical emphasis and geometric ornament of the Art Deco style convey a sense of modernity. It was popular from the late 1920s to the early 1940s, particularly for commercial buildings. (J.J. Newberry Co.)



JH

Colonial

The term “colonial” refers to a developmental stage in building design during America’s colonial period (1600s and early 1700s), rather than an actual style. Colonial buildings are modest in scale and detail with steep roofs and frequently asymmetrical door and window placement. In New England, they usually are clapboard with end wall chimneys. Windows feature multiple “lights,” or panes of glass, commonly 12/12. While early examples have a single room with a central chimney, later ones have two rooms and a stair hall to a full second floor. (Old Constitution House)



Colonial Revival

The Colonial Revival Style, popular from the late 1800s through the 1930s (and still used today), was derived from early American architectural styles. Among the most typical details are Palladian windows, porches with classical columns, doorways topped by fanlights or pediments, and full entablatures under the eaves. (Library)



HC

Federal

The Federal style, with its light, delicate detailing inspired by the classical architecture of ancient Rome, was the first major style in Vermont. It was widely used from the late 1700s through the 1830s. The main stylistic focus is on the entryway — a paneled door often flanked by sidelights and thin columns or pilasters, and crowned by a semi-elliptical fan or fanlight, transom, or delicate entablature. Other features include Palladian windows and molded cornices or entablatures that are sometimes enriched with dentils or fretwork. (Curtis-Evarts House)



Georgian

Although it was the most popular style in the colonies from 1700 to the 1780s, the Georgian style was rare in Vermont, where settlement occurred later. The Georgian style is distinguished by elaborate, often heavy ornament at the cornice and above the windows and doors. A front door crowned by a band of windows or fanlight and a pediment and flanked by pilasters are common. Though boxier than the Federal style, it shares its symmetry — five bays on the front façade including a central doorway. (Masonic Temple)



Gothic Revival

The Gothic Revival style was first used in Vermont from the 1820s–1840s for churches, which were built in the common New England meetinghouse form but with pinnacles, cresting atop belfry towers, and pointed arch windows. Houses in the style, built in the 1850s and 1860s, have steeply pitched roofs and wall dormers edged with bargeboard and molded label lintels over windows and doors. (McIndoe House)



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Greek Revival

Inspired by the ancient architecture of Greece, the Greek Revival style was the most popular style in Vermont beginning in the 1820s. Residences, churches, courthouses, and stores are detailed with pilasters, full entablatures, and pediments. The stylistic emphasis is often on the main entry — a paneled door flanked by sidelights and columns or pilasters and topped by a transom and three-part entablature. (Windsor House)



High Victorian Gothic

The High Victorian Gothic style — a variation on Gothic Revival — was used most often for churches and public buildings. Steeply pitched roofs — the better to show off colorful slate — pointed arch doors and windows, and tall spires are typical. Dense red or brown brick combined with terra cotta or lighter stone creates a lively, multi-colored effect. The style has its roots in medieval church design. (Methodist Church)



HC

Italianate

The Italianate style, influenced by the architecture of Italian countryside villas, became popular in Vermont after the Civil War and was used mainly for houses, commercial blocks, and outbuildings. Houses are either cube-shaped, with shallow hip roofs and projecting pavilions or towers, or gable-roofed Georgian or sidehall plans. Features include cornice brackets under overhanging eaves, rooftop cupolas or belvederes, windows that are often paired with arched tops, and porches with chamfered posts and scrolled brackets. (Post Office)



Moderne

Popular in the 1930s and 1940s — the early decades of the Automobile Age — the Moderne style has a horizontal emphasis to suggest movement and speed. Modern materials, such as enameled metal panels, aluminum, stainless steel, and opaque glass, are hallmarks of the style. (Diner)



Queen Anne

Gaudy, colorful, and irregular describe the Queen Anne style, popular in Vermont from about 1885–1905. Its asymmetrical building plan features richly textured wall surfaces, multi-colored paint schemes, irregular window spacing, towers, bay windows, gable screens, and porches with turned columns and balusters. (Barton House)



GB

Romanesque Revival

Primarily used for commercial and public buildings, the Romanesque Revival style has a heavy, massive feel created by a mixture of roughly textured stone and brick and large, round-arched entrances with recessed doors and squat columns. Popular in Vermont in the 1880s and 1890s, the style features round-arched windows, often in arcades, decorative brick corbeling and terra cotta tiles, and windows of varying shapes, sizes, and locations. (former Town Hall)



HC

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Front cover photo: Jon Gilbert Fox; view of the Post Office from Windsor House

Back cover photo: Roni Skerker; Windsor Post Office, interior stair detail

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The walking tour is paired with interpretive signs featuring QR codes that provide an audio description of the area around the sign. The audio descriptions are housed at the Town of Windsor website. The signs are found near the American Precision Museum (#1), the Ascutney Mill Dam (#4), Old South Church (#6), Windsor House (#24), Old Constitution House (#31) , Depot Ave (near #41) and State Street Common across from the library (#14). For more information about Windsor's architectural heritage or to inquire about guided tours, please contact:

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