

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

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

received JUN 18 1984
date entered JUL 19 1984

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

1. Name

historic Charlotte Center Historic District

and/or common Charlotte Center Historic District

2. Location

street & number Church Hill and Hinesburg Roads (~~TH2~~) and ~~TH 7~~ N/A not for publication

city, town Charlotte N/A vicinity of

state Vermont code 50 county Chittenden code 007

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input checked="" type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A <input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name See Continuation Sheet

street & number

city, town N/A vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. The Charlotte Town Clerk's Office

street & number N/A

city, town Charlotte state Vermont

6. Representation in Existing Surveys

title The Vermont Historic Sites and Structures Survey has this property been determined eligible? yes no

date August 1976 federal state county local

depository for survey records The Vermont Division for Historic Preservation

city, town Montpelier state Vermont

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The linear Charlotte Center Historic District covers most of the rural hamlet known as Charlotte Center and is a collection of twenty primarily nineteenth century structures and the site of a former tavern. A variety of building types are represented. A church, store, town hall, barns, and residences provide a complete view of a village of the period. The structures are similar in massing and proportion; most are gabled, 1½ story blocks, and utilize a variety of building materials that include brick, fieldstone and clapboard covered woodframe. The Greek Revival style is well represented by the Congregational Church, #1, and the former Town Hall, #5, while the remainder of the buildings are more vernacular in their nineteenth century stylistic associations. The buildings in the District are generally very well-preserved.

Enframing the linear district immediately to the north and south are wooded Jones Hill and Pease Mountain; while to the east and west are open panoramas of the distant Green and Adirondack Mountains. Marking the center of the district is the imposing Greek Revival style Congregational Church, #1, and a turn of the century Queen Anne/Colonial Revival style home, #11. Extending to the west beyond the Church are a late Cape Cod house, #13, long associated with the church, and two vernacular mid 19th century dwellings, one of which, #14, was constructed by builder A. Edgerton who also probably worked on several other structures in the district with a unique clapboarded eaves soffit detail (see #'s 4, 6, and 8). At the eastern end of the district, where Church Hill Road forks, is a group of structures that include: a brick, Greek Revival style former town hall, #5, now the Charlotte Historical Society Museum; a Colonial Revival house; #6; a mid-nineteenth century commercial block, #8; and a rare late eighteenth century barn, #7. Widely scattered along Church Hill Road amidst open and wooded space, are two twentieth century barns, #9 and #10, an impressive early stone Cape type house, #4, the Federal style Congregational Parsonage, #3, and the Greek Revival style Church Vestry, #2. Individual descriptions of the buildings are included below, (numbers refer to the enclosed sketch map):

1. The Charlotte Congregational Church, 1848

The Charlotte Congregational Church is a stately, brick, rectangular, gable-front block with an elaborate Greek Revival style tower on the front of the ridge. Beneath the tower and a front projecting pediment are four relatively slender Ionic columns on granite bases that seem barely able to support the oversized appendage. A full wood entablature encircles the entire structure. The tympanum of the front pediment is trimmed with a molded cornice and detailed with a recessed triangular panel, and a tiny, triangular, louvered vent.

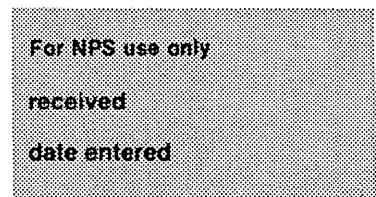
The slightly recessed entrance appears to be much larger than it actually is. The standard-size door is set within two larger, door-like, wooden panels that are flanked by pilasters and crowned by an entablature and granite lintel.

The church's eaves sides are marked with brick corner and wall pilasters with wood capitals. Eaves side windows consist of paired stained glass panes topped by a transom light and set between granite sills and lintels.

The impressive tower is a squat version of a tower represented in Plate K of Asher Benjamin's American Builder's Companion published in 1827. The square first stage is sheathed in flush board and trimmed with a molded cornice. The second stage is octagonal and has paired Ionic columns in front of pilasters on the extended corner faces and rectangular louvered openings on the front, side and rear faces. A full entablature encircles this stage. The shorter third stage is also octagonal, but has console brackets on the corner faces that give the tower its characteristic Baroque appearance. Louvered openings mark the front and side facades and a large entablature crowns this final stage. Capping the tower is a shallow-pitched, metal-covered dome with raised panels that appear to sprout a central pineapple-like finial.

