

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY	
RECEIVED	AUG 4 1980
DATE ENTERED	OCT 3

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC St. Peter's Church and Mount St. Joseph Convent complex

AND/OR COMMON
Same

2 LOCATION

STREET & NUMBER Along Convent Avenue, Meadow Street, and River Streets.

CITY, TOWN
Rutland

___ VICINITY OF
CODE
50

___ NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

Vermont

STATE
Vermont

COUNTY
Rutland

CODE
021

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
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			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input type="checkbox"/> PARK
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Multiple ownership; see list on Continuation Sheet #4-1

STREET & NUMBER

CITY, TOWN

___ VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Office of the City Clerk

STREET & NUMBER
1 Strongs Avenue

CITY, TOWN
Rutland

STATE
Vermont 05701

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Vermont Historic Sites and Structures Survey

DATE
1975

___ FEDERAL STATE ___ COUNTY ___ LOCAL

DEPOSITORY FOR
SURVEY RECORDS Vermont Division for Historic Preservation

CITY, TOWN
Montpelier

STATE
Vermont 05602

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" 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 St. Peter's Church and Mount St. Joseph Convent complex comprises six principal buildings that stand along Convent Avenue and the intersecting Meadow Street, extending southward to River Street and eastward to Forest Street. The complex occupies a low knoll that rises above the partly wooded flood plain of the East and Otter Creeks, whose confluence occurs about one-third mile to the west. On the north, east, and south, the complex is surrounded by residential areas of Rutland city.

The buildings of the St. Peter's-Mount St. Joseph complex display several characteristics that serve to relate them visually and architecturally. Excepting only the stone St. Peter's Church (#3), they share the common construction materials of brick with stone trim (except wood on St. Peter's Rectory, #2), generally having the color red with white trim (except light brown stone on Mount St. Joseph Academy, #6). The buildings share similar massing and scale, being generally rectangular blocks of three or four stories (except two on the rectory). Three buildings - St. Peter's School (#1), Loretto Home (#4), and Mount St. Joseph Convent (#5) - display similar simplified expressions of the Second Empire style, mostly in the form of their mansard roofs; they also share (along with St. Peter's Church) certain marble ornamental features such as stringcourses and window and door surrounds. The other buildings represent diverse styles of the middle nineteenth and twentieth centuries.

St. Peter's Church constitutes the architectural and religious focus of the complex; the other buildings surround it to the north, west, and south. Across Convent Avenue from the church, the Mount St. Joseph Convent and Academy comprise an interconnected row that extends from Meadow Street to Forest Street and forms the only uniform facade line in the complex. The other buildings stand detached (except for a recent porte-cochere that connects the rectory veranda to the church's southwest corner entrance) and set back from the streetlines. The front (north) grounds of the rectory serve as an open square surrounded by the church on the east, the convent to the north, and the Loretto Home to the west. A dwindling number of large deciduous shade trees stands along the streets within the complex.

The buildings of the complex serve a variety of related religious and educational activities, and generally they remain in their original uses. The complex includes two schools (St. Peter's and Mount St. Joseph Academy), a convent (Mount St. Joseph), a residence for elderly persons (Loretto Home), a church (St. Peter's), and a rectory (St. Peter's). The last building was actually constructed for a school but was adapted to a rectory only six years later and has remained in that use for more than a century.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 1

The physical condition of the buildings appears generally good. The Loretto Home has received the greatest alteration from its original appearance owing to several inappropriate encrustations added to the building since 1950. The other buildings retain essentially their original appearances. In some cases, minor alteration has occurred to the extent that a specific component of the building has been removed or replaced, e.g., the former cupola atop the convent, the rebuilt spire of the church, and the enlarged windows of St. Peter's School.

Buildings within the St Peter's-Mount St. Joseph complex:

1. St. Peter's Parochial School (River and Meadow Streets):

Defining the south end of the St. Peter's-Mount St. Joseph complex, this cruciform-plan school is oriented with its principal (north-south) axis parallel to Meadow Street. The brick building rises two stories from a rock-faced stone foundation to a slate-shingled mansard punctuated by pedimented gabled dormers. The building is decorated with dressed marble sills, lintels, water table, and (on the south facade) stringcourses and other details. Atop the cross of the roof stands a wood-frame octagonal cupola capped by a pyramidal-peaked roof; the former openings of the cupola have been covered with wood panels. A paneled brick central chimney projects slightly from the wall plane on both the east and west elevations of the building.

The symmetrical three-bay south facade of the school is distinguished by a central entrance pavilion that projects slightly from the wall plane beneath a third-story gabled peak. The entrance is approached by a high flight of marble slab steps protected by iron railings. The rock-faced stone of the foundation is carried upward (with marble quoins) to the marble impost of the round-arched doorway; the double doors are surmounted by a semicircular transom of small lights. The second story of the pavilion is lighted by coupled six-over-six sash delineated by a continuous marble lintel and sill. The gable is penetrated by a round-arched window that reiterates the form of the doorway below; the marble coping of the raking eaves terminates in a marble cross. The flanking bays of the facade display marble stringcourses aligned with the heads of the three-over-three sash (round on the first story and peaked on the second). On the mansard, the side bays are lighted by the same pedimented gabled dormers that range along its other elevations.

