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Village History & Architecture



Pittsford on the Erie Canal by George Harvey (1837)

A Brief Village History

Before the arrival of Europeans, Pittsford was crossed by a primary regional trail of the Seneca People. In 1687, the Marquis de Denonville, leading a French army on a punitive expedition against the Seneca, camped in what is now the vicinity of State Street and South Street, at what then was known as the "Big Spring."

After the American Revolutionary War, President George Washington ordered a brutal military campaign against the Seneca, who had sided with the British in the War. After a series of treaties and land deals resolved conflicting claims to western New York, the Buffalo Creek Indian Treaty of 1788 opened western New York for settlement. The next summer, Simon and Israel Stone, from Washington County in eastern New York, built homes in Pittsford. Israel Stone's home still stands at 38 State Street (Duncan Studio) and is believed to be the oldest home in the village.

Pittsford is the oldest of Monroe County's ten incorporated villages. Israel Stone, the village's first settler, built the village's first structure, a log house, in 1789. Early Pittsford served as the governmental seat for the Town of Northfield, comprising most of what is now eastern Monroe County. The settlement contained the county's first school (1794), first library (1803), first permanent church (1807), first post office (1811), and the first newspaper (1815), and was also home to the first lawyer and doctor to practice in Monroe County.

In 1813, after the surrounding towns were organized, reducing Northfield's territory, the name Pittsford was adopted to honor the Vermont birthplace of Colonel Caleb Hopkins, a farmer, community leader, and hero from the War of 1812.



Israel Stone's house was remodeled in the Greek Revival style about 1840.

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Pittsford prospered as a local trading center due to its location on the primary road between the mills at the Genesee Falls in Rochesterville and Canandaigua, the region's oldest and largest town. In 1816, Samuel Hildreth established the area's first stagecoach line, eventually putting Pittsford at the center of a large stage network covering much of western New York.

Pittsford grew rapidly after the opening of the Erie Canal in 1822 and was incorporated as a village on July 4, 1827. Local entrepreneurs made fortunes from both canal construction and other businesses that benefited from the canal trade and the inexpensive access it provided to eastern markets. Pittsford's fine collection of Federal period buildings are remaining evidence of the prosperity the community enjoyed during this period.

Because of its waterpower, Rochester soon eclipsed Pittsford as Monroe County's dominant economic and population center. Pittsford grew slowly through the rest of the nineteenth century. Boosted by the arrival of the Rochester & Auburn Railroad in 1834, Pittsford remained an important shipping center for local grains and produce until the mid twentieth century. Village industries included a flour mill, lumberyards, produce warehouses, a malt house, and several fruit dry houses. The present charm of the village's waterfront is due to the survival of historic canal warehouses, mills and silos, many of which have been renovated for boutiques and restaurants.

In the second half of the nineteenth century, wealthy Rochesterians began to establish country estates in and around the village. These estates were the first step in Pittsford's evolution from a farming community into a suburb.

Three of these large homes remain within the village. Pittsford Farms, the oldest of the three village estates, was established in the 1860's by Jarvis Lord, a canal contractor. The property has retained its historic appearance and remains today a 200-acre working farm. The farm's dairy continues to bottle milk in returnable glass containers. The Town of Pittsford has purchased the development rights to this farm and seven others to ensure their open space remains for generations to come.



The ca. 1826 Parker Block was constructed shortly after the opening of the Erie Canal.



Throughout much of its history agricultural processing and wholesaling businesses were an important part of Pittsford's economy.



Arrival of the interurban trolley in 1902 put the village within easy commuting distance to Rochester.

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During the first quarter of the twentieth century, the construction of the Rochester & Eastern Trolley line and growing automobile ownership placed Pittsford within easy commuting distance of Rochester. The completion of a water system and sanitary sewers made the village attractive for residential development. After several decades of little growth, the village began to experience the development of new neighborhoods.

In the 1950s, the Town of Pittsford began to experience significant population growth from suburban residential development. By 1957, the town's population had climbed to 13,476 persons. In the early 1960s, the construction of Pittsford Plaza signaled the development of a major suburban commercial strip one mile west of the village.