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- | | |
|---|---|
| <p>1. Mark Prindle
Chairman of the Charlotte Congregational
Church Prudential Committee
RFD 1, Box 291
Charlotte, Vermont 05445</p> <p>2. Mark Prindle
Chairman of the Charlotte Congregational
Church Prudential Committee
RFD 1, Box 291
Charlotte, Vermont 05445</p> <p>3. Mark Prindle
Chairman of the Charlotte Congregational
Church Prudential Committee
RFD 1, Box 291
Charlotte, Vermont 05445</p> <p>3A. Mark Prindle
Chairman of the Charlotte Congregational
Church Prudential Committee
RFD 1, Box 291
Charlotte, Vermont 05445</p> <p>4. Mr. and Mrs. William Pinney
Church Hill Road
Charlotte, Vermont 05445</p> <p>4A. Mr. and Mrs. William Pinney
Church Hill Road
Charlotte, Vermont 05445</p> <p>5. c/o Hazel Prindle, Town Clerk
The Town of Charlotte
Charlotte, Vermont 05445</p> <p>6. Mr. Charles Murray
8 Lindenwood Drive
S. Burlington, Vermont 05401</p> <p>7. Ronald Williamson
Church Hill Road
Charlotte, Vermont 05445</p> <p>8. Ronald Williamson
Church Hill Road
Charlotte, Vermont 05445</p> | <p>9. Charles Murray
8 Lindenwood Drive
S. Burlington, Vermont 05401</p> <p>10. Alan Farr Jr.
Church Hill Road
Charlotte, Vermont 05445</p> <p>11. John Holmes
54 High Street
Middlebury, Vermont 05753</p> <p>11A. John Holmes
54 High Street
Middlebury, Vermont 05753</p> <p>12. Mary Field
12A. Church Hill Road
Charlotte, Vermont 05445</p> <p>13. Mark Prindle
13A. Chairman of the Charlotte
Congregational Church Parsonage
Committee
RFD 1, Box 291
Charlotte, Vermont 05445</p> <p>14. Andy and Marlene Mansfield
14A. Church Hill Road
Charlotte, Vermont 05445</p> <p>15. Charles Murray
8 Lindenwood Drive
S. Burlington, Vermont 05401</p> <p>Land
between
3 & 4
Peter Coleman
Church Hill Road
Charlotte, Vermont 05445</p> |
|---|---|

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The entire church rests on a redstone foundation, and has a sheet metal roof. A rear entrance has recently been added.

The interior has undergone relatively few alterations. Recently, the back half of the wood paneled ceiling collapsed. A large, central, plaster, floral rosette was saved as well as sections of a plaster cornice that ran around the ceiling edge. Plans are underway to restore the ceiling and plaster work. Other interior finish work includes: wall pilasters flanking the windows and supporting a frieze; Ionic columns beneath a rear choir loft; and a front organ trimmed with Ionic columns. The organ was added in 1925 and designed by Burlington architect Louis Newton who is well known in the region for his Colonial Revival designs.

The church replaced an earlier woodframe meetinghouse in 1848. Although the tower and general massing of the church are similar to churches designed by James Lamb in Orwell and Shoreham, Vermont, built in 1843 and 1846 respectively, it was probably inspired by Lamb's work rather than actually designed by him. It does not possess the sophistication of design and execution present in his documented churches. The tower is oversized, out of scale with the rest of the block. Most likely the design was copied from Asher Benjamin's builder's guide by a builder or group of local builders, perhaps after viewing Lamb's churches. This vernacular character does not detract from the church's importance, however. It provides a very unique and memorable form that is a much admired landmark for the congregation, the community, and the passerby.

2. Congregational Church Vestry c.1848, c.1960

The Congregational Church Vestry is a long, 6-bay, gable front, woodframe block with rear, 2-bay deep T-plan ells. The unusually long length of the structure's front section is due to an addition c.1960 when the building was cut in half and 3-bays were inserted between the former 3-bay gable front section and the rear ells. The clapboarded walls are trimmed with Greek Revival style corner pilasters, a full entablature and full pediments on the front facade and ell gables. The front pediment is trimmed with a raking frieze and sheathed with flush board. The main entrance, in the center of the 3-bay front facade, is slightly recessed and has plain surrounds and flanking pilasters. Sash throughout the clapboarded structure is 6/6 with plain surrounds and a crowning, slight lip molding. A projecting, gable roofed basement entrance is on the east facade.

3. Congregational Church Parsonage, c.1825

The woodframe, 3 x 4 bay, 2 story main block of the Congregational Church Parsonage displays the Federal style in its mass, proportion, slight returning cornice and left sidehall entry detail. The doorway, probably inspired by one of Asher Benjamin's early builder's guides, consists of flanking pilasters supporting a pediment, broken along the horizontal cornice. Filling the pediment, above the door, is a filled-in fan. Punctuating the gable peak is a louvered fan trimmed with a keystone. Sash throughout has been replaced with 2/2 windows, many flanked by louvered shutters. A massive chimney is centered on the ridge and the block rests on a stone foundation.

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Extending from the rear facade is a 1½ story, 4-bay gabled wing . It has a west side open porch supported by paired narrow posts connected by a scroll cut-out design, and trimmed with scroll brackets. The porch post details are typical of Gothic Revival period design, indicating that it may have been added in the 1850's or the 1860's. Kneewall windows light the appendage's upper half story. A 1-bay shed dormer rises from the west slope of the roof.

3A. Parsonage Barn, c.1900

This small gabled barn is sheathed in board and batten siding and has a small c.1975 shed roofed wing on the east facade.