Constructed in 1883 to contain six classrooms on the main floors and a hall and gymnasium behind the mansard, the school was extended southward in 1898 to provide four additional classrooms; the south facade, therefore, dates from that enlargement. In 1950, the building was renovated and the original fenestration on the east and west elevations was replaced by the existing twenty-four-light fixed windows. These windows match those on the northeast annex (#1A) that was constructed at the same time. The surrounding schoolyard has been paved to the

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 2

streetline on the west and south.

The building remained a parochial elementary school until 1972, when the parish leased it to the Rutland public school system. The lease was concluded in 1978 and the students were transferred to other schools in the city. Subsequently the building has reverted to religious educational uses.

1A. St. Peter's School Annex: Noncontributory building.

Constructed in 1950, this two-story, flat-roofed brick wing is attached to the northeast corner of St. Peter's School (#1). The six-classroom wing is marked on its south facade by large multi-light fixed windows.

2. St. Peter's Rectory (Convent Avenue and Meadow Street):

Sited directly north of St. Peter's School, this Italianate Revival style brick building was constructed in 1867 to contain the parochial school. Only six years later, upon completion of the adjacent St. Peter's Church in 1873, the building was refitted and enlarged to become the parish rectory. The building stands closely beside Meadow Street but it is oriented northward toward Convent Avenue and is approached by a circular driveway from the latter street.

The main block of the rectory rises two stories from a rock-faced stone foundation to the paired scroll-bracketed eaves of the hip roof. The roof is crowned by a wood-frame, clapboarded rectangular belvedere with a modillion cornice; the belvedere is lighted by triplet (north and south faces) and double (east and west faces) round-headed windows with keystone hood moldings. The three-bay, flat-roofed south wing (apparently added in 1873) rises two stories on a slightly smaller scale; a porch with bracketed turned posts and jig-sawn balustrade shelters its east entrance.

The rectory lacked a veranda until one was added to the north facade in 1896. However, in 1915, that was replaced by the existing neo-classically detailed veranda extending along the north facade and around the northwest corner. Rock-faced stone piers rise through the turned balustrade to support attenuated Ionic columns that carry in turn the denticulated modillion cornice of the veranda roof; a projecting pediment shelters the double-columned flight of stone steps that leads to the central round-arched doorway surmounted by a semicircular transom.

In 1929, the basement of the building was enlarged by excavation. Its rock-faced stone entrance vestibule with a modillion cornice may have been added to the west elevation at that time.

3. St. Peter's Church (Convent Avenue):

Standing next to the northeast of the rectory, this Gothic Revival

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 3

style church was designed by Patrick C. Keely of Brooklyn, New York and was constructed during the period 1868-73 largely by members of St. Peter's parish. The church faces Mount St. Joseph Convent across Convent Avenue, and is set back from the street behind a paved apron. An asymmetrical tower dominates the north facade of the church; both are built of rock-faced limestone quarried from the site, laid up in random ashlar, and trimmed with dressed marble. The steeply pitched gable roof is shingled with polychrome slate and crowned with a fleur-de-lis metal cresting.

The exterior form of the church reflects its interior arrangement. Above the nave, the roof is steeply pitched; at the line of the side aisles (marked also on each slope by a range of eight triangular dormers), the pitch becomes shallower. On the five-bay north gable front, the three-bay nave wall plane containing the central entrance projects beyond the flanking single-bay aisle walls. The south end of the church terminates in a half-octagonal apse surmounted by stone chimneys. Overall the church extends 150 feet in length and 71 feet in width; its tower and present spire match in height the length of the building.

The church's fenestration consists of pointed-arch stained and colored glass windows with geometrical tracery expressed in quatrefoil motifs. Door openings possess the same form, and both windows and doors are enframed by pointed-arch quoined marble surrounds above marble sills. Marble stringcourses generally provide imposts to the arches and serve also as continuous sills.

The north gable pavilion is articulated by marble stringcourses into two and one-half stories. On the ground floor, the central main entrance with its Tudor-arched double-leaf doorway surmounted by blind tracery within the pointed-arch bay is flanked on the side bays by attenuated lancet windows. The second story is penetrated by triple full-size, double-light lancet windows while the gable end is punctuated by a quatrefoil tracery oculus and delineated by both horizontal and raking marble stringcourses. A full-size, double-light lancet window occupies each side (aisle) bay accented by both horizontal and raking stringcourses.