As the area surrounding the village continued to grow, residents became increasingly concerned about the effects of this growth on the village. Observing increasing traffic, demolition of historic buildings, and commercial encroachment into historic neighborhoods, Pittsford residents launched a local, grass-roots preservation movement. Over the last fifty years, residents, business people, and government officials have worked cooperatively to preserve, enhance, and revitalize Pittsford Village. Among the community's accomplishments are the rehabilitation of numerous village buildings, the establishment of a village historic preservation district, the redevelopment of the village's Erie Canal waterfront for commercial and recreational use, and the preservation of farmland through the town's purchase of development rights.

Today, the Village of Pittsford is located at the center of a town of 28,000 people. The presence of four churches, three schools, the library, town and village offices, and businesses has kept the village functioning as the "downtown" for the surrounding community. Pittsford's business district remains vibrant despite competition from nearby suburban shopping centers and big box retailers. Despite its small size, the village contains over 250 individual services and businesses. Adjusting to the current retail environment has created some problems, including the conversion of retail space to offices, and the proliferation of gift boutiques and apparel stores at the expense of essential services. The village has revised the Main Street business district zoning to require retail or restaurant use of first floor storefronts and to encourage coffee shops and restaurants.

Pittsford Village contains a variety of housing types and a mix of age groups. Over eighty percent of the village's housing stock is over fifty years old. Despite its age, real estate in the village is sought after because of the architectural appeal of the houses, the presence of sidewalks and street trees, and the appeal of village living.



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Neighborhoods

Village neighborhoods vary in age and character. Understanding the elements that define neighborhood character is the first step in preserving it and ensuring that new construction harmonizes with the context. The historic character of neighborhoods is defined by buildings, as well as trees, fences, sidewalks, and landscaping.

The village's first buildings were built along the **arterial streets**: North and South Main Streets, Monroe Avenue, State Street, South Street, Washington Road, and West Jefferson Road. New buildings, including many of the village's grandest homes, were constructed throughout the village's history. Today, the village's main streets are lined by an eclectic mix of homes of varied age, style and scale. Although lot size, setbacks, and house scales vary, most houses share the following common characteristics: they are two stories in height; they are located parallel to the street; they have balanced front facades incorporating a prominent front door facing the street; they have porches; they have a sidewalk connecting the front door to the public sidewalk; and they have free-standing garages located behind the house. Usually, lots are long and narrow, with the short façade of the house facing the street. Mature street trees located between the sidewalk and the curb define the character of most village streets.

Village **side streets** include Church Street, Locust Street, Lincoln Avenue, Washington Avenue, Boughton Avenue, Wood Street, Jackson Park, Austin Park, Sutherland Street, Rand Place, Elm Street, Line Street, Grove Street, Elmbrook Drive, and Eastview Terrace. Beginning with Church Street, side streets were developed from the beginning of the nineteenth century until Eastview Terrace in the 1930s. In general, the side streets have the same characteristics as the main streets, but with smaller lots and more modest homes. Beginning around 1900, the north part of the village was home to many Italian families, while Boughton Avenue was known as an Irish neighborhood.



North Main Street looking south



Washington Avenue looking south



Lincoln Avenue looking west

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Stonegate Lane was originally the entrance drive to Hyllgarth, a large ca. 1900 country estate. The property was subdivided in the 1930s, and home construction began. The large main house remains today facing Sutherland Street opposite the high school. The carriage house has been converted into a separate residence. Three homes built for the estate staff are located along Jefferson Road opposite Sutherland Street. Narrow Stonegate Lane is notable for its picturesque wooded setting, fine stone gates, and high quality, mid twentieth-century, Colonial Revival and Tudor Revival homes.