4. Barnes-Alexander-Pinney house, The Stone House, c.1790, c.1855

The Stone House may have early associations with Hezekiah Barnes, one of Charlotte's prominent first settlers. Some historians believe Barnes, a Captain in the Colonial Army, a Major-General of the Vermont militia, a County Court judge, postmaster and State legislator, built a log tavern near the site of this structure in c.1783 and later, c.1790, constructed a tavern, the Stone House, a store and barn.¹ The tavern, a large woodframe structure, located just east of the house, was moved to the Shelburne Museum in 1948 where it became the Stagecoach Inn. (Its site is noted herein as archeological site #12 in the nomination.) The store, #8, was altered significantly in c.1865 to take on its present appearance and the barn, #7 and the Stone House remain relatively unaltered. It is not certain if Barnes actually lived in the house or utilized its basement store. He died in an epidemic in 1813 and his son Samuel took over his holdings. Samuel, a merchant, postmaster and town clerk, lived in the Stone House with his mother, the former Anna Wheeler. Some historians claim he was not as successful as his father because "he visited the bar too often."²

Samuel is not listed as town clerk after 1847 and by 1859, the Walling's map of Charlotte shows that Ezra Alexander owned the Stone House. He still owned it when Beers' 1869 map was printed. Ezra is described as "a successful merchant"³ He also owned the store, #8, and the Murray House, #6. With his son Harrison, he developed a vineyard called "Lakeview" on terraces behind the house. It is not certain how long Alexander occupied the house; owners during the twentieth century include a Colonel Melrose and Frank Potter.

This early Cape is characterized by its impressive uncoursed fieldstone construction. The 5 x 3 bay, 1½ story block is set into a bank with its south gable basement fully exposed, thus providing a striking continuous stone wall rising from the basement to the molded returning cornice. A nineteenth century storefront occupies the south basement level. It consists

¹Byington, Anne, "Hezekiah Barnes", typed manuscript from the Charlotte Town Clerk's Office, 1930, and Carlisle, Lillian Baker ed., Look Around Chittenden County Vermont. Burlington, Vermont: The Chittenden County Historical Society, 1976, p. 212.

²Byington, n.p.

³Childs, Hamilton, Gazetteer and Business Directory of Chittenden County, Vermont for 1882-83. Syracuse, New York: The Journal Office, 1882, p. 262.

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of a recessed entrance set between large, 8-pane casement windows flanked by board shutters. In the gable peak, above the storefront, are two $6/6$ sash flanked by small, corner, triangle-like, multi-paned windows. Windows on the main level of the house have $6/6$ sash and louvered blinds.

The principal entrance, centered on the east eaves side, is recessed with paneled reveals and $2/3$ length sidelights. An additional entrance on the center of the west facade has a massive stone lintel. It is not utilized and sits well above the ground level without its former stairway. Centered on the ridge of the sheet metal covered roof is a massive central chimney.

A $1\frac{1}{2}$ story woodframe, clapboarded ell was added to the house c.1855. It is more vertically proportioned than the main block and has wide eaves with soffits sheathed in wide clapboards. This eaves treatment is also seen on #'s 8, 6, and 14. It probably dates to Ezra Alexander's ownership and was probably built by A. Edgerton. The ell is connected to the main block's north gable end by a short gabled wing. The ell is 2 bays long and has, across its south facade, a modern open porch with square clapboarded posts and arched openings. A brick stove chimney marks the center of the ell's ridge and the ell sits on a stone block foundation. The interior of the house retains its original floor plan. Some reproduction paneling and beam casings have been added.

4A. Pinney Garage, c.1945

The gable front, novelty sided garage has two sets of swinging doors on its front facade. Due to its age, it does not contribute to the historic district.

5. Old Town Hall - Charlotte Memorial Museum, 1850

The Memorial Museum, built in 1850 to serve the needs of the town, functioned as a town office until 1939 when the present town office building was constructed further east on Hinesburg Road, outside of the District. The structure was later turned over to the Charlotte Historical Society which today operates it as a small museum.

The compact 3 x 3 bay, 1-story, brick mass alludes to its Greek temple roots with its gable front orientation, brick corner pilasters supporting a full wooden entablature, and full front and rear pediments with flush-boarded tympanums and raking entablatures. The original $12/12$ sash windows and center-front paneled door have rectangular granite lintels and sills. Punctuating the center of the front tympanum, is an oculus window with quadrant mullions and a molded surround. The structure stands high on its quarried, redstone foundation, which due to the slope of the lot, is exposed above grade at the rear. This visual elevation and the building's corner location, within close proximity to the road, cause it to loom over the road and be a prominent focal point of the District when viewed from both the east and the west.

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6. Alexander-Murray House, c.1855, c.1927

There is little history known of the Murray House. Walling's 1857 map shows Ezra Alexander, the successful merchant and fruit grower who also owned the old store, #8, and the Stone House, #4, as the owner. By 1869, Beers' Atlas shows an A.S. Humphrey as occupying the house.

The house has two distinct parts: a c.1927 eaves-front, 1½ story, 3 x 2 bay gabled Colonial Revival main block, and an original rear 4 bay, 1½ story gabled ell. The main block has a frieze board and molded cornice, pedimented on the south gable end and simply returning on the north end. Other Colonial Revival elements include an entrance porch, a recessed enclosed porch on the south gable end and two front pedimented dormers. The entrance porch is enclosed and trimmed with a pediment and 2/3-length multi-paned sidelights flanked by fluted pilasters. Six over six sash light the vestibule's side facades. The south gable end's enclosed porch is above an exposed redstone basement which serves as a garage with access through swinging, 1/3 glazed garage doors on the basement level of the front facade. The porch has multi-paned sash trimmed with architrave surrounds, recessed panels below and flanking pilasters.