At the northwest corner of the church, a massive square tower rises four stories also delineated by marble stringcourses as well as the marble-capped setbacks of its diagonal corner buttresses. The openings on the first three stories correspond essentially to those on the facade; each face of the fourth-story bell chamber is distinguished by a large louvered version of the predominant tracery window. Atop the tower rises a slender 61-foot, steel-frame, aluminum-sheathed broached spire and needle surmounted by a nine-foot cross. Installed in 1972, this spire replaced the original wood-frame broached spire that tapered uniformly upward to an overall height of about 200 feet and whose base was penetrated by pointed-arch tracery windows; the quoined lower

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 4

outlines of those windows remain visible at the top of the tower although the openings have been infilled with stone panels. The original spire was damaged by a hurricane in 1950 and removed from the tower the following year.

At the opposite (northeast) corner of the church, a gabled side porch with corner buttresses contains a north entrance that balances its counterpart in the base of the tower. Another one-story projection occurs at the southwest corner of the church where a gable-roofed sacristy extends about 30 feet by 20 feet off the chancel.

In 1968, an inappropriate underscaled polygonal stone entrance vestibule was added to the interior corner between the main block and the sacristy, concealing the original Tudor-arched north entrance of the latter. An extension of the vestibule's roof connects the east end of the adjacent rectory's veranda roof, forming a porte-cochere over the intervening driveway.

The interior plan of the church consists of an entrance vestibule 20 feet deep by 35 feet wide that leads to the nave (100 feet long by 65 feet wide) with its wide main aisle and narrow side aisles. The original chestnut pews provided seating for 1400 persons; a gallery and organ loft over the vestibule accommodated the choir and 150 persons. Two steps above the nave floor, the sanctuary extends about 30 feet in depth, with the main altar elevated by three additional steps.

Above the triple stained glass windows behind the altar, there originally appeared a large fresco of the Last Judgment, measuring 28 feet by 60 feet and containing 264 figures. The side walls of the sanctuary were also decorated with frescoes portraying the Nativity and the Resurrection; the frescoes were painted by Forester, Lang, and Kenkelin of New York. In 1948, the interior was extensively redecorated by the Rambusch firm of New York; among other modifications, a new marble main altar was installed with a carved oak reredos and flanking oak panels.

A short distance to the northwest of the church's tower stands a marble statue of the Rev. Charles J. Boylan (1830-86) who lead St. Peter's parish during the period of its greatest architectural development. Charles Jarrott of New York sculpted the seven-foot figure in 1888-89; it stands on a decorated marble pedestal and is oriented to face Mount St. Joseph Convent across the street, another of Father Boylan's achievements.

4. Loretto Home (59 Meadow Street):

Set behind a shallow lawn from the intersection of Convent Avenue and Meadow Street, this late Second Empire style brick block rises three

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 5

stories from a rock-faced stone foundation to a slate-shingled mansard. The building was constructed in 1903-04, reflecting closely the stylistic features and materials of the earlier Mount St. Joseph Convent across Meadow Street; the contractor was Frank Conniff of Rutland. Since 1950, the Loretto Home has been encrusted with various additions that detract from its original character.

The symmetrical seven-bay east facade is distinguished by marble stringcourses that, on the first story, provide imposts to the marble round-arched window heads inset with figured panels and, on the second story, support the marble peaked lintels. Windows on the third story and the other elevations have marble lugsills and peaked lintels. Marble corner quoins rise from the marble water table to the bracketed cornice with interspersed rosettes.

The mansard is penetrated by pedimented gabled dormers and crowned by a prominent cornice. An original exterior paneled chimney with a corbeled cap has been removed from each corner of the mansard. Atop the center of the roof there stands a large circular metal ventilator surmounted by a cross.

The central main entrance on the east facade consists of a marble-quoined, round-arched, double-leaf doorway with a semicircular transom; it is approached by a flight of marble steps. In the late 1960's, the entrance and steps were completely enclosed by an inappropriate gabled vestibule built of mismatched brick and entered by an underscaled doorway at ground level.

The most obtrusive encrustation was added in 1953 to the south elevation of the building: a rectangular blind elevator tower that rises a full story above the roofline, displacing an original marble-trimmed side entrance and coupled windows on the upper stories. In 1970, a similar tower containing a stairway was added to the north elevation, rising to the roofline. In 1954, a flat-roofed brick wing was attached to the rear (west) elevation, descending the slope to attain two stories in height.

Behind the Loretto Home stands a small square wood-frame building (#4B) sheathed with novelty siding and capped by an unusual ogee-shaped roof. The building contains a shrine to Our Lady of the Assumption, and has been moved (circa 1973) from its original site in the field to the north of the Loretto Home.

4A. Anna Mathews Annex: Noncontributory building.