West side of South Main Street business district

The village's **Postwar streets** include Rand Place (south of Jefferson Road), East Jefferson Road (east of Eastview Terrace) Green Hill Lane, Heatherhurst Lane, Courtenay Circle, Village Grove, and Durham Way. After 1945, the suburban home building boom dramatically changed neighborhood design. Larger, wider lots, smaller homes, and attached garages became the norm. Homes were built with the long side of the house facing the street rather than the short side, as was common in older neighborhoods. Postwar neighborhoods often exhibit less variety in design, because the homes in a neighborhood were often built by a single builder and designer. To save money, curbs, sidewalks, and street trees were not installed. *For more information on Postwar neighborhoods, refer to Section 5B.*



Locust Street

Centered on the Four Corners, Pittsford's **Central Business District** extends 1-1/2 blocks down South Main Street and State Street. The oldest buildings date from the second decade of the nineteenth century. Buildings are set close to the sidewalk and close together. Storefronts and ample glass at the street façade connect interior activity with the street and create a pedestrian oriented atmosphere. This pattern of construction continued until the 1950s, when demolition and parking lots created holes in the fabric of the business area. At the time, everything was designed around the movement and storage of cars. After residents realized that their neighborhoods were at risk due to commercial creep from the business district, the Village Planning Board adopted a policy to prevent further expansion of the central business



Entrance to Stonegate Lane

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district into adjacent neighborhoods. The policy has continued until the present day. As a result, the village’s walkable, compact business district exists in harmony adjacent to residential neighborhoods.

Current village zoning prohibits drive-through windows, vacant lots, and parking lots abutting the sidewalk. Filling in the business district’s few remaining vacant lots and gaps is part of the Village’s Comprehensive Plan.

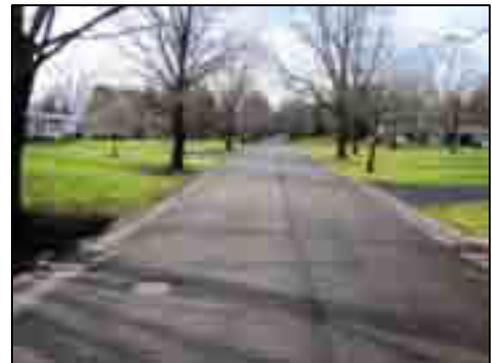
Schoen Place (pronounced “shane”) began in the mid nineteenth century as a private dirt lane serving a lumberyard and the flour mill. The street was originally called “Schoen’s Alley” for the family that operated a produce and coal business at the west end of the street. In 1911, the widening of the Erie Canal forced the relocation of Sam Hutchinson’s produce business and the Wadhams and Whitlock Lumberyard to the north side of the canal, forming the building arrangements that exist today. The skewed angles of some buildings were generated by rail sidings that no longer remain. Businesses in the area continued to expand through most of the twentieth century, wholesaling produce, flour, oats, wheat, beans, coal, and oil. In the early 1970s, Schoen Place began its transformation into the specialty retail district that exists today.



Schoen Place looking east



Monroe Avenue looking west



Courtenay Circle looking west



Elm Street

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Architectural Styles

Historic American architectural styles vary greatly by region. The brief style discussion below addresses only the characteristics of vernacular examples of each that exist within the village. More sophisticated, architect-designed houses and other buildings will vary from the typical elements described below. An excellent reference, containing a comprehensive description of each style referred, is *A Field Guide to American Houses* by Virginia and Lee McAlester.

Many buildings incorporate elements of different periods and different styles. These changes occurred as buildings were adapted and enlarged, and reflect the history of the building, its inhabitants, and the village. In most cases, changes that are over fifty years old have historic significance and should be preserved.

In the village, most early Federal buildings have rear wings that were added about 1840, when woodstoves became available and kitchens were moved from the cellar up to the first floor. In the mid nineteenth century, many early buildings were updated with the addition of Italianate broad overhanging eaves and bracketed porches. After 1900, nineteenth-century buildings were updated with Colonial Revival details and the application of stucco.

Many historic village buildings contain a mix of several styles or no discernable style at all. These buildings are often referred to as “vernacular” structures or are identified by their shape and form. These buildings reflect the period in which they were built through their design, materials, and details. Vernacular buildings make up much of the village and are an important component of its character. In fact, one of the key characteristics that distinguishes Pittsford from other villages today is the fact that most of the village’s modest vernacular buildings have survived with their charm and character intact.