Sash throughout the entire house is primarily 6/6 with some windows having louvered blinds. The basement is concrete in sections and a concrete retaining wall is in the front along the entrance to the basement garage. A large modern chimney marks the main block's ridge. A rear entrance, protected by an open porch is on the north facade at the corner of the main block and the ell.

The ell is detailed differently than the main block. It has wide eaves with soffits sheathed in wide clapboards. This eaves treatment is also found on Building #8 and #14 and the ell to Building #4, and probably dates from Ezra Alexander's ownership of #8 and #4, circa 1855. A. Edgerton was probably the builder. An original tall ridge chimney rises from the west end of the ell.

7. Barnes-Williamson Barn, c.1790

This gabled barn may be associated with Hezekiah Barnes' late eighteenth and early nineteenth century ownership of the adjacent store, #8. Historical sources and the building's hand-wrought nails indicate a c.1790 date. The post and beam frame is sheathed in weathered vertical board. An interesting feature of the barn is the treatment of the gable ends. The outside face of the second floor plate is flush with the face of the sheathing below. The bottom ends of the vertical boards that sheath the second story are nailed to the outside face of the plate and thus project over the wall face below. The structure rests on a redstone foundation and has a sheet metal roof. There are only a few window openings, primarily in the basement level which is exposed on the south facade. Large swinging barn doors provide access on the north eaves side.

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8. Barnes-Alexander and Stone Store - Church Hill Refinishing and Antiques, c.1790, c.1865

The store building consists of two gable-front blocks connected by a small ell. It is generally believed that the east block was built c.1790 as Hezekiah Barne's "trading post". Its present appearance, however, reflects c.1865 alterations probably made by Ezra Alexander. Walling's 1857 map shows Alexander and Stone as the owners of one building on the site of #8, presumably the east block. Beers' 1869 map shows two separate buildings on the site, the east one marked store and post office and the west one marked E. Alexander. From 1862 until 1874 Alexander is listed in town directories as a postmaster. It appears that c.1865, Alexander remodeled the original store and added the west block of the present structure. By 1885, the county history indicates that the partnership of Swain and Williams was operating a successful commercial business in the structure, carrying "a stock worth \$7,000."⁴

The two 1½ story connected gable front blocks, once separate, have deep eaves, with soffits sheathed in wide clapboards. This eaves treatment, also seen on #6, #14, and the ell of #4 was probably the work of builder A. Edgerton, who lived in #14. The east block has a frieze board in the gable and two 6/6 windows above a storefront consisting of: projecting display windows with a central recessed entryway, flanking pilasters and a massive crowning entablature with a molded cornice and paired scroll brackets. On the block's west facade is a wall chimney and on the west and rear facades is a shed roofed open porch with chamfered posts, a baluster rail and a lattice skirt on the side and novelty board skirt on the rear. The redstone foundation is exposed on the rear facade where there are two canted corner carriage bay openings.

The rear foundations of the west block and connecting ell are also exposed on the rear, south facade. The rear of the shed-roofed ell is marked by a modern overhead door and the west block has a modern, flat-roofed, woodframe addition with a balustrade rail along the roof edge.

The west block is slightly more vertical in proportion than the east. The 3-bay, first-story front has a left sidehall entrance and an open porch supported by Gothic Revival paired posts with scroll-cut infill. Two 2/2 windows are set in the gable peak and 2/2 sash and kneewall windows line the west facade. The rear facade has a modern gable peak picture window where the shadow of a former gable peak loft opening is evidenced.

9. Murray Barn, c.1930

This gambrel barn has a sheet metal covered roof with flared eaves and a former hoist projection in the front gambrel peak. Beneath the hoist there is a large hayloft door and first level sliding doors. The block is sheathed in wide novelty board and rests on a stone foundation, exposed at the rear (south) end.

⁴Rann, W.S. ed., History of Chittenden County Vermont. Syracuse New York. D. Mason and Co. 1886, p. 548.

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10. Farr Barn, c.1915

The Farr Barn is a very deteriorated, 1½-story, clapboarded gambrel front structure with flanking 1-story, flat-roofed wings. The front facade of the main block is punctuated by a gambrel peak hoist, a large, second story, hayloft opening above a sliding door and pass door and 6/6 windows. The slightly flared, open eaves are plainly trimmed. Much of the original rear wall of the barn has been removed. The small west wing retains the frames of a large, front tripartite window with integral multipane transom and side 6/6 windows. Little glass remains. The east wing is marked by two former garage openings, now boarded over. These wings may have been added to sell and service early automobiles and would have been well located being immediately adjacent to Church Hill Road, which was then U.S. Route 7.

Due to its severely deteriorated condition, the barn is included in the District as a non-contributing structure.