Connected to the north elevation of the Loretto Home (#4) by a one-story enclosed walkway, this two-story, gable-roofed brick block was constructed in 1967. Its east gable front projects a wood-frame gable end above a two-story porch enclosed on the second story and open on the first.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 7

Page 6

5. Mount St. Joseph Convent (Convent Avenue and Meadow Street):

Set behind a strip lawn and cedar hedge, this imposing Second Empire style brick block faces St. Peter's Church across Convent Avenue. Construction of the building began in 1876 and was completed in 1882, accomplished largely by members of St. Peter's parish. The architect is not known; the design, however, influenced the 1898 south facade of St. Peter's School and was repeated on the Loretto Home in 1903-04. The U-shaped building consists of a five-bay central block flanked by lateral wings three bays wide and six bays deep. Standing on a high random ashlar marble foundation that exposes a basement half-story lighted by two-over-two sash, the convent rises three marble-trimmed stories to a slate-shingled mansard. The wall planes are crowned by a rosetted architrave and modillion cornice; the rosettes are repeated on the cornice of the mansard.

The symmetrical fenestration consisted originally of four-over-four sash with marble lugsills and lintels; currently (April 1980) these sash are being replaced with metal-frame sash of smaller glass area to reduce heat loss. On the first story, the windows are headed by marble round arches inset with figured panels; the arches spring from a marble string-course. The upper story windows have peaked heads, reflecting the form of the pedimented gabled dormers that range along the mansard.

On the south facade, the lateral wings project slightly forward of the central block, forming pavilions flanking the central entrance. Approached by a high flight of marble steps, the main entrance is sheltered by a one-panel, flat-roofed porch; its triplet columns carry an entablature whose modillion cornice reiterates the form of the main cornice. The segmental-arched openings of the porch reflect the form of the marble-quoined doorway with its segmental transom. Above the porch, the third-story central bay is occupied by a quoined round-arched niche containing a bas-relief figure of St. Joseph. On the west elevation, a smaller similar entrance porch approached by a right-angle flight of marble steps has been enclosed, thereby losing part of its original character. Coupled windows occupy the upper story bays above the west porch.

The rear (north) elevation of the convent consists of a deeply recessed central section flanked by the lateral wings. A three-story, three-panel, wood-frame enclosed gallery covers the central section above an exposed basement; the pilastered first two stories, whose segmental-arched triple-unit windows rise above engaged balustrades, are crowned by a modillion cornice. Above that cornice, the third story is marked by a screened porch flanked by similar balconies on the lateral wings.

Originally a wood-frame octagonal cupola stood atop the central section of the convent's roof. Lighted by a segmental-arched window on each face, the cupola displayed a modillion cornice similar to the main and porch cornices and was capped by a pyramidal-peaked roof. The cupola

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980
date entered OCT 3

Continuation sheet

Item number 7

Page 7

was removed from the building in the late 1960's.

The landscaped grounds of the convent flank the west elevation of the building and extend down the slope to the north, dominated by scattered deciduous shade trees. Near the northwest corner of the building, a small rubblestone grotto with religious figures emerges from the lawn. Behind the building in the center of the north grounds stands a rectangular wood-frame, wood-shingled, hip-roofed gazebo (#5A), known as The Summerhouse.

6. Mount St. Joseph Academy (Convent Avenue):

Midway along the north side of Convent Avenue (east of Mount St. Joseph Convent) stands this large brick school displaying neoclassical ornamental features suggestive of the Georgian Revival style. Constructed in 1926-27, the T-shaped building rises three stories above an exposed basement half-story; the latter is built of the stone used to embellish the upper stories and is lighted by segmental-arched, three-over-three sash. Stylized brick pilasters rise from the stone water table to support a denticulated stone cornice, above which rises a brick parapet curbing the flat roof.

The symmetrical south facade extends eleven bays along the street, subdivided into side panels of four bays flanking a three-bay central entrance panel articulated by stylized pilasters. On the two lower stories, the flanking bays are occupied by coupled nine-over-nine sash surmounted by keystone flat arches; the third story is lighted by a range of 21 single four-over-four sash with continuous stone sills and lintels.

Now nearly hidden by two large coniferous trees, the central entrance panel presents a richly detailed contrast to the flanking wall surfaces. Approached by a high flight of granite steps, the pilastered round-arched, double-leaf doorway is headed by a grilled semicircular transom and flanked by grilled four-over-four sash with stone sills. The doorway is sheltered by a stone cornice bearing terminal torches above which rises a second-story pilastered triptych window surmounted by a stone broken pediment inset with a cartouche and flanked by nine-over-nine sash windows with stone sills and keystones. The central panel of the parapet rises curvilinearly to a stone cross that stands atop a stone cartouche above a stone panel incised with the name, "Mount St. Joseph Academy".

A large four-story brick secondary block extends four bays in depth from the rear (north) elevation of the building. The west elevation of the north block is distinguished by the tall stained glass windows of a second-story chapel and an overscaled round-arched doorway surmounted by a broken pediment. From the west elevation of the main block there extends a one-story, four-bay, flat-roofed brick wing that connects to Mount St. Joseph Convent, recessed from the facade line of the principal buildings.