The cobblestone Reynolds-Rand house was constructed in 1835 in the Greek Revival style. The second floor, added about 1915, reflects the Craftsman style.



This Federal house has a ca. 1845 Greek Revival side wing and an Italianate porch and extended eaves dating from about 1870.



The porch on this ca. 1860 gable-and-wing vernacular house was added in 1887 when the entire house was moved.

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Federal

1800-1835

Post Revolutionary War Federal architecture was inspired by the British Adam style that incorporated delicate decorative motifs from ancient Roman architecture. Thin cornices and moldings, slender columns, and the use of swags and elliptical shapes were common. In the Village of Pittsford, a brickyard south of the village provided the clay for a number of Federal-style buildings. After the supply of clay was exhausted, brick construction remained rare until the end of the nineteenth century. Most remaining Federal-style buildings in Pittsford have been altered by later additions and alterations. Many of the changes possess historic and architectural significance and contribute to the value of these buildings.

- **Form:** One and one half or two-story front or side-gable block, usually symmetrical. Three-bay façade with side entrance is most common, although more elaborate buildings had a five-bay center entrance format. Federal buildings are generally symmetrical; the most common version of the form is a three-bay, two-story, side-entrance house. Most buildings have newer rear wings, often added when the kitchen was moved from the cellar to the ground floor.
- **Cladding:** Wood clapboard or brick.
- **Roof:** Moderate pitch, cornice returns, full pediment gable, or stepped gable. On most buildings, original eaves were extended in the mid nineteenth century.
- **Porch:** Usually a single bay porch at the entrance, supported by slender Tuscan columns.



Ca. 1826 Sylvanus Lathrop House



Ca. 1812 Augustus Elliot House



Figure 1Ca.1815 Potter-Steele House with ca. 1835 ballroom wing and porches

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- **Windows:** Double-hung with 12-over-12 sash. In most cases, the original sash has been replaced with 6-over-6 sash. Windows are uniform size and regularly spaced.
- **Door:** Six-panel doors, often with leaded sidelights and transom lights. Simpler homes may have a projecting transom cornice over the door.
- **Details:** Elliptical and semi-elliptical fanlights and windows are distinctive features of the style. Many homes have four chimneys or one central chimney. The recessed elliptical-arch arcade found on the Phoenix Building is another distinctive element of the style.



Ca. 1830 Gillam House

Greek Revival

1835-1855

The Greek Revival style was promoted as an architectural style that better represented the democratic ideals of the new American Republic. The early nineteenth-century struggle of Greece against the domination of the Ottoman Empire and contemporary archaeological discoveries helped popularize the style. American Greek Revival was inspired by ancient Greek temples. Heavy, massive cornices and stout columns distinguish Greek Revival details from their similar Federal siblings. In the Village of Pittsford, most Greek Revival buildings are wood and were painted white or a light stone color.

- **Form:** One-and one half or two-story front gable block, usually symmetrical. In Pittsford, a three-bay façade with side entrance is most common, although more elaborate buildings had a five-bay center entrance format. Greek Revival buildings are generally symmetrical; the most common version of the form is a three-bay, two-story, side-entrance house.



Ca 1845 Hopson/Parker House



Ca.1840 cobblestone District No. 1 School

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- **Cladding:** Wood clapboard, flush board, or cobblestone.
- **Roof:** Moderate pitch, cornice returns, or full pediment gable.
- **Porch:** Usually a single-bay porch at the entrance, supported by slender Tuscan columns.
- **Windows:** Double-hung with 6-over-6 sash. Windows are of uniform size and regularly spaced.
- **Door:** One or two-panel doors, often with leaded sidelights and transom lights. Doors are often framed by pilasters and wide cornices.
- **Details:** Porches are more common than on Federal houses. Square columns and piers with abstracted Doric capitals. Some buildings have wide corner pilasters.