11. Holmes House, c.1900

The Holmes House reflects a subtle combination of the vernacular Queen Anne and Colonial Revival styles. The woodframe, clapboarded and shingled 2½ story, four-square, hip-roofed mass is made elaborate by projections on every facade. Offset on the front, north, facade is a 2½ story gabled projection with a pediment enclosed by a slate shingled pent roof, trimmed with a raking frieze board, and filled with scalloped shingles. Spanning the gabled projection and the remainder of the front facade is a 1-story hip-roofed verandah detailed with turned posts, a turned balustrade, scroll brackets, ball newel posts and a lattice skirt.

Hipped roof dormers sheathed in bands of scalloped shingles mark the east and west roof faces. On the west facade is a polygonal 2-story bay window with a crowning 3-sided engaged conical roof and a slightly flared band of scalloped and plain wood shingles between stories. The rear facade includes a plain 2-story porch and attached to the rear southeast corner is a 1½ story gabled wing that may predate the rest of the house. The wing has a returning molded cornice, 2/2 sash and a north end porch similar to the front porch with turned and scrolled elements. An additional, plain shed porch is on the wing's west facade.

Windows on the main block include 1/1 sash and two, large, first story, front windows that incorporate leaded transoms. All of the openings have plain surrounds and many are topped by a molded cornice and flanked by louvered shutters. Corner and frieze boards trim the structure. The roof is covered with slate shingles and the house rests on a concrete foundation.

11A. Holmes Barn, c.1900

This woodframe, eaves front barn is clapboarded and has a 1-story shed wing along its south facade.

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12. Pease-Field House, c.1865

This house was owned by E.S. Pease, a carpenter, in 1869.

The vernacular, 2-story, clapboarded, gable-roofed house exhibits a T-plan with an additional wing and ell appended to the rear. The 2 x 2 bay, gable-front main block, which may have been originally constructed as a free-standing dwelling, sits on a cut-stone foundation. The house is trimmed with cornerboards, fascia boards, and molded cornice defining the edges of the widely overhanging eaves. Shed-roofed porches flank both sides of the main block, extending back to meet the ells of the T. They are detailed in a vernacular Italianate style with chamfered posts and balusters. The porch on the west runs the full length of the main block, while the one on the east has been shortened and extends only one bay from the ell. The plainly trimmed main entrance is located off the west porch. Three fixed-light picture windows also mark the west side of the house; other windows are 2/2 with molded cornice heads. Roofs are sheathed in asphalt shingles. The interior of the main block exhibits plaster ceiling medallions in the wide transverse entry hall and front parlor.

Two clapboard utilitarian appendages extend to the rear of the main block. Their gable roofs awkwardly intersect each other and the roofs of the ells of the main block. Fenestration is minimal.

Between 1949 and 1954, the house was run as an inn known as "The Flagstop".

12A. Field Barn, c.1875

This clapboard, 1½ story rectangular barn sits to the rear of the Field House (#12) and is oriented with its long side parallel to the road. The barn is composed of two sections: a gable-front east portion and a longer eaves-front west portion. The whole structure is trimmed with corner boards, frieze boards and boxed eaves and the roof is at least partially sheathed in sheet metal. The east portion of the barn has two garage bays with overhead garage doors on the first level; above lies a hayloft door with an applied horse applique and in the peak of the gable there is a 2/2 window with round arched upper sash. Small fixed windows line the east wall of the barn. This wall rests on only the partial remains of a stone foundation. The west portion of the barn has some 8-pane fixed sash, an off-center sliding door with horse appliques, a rubblestone foundation and a rooftop rooster weathervane.

13. Wing House, c.1830

This Cape Cod house has been associated with the Charlotte Congregational Church (#1) since the early 20th century. It is currently used by the Church as a rental property.

The small 3 x 2 bay, 1½ story, clapboarded structure is unusual for its high kneewalls and widely projecting eaves, both traits not commonly associated with the house type. The centrally-located front door is trimmed with plain boards and is sheltered by a gabled Queen

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Anne entrance porch with turned posts and balusters, and brackets. Windows are 2/2 and in the gable peaks are flanked by smaller side windows. A central stove chimney pierces the asphalt-shingled roof, presumably replacing an earlier massive fireplace chimney. Cornerboards and fascia boards trim the building which rests on a stone foundation. The interior retains its original floor plan, but not any original woodwork or fireplaces.

Attached to the northeast corner of the house is a small 1½ story gabled wing with an off-center paneled door on the front and a second door on the rear.

13A. Wing Barn, c.1885

Located to the west and set back from the Wing House (#13), this small 1½ story, clapboarded, gable-front barn has a large bay opening in the front, topped by a hayloft door. Small 6-pane fixed light windows flank the front bay opening and a pass door is located on the east side of the barn. Cornerboards mark the edges of the structure and exposed rafter tails extend out under the sheet metal roof, which shows damage from a recent fire.

14. Edgerton-Mansfield House, c.1855

This house was probably built by A. Edgerton, a carpenter and builder, who dubbed the house "The Floral Cottage". Mr. Edgerton may also have been responsible for building a number of other buildings or additions in the District (#'s 4, 6, and 8) due to their similar unique detail of clapboarded eaves soffits.