**United States Department of the Interior
Heritage Conservation and Recreation Service****National Register of Historic Places
Inventory—Nomination Form**

For HCRS use only
received AUG 4 1980
date entered OCT 3

Continuation sheet

Item number 7

Page 8

6A. Mount St. Joseph Academy Annex: Noncontributory building.

In stark contrast to the neoclassically detailed Mount St. Joseph Academy (#6), this smaller-scale, three-story (above grade), flat-roofed brick block presents to Convent Avenue a severely rectilinear south facade dominated by bands of large windows and devoid of ornamental details. Constructed in 1957, the classroom block is attached on the east to a brick gymnasium block with blank walls that extends to the corner of Forest Street; a glass-enclosed central entrance pavilion serves both blocks. A recessed three-story, glass-walled passageway connects the annex to the east elevation of the main building.

6 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 checked="" 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
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<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

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The St. Peter's Church and Mount St. Joseph Convent complex constitutes an architecturally cohesive group of six religious and educational buildings related to St. Peter's, the first Roman Catholic parish in Rutland. The complex represents largely the achievements of the Rev. Charles J. Boylan (1830-86); four of the six principal buildings were constructed during a seventeen year period of his rectorate (1867-84). The architectural landmark of the complex, St. Peter's Church (#3), was designed by the nationally preeminent Catholic architect of the mid-nineteenth century, Patrick C. Keely; the Gothic Revival style stone church constitutes the most important surviving example of his limited work in Vermont. Although twentieth century annexes have disrupted somewhat the integrity of the complex, the principal buildings continue to evoke strongly their original character and historical associations.

For the first quarter century of Roman Catholic religious activity in Rutland (1830-55), services were held in private homes and rented halls. The first church was constructed in 1855 near the north end of Meadow Street (now 11 Meadow Street and converted to commercial use). The church was complemented the same year by the purchase of a house on the intersecting West Street (now 273 West Street) to serve as the parochial school; another house (now 21 Meadow Street) was acquired in 1856 to become the parish's first rectory. Early in 1857, Father Boylan accepted the leadership of the parish to begin a rectorate that extended thirty years.

Within a decade, owing to the arrival of the railroad in Rutland and the rapid expansion of its marble industry, the burgeoning Roman Catholic community outgrew both its church and school. By 1862, for example, enrollment at the converted house reached 150 students. Father Boylan responded by undertaking the sequence of architectural development that produced the present complex.

The search for the site of the needed larger buildings resulted, early in 1867, in the purchase of the "Ledge" lot at the corner of Meadow Street and what was then called Mechanics Street (now Convent Avenue) in the neighborhood known as "Nebraska" that held a large concentration of Catholic families. The school problem being the most pressing, construction of that new building was started almost immediately. The Italianate Revival style two-story brick building (#2, later the parish rectory) was completed the same year at a cost of \$7,500 and opened in the fall to some 250 students.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet #9-1

10 GEOGRAPHICAL DATA

UTM NOT VERIFIED
ACREAGE NOT VERIFIED

ACREAGE OF NOMINATED PROPERTY 6

QUADRANGLE NAME Rutland, Vermont

QUADRANGLE SCALE 1:24000

UTM REFERENCES

A | 18 | 66,254,0 | 4,829,46,0

B | | | | |

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C | | | | |

D | | | | |

E | | | | |

F | | | | |

G | | | | |

H | | | | |

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet #10-1

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

Hugh H. Henry

ORGANIZATION

Vermont Division for Historic Preservation

DATE

5-14-1980

STREET & NUMBER

Pavilion Building

TELEPHONE

802-828-3226

CITY OR TOWN

Montpelier

STATE

Vermont 05602

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.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

William B. Priney

TITLE

S.P. SHP

DATE

7-28-80

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Richard A. DeLoach
KEEPER OF THE NATIONAL REGISTER

DATE

10/3/80

ATTEST: *Daniel Andrews*
CHIEF OF REGISTRATION

DATE

10/1/80

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

For HCERS use only
 received AUG 4 1980
 date entered OCT 3

Continuation sheet

Item number 8

Page 1

There remained the greater challenge of the new church. Father Boylan sought the professional services of Patrick C. Keely of Brooklyn, New York, the most prominent contemporary architect for the Catholic Church in the nation, who responded with a design in the Gothic Revival style of his specialty. The work at the site northeast of the school began in 1868 with the excavation of the building stone from the foundation hole. Tradition holds that Father Boylan called from the pulpit for help by the parishioners, many of whom were skilled employees of the Rutland marble industry. Stonemasons among them were hired to lay up the walls, which were completed by 1870. The exterior of the main block was finished the next year, and in 1872 the tower and spire followed. St. Peter's Church (#3) was opened for services on Easter Sunday of 1873; estimates of its cost ranged from \$60,000 to \$100,000.