Ca. 1840 Parker House



1-1/2-story Greek Revival house

Gothic Revival

1845-1865

In the mid nineteenth century, architectural theorists, such as Andrew Jackson Downing, promoted a new design philosophy in America. Rejecting the older, formal, classically inspired styles, they introduced a series of exotic, romantic styles thought to be more compatible with the American rural landscape. Gothic Revival was inspired by European stone Gothic buildings and was the first popular American Romantic Period style. In the United States, Gothic elements, such as pointed arches, steep gables, and label moldings, were translated into American wood-frame construction. The



Ca. 1854 Dr. Hartwell Carver House

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style was aided by the invention of the scroll saw and mass-produced wood moldings. In most cases, American “Carpenter Gothic” buildings were relatively unadorned, retaining only the basic elements of pointed-arch windows and steep gables.

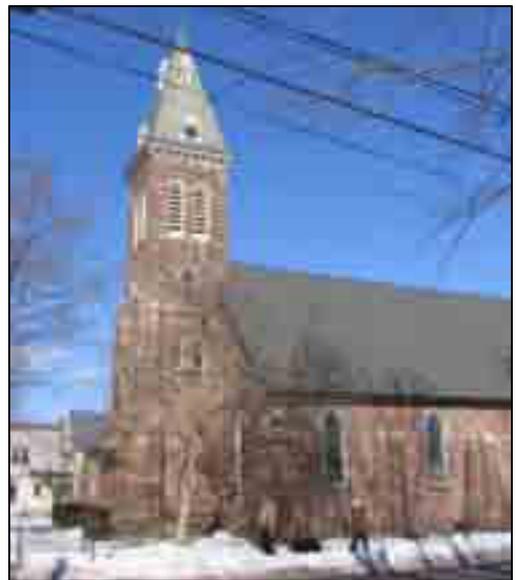
- **Form:** One-and-one half or two-story front gable or side gable block with a prominent cross gable. Gothic Revival buildings are usually symmetrical.
- **Cladding:** Wood clapboard, or board-and-batten.
- **Roof:** Steep pitch, large overhangs often embellished with raking bargeboards and finials.
- **Porch:** Chamfered or turned posts with brackets.
- **Windows:** Elongated, double-hung, with 6-over-6 sash. Windows are of uniform size and regularly spaced, with tall, narrow proportions. Pointed-arch, circular, and trefoil windows may occur at gables. Shutters are common.



Ca. 1860 Reeves House exhibits later form of style with machine-produced ornament



Gothic Revival cast iron fence at Pittsford Farms



Ca. 1867 Christ Church designed by A. J. Warner

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Italianate

1855-1880

The Italianate style was based on the farmhouses found in the Tuscan countryside of northern Italy. The style was very popular in western New York. In the village, Italianate porches and brackets were often added to older houses.

- **Form:** Two-story, early examples incorporate two-story, front-gable, three-bay façade with side entrance. Later examples incorporate a cross-plan with gables projecting in four directions and a porch found on the side.
- **Cladding:** Wood clapboard, flush board sometimes found below a porch.
- **Roof:** Moderate pitch, broad, overhanging eaves, often embellished with brackets.
- **Porch:** Single-bay entrance porches, full façade, and wraparound porches are common. Square, chamfered columns, with capitals and brackets.
- **Windows:** Double-hung, with six-over-six, two-over-two, or one-over-one sash. Windows are tall and narrow and regularly spaced. First-floor, floor-to-ceiling windows, opening to a porch are a common feature. The tops of windows often have elaborate molded hoods.
- **Door:** Often tall, narrow, double-entrance doors with 3/4-height glass lights.
- **Details:** Paired, half-round windows at the gable, bay windows, circular windows, and prominent chimneys.



The Hildreth-Lord-Hawley-Zornow house was built in 1814 but remodeled to its present appearance in 1868.



Ca. 1858 Bonhurst house



Ca 1870 modest gable-and-wing Italianate

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Ca 1883 Gomph-Utz House



Ca. 1863 First Presbyterian Church



Ca. 1870 Wadhams Carriage Barn



Ca. 1875 cross-plan Italianate house



Italianate bracketed canopy



Ca. 1870 Schoen House

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Queen Anne

1880-1905

Inspired by the medieval manor houses of England, the American version of the style encompassed a great variety of features, including complex asymmetrical forms, bay windows, and porches featuring turned posts and spindles.