Laid out on an L-plan with additional rear appendages, the vernacular clapboard structure rises 1½ stories to an asphalt shingled cross-gabled roof with wide overhanging eaves detailed with wide clapboard soffits. The gable peaks retain paired 4/4 sash, a reference to Gothic Revival tastes; other windows are mainly 2/2. A porch with shingled porch wall and shingled skirt extends along the west side of the house. A second porch, now enclosed, infills the L on the south. It is detailed with a bank of 3 2/2 windows to the left of a paneled entry door that is sheltered by a gabled entrance porch with Doric columns. Knee-wall windows punctuate the wall above the porch. The house is trimmed with cornerboards and frieze boards and rests on a stone foundation. To the rear extends a small shed and gabled wing with a rear porch and 2/2 and 6/6 sash. Due to the slope of the land, both are exposed above grade on the basement story. Much of the interior of the house has been restored.

14A. Mansfield Barn, 1981

Due to age, the Mansfield Barn is included in the District as a non-contributing structure. It is a 1½ story, clapboarded structure with an eaves-front asphalt-shingled gable roof, two overhead garage doors on the front and 6/6 sash.

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15. Site of Barne's Tavern

Hezekiah Barnes (see #'s 4 and 8) constructed a substantial, woodframe tavern on this site c.1790. The enterprise prospered during the years Charlotte Center was located on the stage route from Troy to Burlington, before the coming of the railroad in the mid 19th century. It saw a variety of uses for many years after that. In 1948, deteriorated and empty, it was moved to the Shelburne Museum, an outdoor historical museum in Shelburne, Vermont. Today, sections of the 36 x 48 foot foundation of the tavern remain as well as probable, but as of yet unidentified subsurface remains.

8. Significance

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

Specific dates c.1790-1935 **Builder/Architect** See Text

Statement of Significance (in one paragraph)

The Charlotte Center Historic District is a well-preserved rural historic hamlet that is characterized by a variety of late 18th to early 20th century building styles and types. Widely spaced along the former route of one of the state's major north/south thoroughfares, the buildings include: good examples of late 18th century residential and agricultural design from the town's earliest period of settlement; landmark Greek Revival public building design and domestic architecture from the first half of the 19th century when the village evolved into a bustling stage stop and government and religious center for the surrounding countryside; and, later 19th and early 20th century structures that illustrate the village's continued role as a commercial and public center despite the rise of competing villages in other parts of the town. The buildings chronicle a development pattern typical of small early Vermont upland villages that were later bypassed by growth and change derived from access to rail transportation and water power. Today the District continues to convey a strong sense of the nature and evolution of such hamlets, and within the District, nearly every structure also contributes some valuable insight to our overall understanding of early construction and design practice.

Charlotte Center, located in the geographic center of Charlotte, was the first village established within the town. When Charlotte's charter was granted in 1762, the proprietors asked the surveyors to set a stake in the center of the town where a meeting house, public buildings, a store and tavern were expected to be built. Charlotte was not actually settled until c.1784, but by 1787 Hezekiah Barnes, a Revolutionary War officer, was living in a house in "the Center" and held the second official town meeting there.¹ By 1800, Barnes had taken the proprietors suggestions to heart and had constructed a tavern, (since removed, see Site #12 in Section 7) a trading post at the site of #8, a barn, #7, and the Stone House, #4.

Charlotte developed very rapidly after its initial settlement due to its lakefront location and fertile agricultural environment. In 1810, it outnumbered even Burlington, today Vermont's largest city, in population. This prosperity, and the Center's location along the Troy-Burlington stage route, caused Barnes' businesses to prosper. His son Samuel successfully continued his father's enterprises after the elder Barnes' untimely death in a typhus epidemic in 1813.

Charlotte's population peaked in 1830. Due to the town's geographic character, consisting of north-south running ridges that isolated the town's more remote sections, additional village centers developed. East of the Center was East Charlotte, or Baptist Corners, and to the west was Charlotte Four Corners. When the Central Vermont Railroad chose to run its

¹Rann, W.S. ed., History of Chittenden County, Vermont. Syracuse, New York: D. Mason and Co., 1886, p.547.

9. Major Bibliographical References

See attached sheet

10. Geographical Data

Acreeage of nominated property Approx. 27 acres

Quadrangle name Mount Philo, Vermont

Quadrangle scale 1:24000

UTM References

A	1 8	6 4 0 8 0 0	4 9 0 8 3 2 0	B	1 8	6 4 0 7 7 0	4 9 0 8 2 7 0
	Zone	Easting	Northing		Zone	Easting	Northing
C	1 8	6 4 0 8 0 0	4 9 0 8 2 0 0	D	1 8	6 4 0 3 2 0	4 9 0 8 0 2 0
E	1 8	6 4 0 2 9 0	4 9 0 8 0 6 0	F	1 8	6 4 0 0 0 0	4 9 0 7 8 8 0
G	1 8	6 3 9 9 8 0	4 9 0 7 9 4 0	H	1 8	6 4 0 7 6 0	4 9 0 8 3 3 0