The completion of the church brought the need for a rectory closer to its site. Hence, the same year, the six-year-old school was enlarged and adapted to that use. At the same time, the Meadow Street church was also enlarged and converted to the parochial school. When the school opened in the fall of 1873, there were also new teachers: members of the Sisters of St. Joseph whom Father Boylan had convinced to move to Rutland from their Motherhouse in Flushing, New York. Thereupon, in yet another case of adaptive use of an existing building, Father Boylan converted the former rectory to a convent to accommodate the Sisters.

The latter arrangement lasted only until the beginning of 1875 when the building was damaged by fire. The Sisters were then moved to the new rectory temporarily. Father Boylan moved to other quarters and undoubtedly began forthwith to plan his next major building campaign — the construction of a suitable convent for the Sisters of St. Joseph, who in the same year separated from the Flushing Motherhouse and established an independent foundation in Rutland.

Already in 1874 Father Boylan had purchased the lot chosen for the convent's site, directly across Mechanics Street (now Convent Avenue) from the church. Once again, in 1876, Father Boylan called from the pulpit for help. Digging of the foundation began but the work advanced rather slowly on "Boylan's Folly," as some persons called the large four-story (including the mansard) brick building intended to house the eight Sisters then in Rutland. The cornerstone was laid in 1879, and Mount St. Joseph Convent (#5) was occupied early in 1882 although still unfinished. The architect of the Second Empire style building is not known — unless Father Boylan and Mother Superior Mary Philip, who are credited with "planning" the convent, also designed it. In any case, the convent set the predominant architectural style of the expanding complex, and two similar buildings were to follow.

Soon after the opening of the convent, the Sisters established a new educational institution in the building: a girls' boarding and day school known as Mount St. Joseph Academy. Its first classes were held

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 8

Page 2

in the spring of 1882. Meanwhile the parish's own school had not only reached its capacity but the converted church had begun to deteriorate under the intensive usage. Late in the same year, Father Boylan bought the lot on the corner of Meadow and River Streets, directly south of the building that he had just restored as the parish's rectory following the removal of the Sisters of St. Joseph to their new convent.

Early in 1883, the call came again from the pulpit for parishioners to help in the construction of the new parochial school. In this case, the building rose quickly and was essentially completed by the end of the year. The cruciform-plan, two-story brick St. Peter's School (#1) contained six classrooms and cost about \$15,000; its design emulated in a simplified manner that of the Second Empire style convent, particularly its mansard roof. In December 1883, the decade-old St. Peter's Church received three bells for its tower and the new school was also given one.

Completion of the school brought Father Boylan's plans for the structural development of the parish within one building of fruition. Only a home for elderly ladies remained unbuilt when he died late in 1886; that project fell to his successor, the Rev. Thomas J. Gaffney (1843-1906), who assumed the rectorate early in 1887.

Among his initial acts, Father Gaffney proposed the erection of a statue to commemorate his predecessor. The commission was granted to Charles Jarrott, a New York sculptor who created the slightly larger than life-size form in 1887-88. The statue was placed near the northwest corner of the church, facing the convent and surrounded by the group of buildings that Father Boylan largely created through his dynamic leadership.

During the next decade, Father Gaffney also had to deal with the recurring problem of overcrowded conditions at the parochial school. In 1898, he directed the construction of a \$7,500 four-classroom extension of the school's main block. The new south facade reflects in its marble detailing the design of the convent's facade.

The next principal building appeared in the complex during the first years of the new century. In 1903, Father Gaffney undertook to fulfill Father Boylan's plans for an elderly ladies' home. A lot opposite the intersection of the renamed Convent Avenue and Meadow Street was acquired and the existing house was removed to a new site. A local contractor, Frank Conniff, then erected the three-story brick block with a mansard roof. The Second Empire design of the Loretto Home (#4) follows closely that of the convent across Meadow Street; the then-outdated style may have been used as another expression of tribute to Father Boylan. The Loretto Home was completed and opened to residents in 1904, being the first building in the complex not to have been constructed largely by the parishioners of St. Peter's.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 8

Page 3

During the second decade of the present century, enrollment in Mount St. Joseph Academy increased rapidly - from 100 in 1914 to 217 by 1920. Soon its quarters in the convent became clearly inadequate and in 1923 a plan was announced to construct a separate building for the Academy.

Construction of the last principal building in the St. Peter's-Mount St. Joseph complex began in 1926 on a site immediately to the east of the convent. The three-story, flat-roofed brick Mount St. Joseph Academy (#6) was designed with Georgian Revival style details, most of which were executed in stone. The new Academy opened for classes in the fall of 1927 with boys being admitted for the first time.

The following decades brought the national calamities of economic collapse and world war, both of which imposed severe constraints on the activities of the parish and convent. After World War II, however, improving economic conditions and Rutland's increasing population precipitated another surge of expansion and renovation within the complex.