- **Form:** Two-story, cross-plan with projecting gables or varied asymmetrical form, sometimes incorporating a combination of gables and hips.
- **Cladding:** Wood clapboard, wood shingles, brick, and slate.
- **Roof:** Steep pitch, broad overhanging eaves, complex form.
- **Porch:** Wraparound porches with turned posts and spindles and sometimes brackets. Spindle frieze common.
- **Windows:** Double-hung, with six-over-one, or one-over-one sash. Windows are tall and narrow or wide and varied in their spacing and size. Molded window hoods are common.
- **Door:** Double or single doors, usually with glass lights.
- **Details:** Special surface detailing in the gable, belt courses, use of stained shingles in combination with clapboard. Two-story bays filling the entire area below a gable are another common feature.
- **Gomph Houses:** The village has a group of similar wood-frame Queen Anne houses that are probably derived from the same pattern book and executed by a single builder. These homes share distinctive gable detailing in which clapboard has been cut in a variety of patterns.



Ca. 1887 Agate-Zornow house designed by Rochester architect Charles Crandall



The ca. 1887 Vought-Allen House is the most elaborate of Pittsford's "Gomph" Queen Anne style houses.



Ca. 1890 Sutherland-Richbein house, a cross-plan Queen Anne

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Detail of Sutherland-Richbein house showing denticulate moldings, spindle frieze, brackets and pedimented porch entrance.



Ca. 1890 Town Hall features slate cladding in the gable and on the turrets, Medina sandstone trim, and highly ornamental brick work.



Ca. 1900 Killip/Davis House features shingle cladding and a recessed half-round barrel vault at the gable



The ca. 1885 Geare/Schoen/Richardson House is another example of Pittsford's "Gomph" houses



This ca. 1905 Queen Anne house illustrates the simpler taste in domestic design which prevailed after 1900.

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Colonial Revival

1895-1945

The Colonial Revival style was introduced in the 1890s as an architectural style that recalled the nation's architectural beginnings. Early examples freely applied Colonial Revival details to rambling, asymmetrical Queen Anne homes. In the twentieth century, the style became more academically correct, so later homes are more box like and symmetrical. Colonial Revival remained popular for a long period, and its elements were often used on Foursquare, Craftsman, and Tudor Revival homes.

- **Form:** Two-story, front-gable or side-gable block, usually symmetrical. A three-bay façade with center entrance is the most common design, although more elaborate buildings had a five-bay center entrance format.
- **Cladding:** Wood clapboard, wood shingles, stucco, and brick.
- **Roof:** Moderate pitch, usually with cornice returns; variations of the style incorporate gambrel and hip roofs. Dormers are common.
- **Porch:** Usually a single-bay porch at the entrance, supported by slender Tuscan columns. Wide room-like side porches are common.
- **Windows:** Double-hung, with six-over-six sash or six-over-one sash are most common. Windows are of uniform size and regularly spaced. Operating hinged shutters are common.
- **Door:** Six panel doors, sometimes with sidelights.
- **Details:** Often incorporates Georgian-inspired details, such as a Palladian and Bull's-eye windows. Three-sided bay windows are common.



1905 Hawley house, with its formal symmetrical design, is an early example of the Georgian Revival variation of the Colonial Revival style.



The ca 1820 Vought house was remodeled in the Colonial Revival style in 1925.



The Federal style Isaac Sutherland House was remodeled in the Colonial Revival style about 1920.

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The present appearance of Village Hall is the result of a 1937 remodeling of an older structure.



This ca. 1905 Colonial Revival home is one of a group of village buildings constructed of rock-face, site manufactured concrete block.