Verbal boundary description and justification

See continuation sheet

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

state	code	county	code
N/A			
state	code	county	code

11. Form Prepared By

name/title Gina Campoli, Architectural Historian
 The Vermont Division
 organization for Historic Preservation date January, 1984, Revised March, 1984
 street & number The Pavilion Building telephone (802) 828-3226
 city or town Montpelier state Vermont

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy State Historic Preservation Officer signature *Eric Gilbertson*

title Director, Vermont Division for Historic Preservation date June 7, 1984

For NPS use only

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

Entered in the National Register

for [Signature]
Keeper of the National Register

date 7/19/84

Attest:

date

Chief of Registration

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line through the "Four Corners" in 1847-49, the primary focus of Charlotte's commercial activity shifted to that village. This did not cause total decline in Charlotte Center, however. Two pivotal Greek Revival style buildings in the district, the Congregational Church, #1 and the former Town Hall, #5, were built in 1848 and 1850, respectively. Ezra Alexander also established himself in Barnes' early store, giving it its present c.1865 appearance and he commenced a lucrative fruit-growing business on the terraced hillside behind his house, #4, Barnes' former stone house.

With Charlotte's dwindling population numbers and stabilized economy during the late nineteenth and early twentieth centuries, few changes occurred to affect the district's earlier character. The Holmes House, #11, Charlotte's dignified allusion to the Victorian styles, was constructed c.1900. Two gambrel roofed barns were built, #9 and #10, and #10's wings probably functioned as an automobile garage to service the growing number of automobiles which passed through the village on Church Hill Road, originally U.S. Route 7.

One of the more significant later twentieth century changes to the district was the removal of the old Barnes tavern to the Shelburne Museum in 1948. It formerly loomed over the road next to Barne's house, #4. (See Site #12) The tavern's remains, including a foundation and probable but unidentified subsurface deposits, may yield important archeological information related to the tavern's function or the Barnes' or later occupants lifestyles.

Another important recent change to the district was the shifting of Route 7 to the east and the subsequent bypassing of the village during the 1960's. This acted to prohibit intrusive roadside development and helped assure the maintenance of the village's peaceful, rural character.

Nearly every building in the district is worthy of special architectural note. Perhaps the most imposing structure in the District is the Congregational Church, #1. Its elaborate oversized tower sets it apart from many other contemporary churches in Vermont. It is a memorable landmark for residents and passersby, and serves as a testament to nineteenth century rural design practice when builders fashioned structures after designs in builder's handbooks and nearby precedent setting buildings. Other structures associated with the Church, the Federal style Parsonage, #3, and the Greek Revival style, Vestry, #2, are equally well-preserved and indicate the Congregationalists nineteenth century success and predominance in the community and their twentieth century respect for their historic resources.

The former Town Hall, #5, is a quintessential example of the Greek Revival as it was interpreted for public buildings in mid-nineteenth century rural Vermont. Its classically detailed facades and location close to a curving intersection of Church Hill Road, make it an important architectural and visual landmark in the District.

The diversity of building types within the district is made complete by the Store, #8. Its well-preserved, c.1865 storefronts are reminders of the hamlet's nineteenth century commercial roles. To the rear of the Store is the Williamson Barn, #7, an extremely rare, late eighteenth century outbuilding.

The Edgerton-Mansfield House, #14, was apparently constructed by a local builder, A. Edgerton, whose trademark, wide clapboarded eaves soffits, is also found on several other structures in the district (#4, 6, 8).

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The Stone House, #4, although of simple Cape design, is an unusual and impressive example of its type due to its uncoursed fieldstone construction. Stone construction in this region of Vermont is usually reserved for later, larger and more elaborate Georgian plan, Federal style houses. The house's striking basement storefront, a very rare feature, also remains intact.

The Holmes House, #11, represents a much later period of Charlotte's evolution. The c.1900 home combines elements of the Queen Anne and Colonial Revival styles to present, somewhat subdued facades for the period. The house is significant for its integrity and is a reminder that building activity still took place in Charlotte even after the village's early nineteenth century heyday was over.

Today the District, the locale associated with some of Charlotte's earliest history, contains several of the oldest structures in the town as well as two later important Greek Revival style landmarks, the Congregational Church, #1, and the former Town Hall, #5. The buildings in the District generally retain their original appearance and nearly every one contributes something unique and special to the overall historic architectural character of the District. Set in a rural context that has likewise been well-preserved, the District provides an excellent view of a small historic Vermont villagescape.