St. Peter's Church stood in greatest need of refurbishment. An extensive project to redecorate and refurnish the church was started in 1946 and continued until 1949. The next year, St. Peter's School was renovated (including the alteration of much of its original fenestration) and a two-story classroom annex (#1A) was added to its northeast corner. During the 1950's, the Loretto Home received the first of several substantial encrustations to its original block - a south elevator tower and a west wing. The greatest expansion involved Mount St. Joseph Academy, which in 1957 received a three-story classroom and gymnasium annex (#6A). A decade later, the complex reached its current (1980) state of development with the construction of a two-story, gable-roofed annex (#4A) to the Loretto Home.

The recent annexes and other additions to the principal buildings constitute generally inappropriate architectural intrusions into the historic fabric of the St. Peter's-Mount St. Joseph complex. The Loretto Home has suffered the most diminution of its original character by such intrusions. Nevertheless the annexes and additions serve either the same uses or uses supplementary to those of the original buildings, and thereby contribute to the continued viability of the latter.

Within the state of Vermont, the St. Peter's-Mount St. Joseph complex constitutes a unique enclave of architecturally cohesive buildings devoted to Roman Catholic religious, educational, and social services. The corresponding buildings in other cities and towns of the state are generally more dispersed and architecturally more diverse. Since the loss by fire in 1972 of the Roman Catholic Cathedral in Burlington (the principal work of Patrick C. Keely in Vermont), the Rutland complex has become the most important group of nineteenth century Roman Catholic buildings in the state.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 8

Page 4

Especially during the latter nineteenth century, the St. Peter's-Mount St. Joseph complex provided religious leadership and education for numerous towns in Rutland County and beyond. In several towns, the local Roman Catholic communities were initially organized into missions of St. Peter's Church, which sent out priests to serve their spiritual needs. While the mission of Wallingford - about ten miles south of Rutland - was being served by Father Boylan during the 1860's, a stone church designed by Patrick C. Keely was erected there also.

As the number of Sisters of St. Joseph increased, they similarly extended their educational activities beyond the Rutland parish and convent schools, becoming teachers in parochial schools located in several southern Vermont towns. Ultimately, in the 1950's, the Sisters established the College of St. Joseph the Provider in Rutland to train teachers for elementary education; the college occupies the grounds of the former Clement family estate, Clementwood, about one mile west of the St. Peter's-Mount St. Joseph complex.

The boundaries of the complex follow the property lines of the component buildings. The scale and character of these buildings distinguish them clearly from the residential buildings that surround the complex on all but its west side; there the floodplain of East Creek provides an equally apparent distinction.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980
date entered OCT 3

Continuation sheet

Item number 9

Page 1

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2. 1853-1953, One Hundred Years of Achievement. Burlington, Vt.: Roman Catholic Diocese of Burlington, 1953.
3. Hannon, Rev. Patrick F. A History of St. Peter's Parish, Rutland, Vt. 1970. (Unpublished manuscript available at Rutland Free Library, Rutland, Vermont.)
4. Kervick, Francis W. Patrick Charles Keely, Architect. South Bend, Ind., 1953.
5. West, Robert Edward, ed. Rutland in Retrospect. Rutland, Vt.: Rutland Historical Society and Academy Books, 1978.
6. Personal interview of Sister Nora Scribner, President, Sisters of St. Joseph Society, Rutland, Vermont by Hugh H. Henry on January 29, 1980.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980

date entered OCT 3

Continuation sheet

Item number 4

Page 1

Property owners in the St. Peter's Church and Mount St. Joseph Convent complex:

- 1., 2., 3., 6A. Roman Catholic Diocese of Burlington
351 North Avenue
Burlington, Vermont 05401
4. Vermont Catholic Charities, Inc.
351 North Avenue
Burlington, Vermont 05401
- 5., 6. Sisters of St. Joseph Society, Inc.
Clement Road
Rutland, Vermont 05701