Ca. 1940 Garrison Colonial



Ca. 1901 gambrel roof Colonial Revival



Ca. 1925 Dutch Colonial



Ca. 1935 center-entrance Colonial Revival

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Foursquare

1905-1920

After 1900, the pendulum of American taste favored simpler forms with less ornamentation. Architectural theorists of the time promoted improvements in home efficiency and construction. The Foursquare grew out of this moment. Simple in design and detail, the Foursquare house was intended to provide a comfortable, functional, moderately priced home for the typical family. The name is derived from the square plan incorporating four rooms on each floor.

- **Form:** Two-story square block.
- **Cladding:** Wood clapboard, wood shingles, stucco, brick, or rock-face concrete block.
- **Roof:** Forty-five degree slope front gable or hip roof usually with dormers on each side.
- **Porch:** Usually a two-bay porch across the front façade. Three-quarter-height Tuscan columns set on brick or concrete block piers or square battered posts are common.
- **Windows:** Double-hung, with one-over-one sash. Windows are wide, of uniform size, and regularly spaced. Bays are common.
- **Door:** Usually has glass light
- **Details:** Often a belt course occurs at the second floor and attic levels. Contrasting cladding materials may distinguish second and first-floor levels.



Ca. 1915 hip-roof Foursquare



Ca. 1905 Foursquare with cornice return and projecting side wing



Ca.1910 Four-square with Craftsman porch

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Craftsman

1900-1925

The Craftsman style rejected machine made ornament and decorative excess. The style was closely associated with Gustav Stickley, Ron Hubbard, Frank Lloyd Wright, and the Greene brothers, and combined Colonial Revival, European, and Japanese influences to produce a simple rustic look. Craftsman homes often incorporate stucco, heavy supporting piers, and broad overhangs with exposed rafter tails.

- **Form:** One-and-one-half or two-story front gable or side gable block. Hip roofs and jerkin head gables are also common. Porches are often covered by an extension of the main roof.
- **Cladding:** Wood clapboard, wood shingles, stucco, and brick.
- **Roof:** Moderate pitch, wide overhangs with exposed rafter tails. Knee braces often beneath raking eaves. Use of gabled and shed dormers.
- **Porch:** Gabled entrance canopies and porches are common. Usually supported by stout round, square, or battered posts set on masonry piers. Side sun porches are common.
- **Windows:** Double-hung, with six-over-six or six-over-one sash or casements. Windows vary in size and spacing. Paired, grouped windows and bays are typical.
- **Door:** Heavy, naturally finished doors are common.
- **Bungalow:** A common 1-1/2-story variation of the Craftsman style, often incorporating a low-slung roof extending over a full façade porch.



Ca 1915 Craftsman house with main gable roof extended to cover porch. Note massive Tuscan porch columns.



Ca. 1920 Craftsman house featuring exposed rafter tails, stained wood shingle cladding, and knee brace supports



The ca. 1910 Adolph Lomb House is the largest and most sophisticated example of the Craftsman style.

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Ca. 1910 brick Bungalow with massive brick piers supporting the porch



Ca. 1925 stucco front-gable Bungalow



Ca. 1915 jerkin head Craftsman house



This ca. 1920 side-gable stucco Craftsman House is the result of a remodeling of a mid nineteenth-century cobblestone structure.



Ca. 1927 Foursquare with Craftsman detailing



Ca. 1925 side-gable Bungalow

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Tudor Revival

1900-1945

One of a wave of eclectic revival styles that remained popular through the first part of the twentieth century. Tudor Revival homes were inspired by both English cottages and manor houses.

- **Form:** One-and-one-half or two-story and usually asymmetrical.
- **Cladding:** Stucco, stone, brick, or wood shingles. A mixture of cladding materials is common.
- **Roof:** Steep pitch, minimal overhangs, sometimes clad with slate. Complex roof forms, often with multiple gables and shed dormers.
- **Porch:** Small entrance porch and usually a side porch supported by simple square posts with timber brackets.
- **Windows:** Usually multi-pane casement windows. Paired, grouped windows and bays are typical.
- **Door:** Heavy, naturally finished plank doors are common.



Ca. 1935 stone/stucco Tudor Revival house



Ca. 1927 Tudor revival similar to house above but with wood shingle cladding



Ca. 1935 "cottage"



Ca. 1940 "manor house"