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BOUNDARY DESCRIPTION

The boundary of the Charlotte Center Historic District begins at Point A, the intersection of the north property line of the Murray property, #6, and the western edge of the right-of-way of Town Highway 7. It thence proceeds in a southerly direction along said edge of said right-of-way to Point B, located at the intersection of a northerly extension of the east property line of the Williamson property, #7 and #8. The boundary thence proceeds in a southerly direction along said extension, crossing Church Hill Road, and continuing along said property line to Point C, located at the intersection of a line that runs approximately 250 feet south of and parallel to the southern edge of the right-of-way Church Hill Road. The boundary thence proceeds in a westerly direction along said line passing to the rear (south) of buildings #7, 8, 9, 10, 11, and 11A to Point D, located at the intersection of the west property line of the Holmes property, #11 and 11A. The boundary thence proceeds in a northerly direction along said property line and a northerly extension thereof, crossing Church Hill Road and continuing to Point E, located at the intersection of the northern edge of the right-of-way of Church Hill Road. It thence proceeds in a westerly direction along said edge of said right-of-way to Point F, located at the intersection of the west property line of the Mansfield property, #14 and 14A. It thence proceeds in a northerly direction along said property line to Point G, located at the intersection of a line that runs approximately 225 feet north of and parallel to the north edge of the right of way of Church Hill Road. It thence proceeds in an easterly direction along said line passing to the rear (north) of buildings #14, 14A, 13A, 13, 12A, 12, 1, 2, 3, 3A, 4, and 4A and continuing across Town Highway 19 to Point H, located at the intersection of the north property line of the Murray Property, #6. The boundary thence proceeds in a southeasterly direction along said property line to Point A, the point of beginning.

BOUNDARY JUSTIFICATION

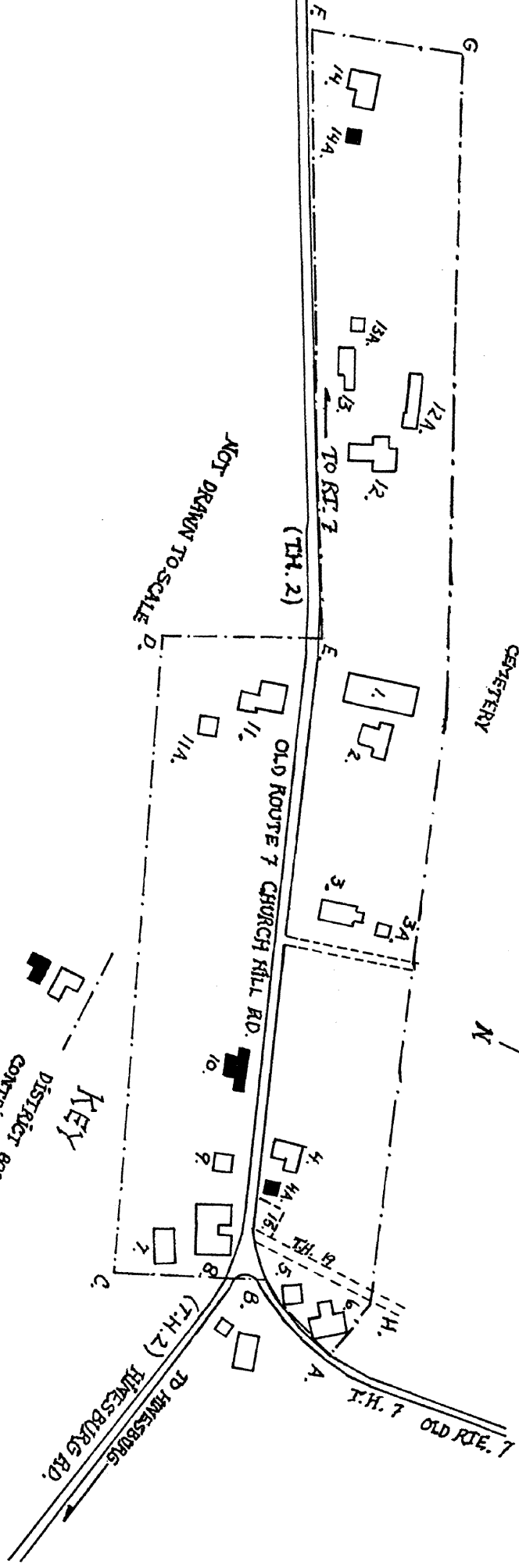
The district boundaries include the architecturally significant buildings associated with the historic development of Charlotte Center and their immediate natural environs. To the north of the District rises thickly wooded Jones Hill where a contemporary house lies outside of the District boundaries. Included on the north side of Old Route 7 is open and wooded land between the widely scattered historic structures. Meadowland surrounding the buildings on the south side of the road is also included to the border of the wooded sides of Pease Mountain, outside the District to the south. The District's eastern edge is defined by a sharp curve in Old Route 7 where it meets Hinesburg Road; modern ranch houses lie along Hinesburg Road to the east of the District. The west end of the District is demarcated by the end of historic development of the Village on Church Hill Road. To the west of the District boundary lies open land and the new Route 7. The southern side of this portion of Church Hill Road is excluded from the District because it is marked with intrusive structures that serve as the town's road maintenance headquarters.

JONES HILL

CHARLOTTE CENTER
HISTORIC DISTRICT

CEMETERY

N



NOT DRAWN TO SCALE

(T.H. 2)

OLD ROUTE 7 CHURCH HILL RD.

11A

11

3

3A

1

2

12A

13A

12

TO RT. 7

14A

14

8

8

4

4A

4B

4C

4D

4E

4F

4G

10

9

7

5

6

7

8

9

10

11

12

13

14

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17

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20

21

22

23

24

(T.H. 2)

TO HINESBURG

TO HINESBURG RD.

T.H. 7

OLD RDE. 7

PEASE MOUNTAIN

KEY

- DISTRICT BOUNDARY
- CONTRIBUTING BUILDING
- NON-CONTRIBUTING BUILDING