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCRS use only

received AUG 4 1980

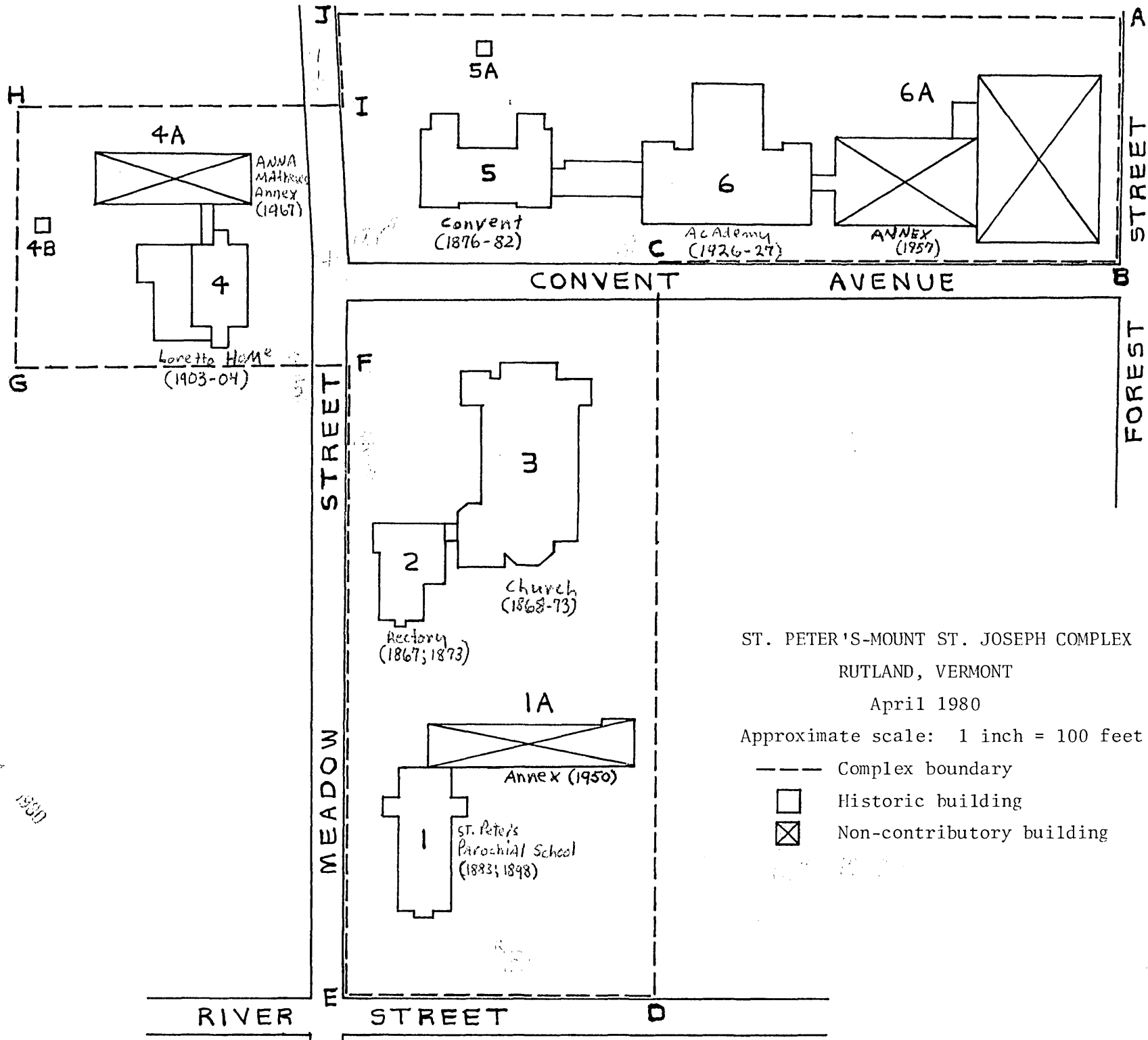
date entered OCT 3

Continuation sheet

Item number 10

Page 1

The boundary of the St. Peter's Church and Mount St. Joseph Convent complex begins at a Point A in the west edge of the Forest Street right-of-way at its intersection with the north property line of Mount St. Joseph Academy (#6-6A); thence the boundary extends southerly along the west edge of said right-of-way to a Point B at its intersection with the north edge of the Convent Avenue right-of-way; thence the boundary turns westerly and follows the north edge of said right-of-way to a Point C at its intersection with a northerly extension across said right-of-way of the east property line of St. Peter's Church (#3); thence the boundary turns southerly and follows said extension and property line and continues along the corresponding property line of St. Peter's School (#1-1A) to a Point D at its intersection with the north edge of the River Street right-of-way; thence the boundary turns westerly and follows the north edge of said right-of-way to a Point E at its intersection with the east edge of the Meadow Street right-of-way; thence the boundary turns northerly and follows the east edge of said right-of-way to a Point F at its intersection with an easterly extension across said right-of-way of the south property line of the Loretto Home (#4-4A); thence the boundary turns westerly and follows said extension and property line to a Point G at the southwest corner of the Loretto Home property; thence the boundary turns northerly and follows the west property line of the Loretto Home to a Point H at the northwest corner of said property; thence the boundary turns easterly and follows the north property line of said property and an easterly extension thereof across the Meadow Street right-of-way to a Point I at its intersection with the east edge of said right-of-way; thence the boundary turns northerly and follows the east edge of said right-of-way to a Point J at its intersection with the north property line of Mount St. Joseph Convent (#5); thence the boundary turns easterly and follows said property line and continues along the corresponding property line of Mount St. Joseph Academy (#6-6A) to Point A, the point of beginning.



ST. PETER'S-MOUNT ST. JOSEPH COMPLEX

RUTLAND, VERMONT

April 1980

Approximate scale: 1 inch = 100 feet

- Complex boundary
- Historic building
- ⊗ Non-contributory building



AUG 4 1980