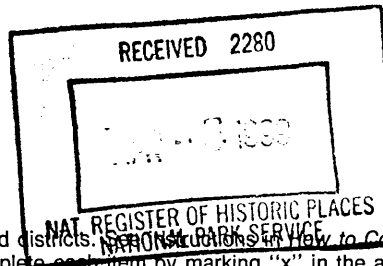


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



501

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions on how to complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name HALL, WILLIAM A., HOUSE

other names/site number N/A

2. Location

street & number 1 Hapgood Street N/A not for publication

city or town Rockingham (Bellows Falls Village) N/A vicinity

state Vermont code VT county Windham code 025 zip code 05101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Elsa Gilbertson, National Register Specialist March 30, 1999
Signature of certifying official/Title Date

Vermont State Historic Preservation Office
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State of Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Ethan A. Beall
Signature of the Keeper

5/5/99
Date of Action

Hall, William A., House
Name of Property

Windham County, Vermont
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic/single dwelling

Current Functions

(Enter categories from instructions)

Work in Progress

7. Description

Architectural Classification

(Enter categories from instructions)

Colonial Revival

Materials

(Enter categories from instructions)

foundation granite

walls weatherboard

roof asphalt

other metal

glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Industry

Period of Significance

1891-1936

Significant Dates

1892

1924

Significant Person

(Complete if Criterion B is marked above)

Hall, William A.

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Hall, William A., House
Name of Property

Windham County, Vermont
County and State

10. Geographical Data

Acreege of Property 0.57

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	707770	4778200
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Hugh H. Henry, Historic Preservation Consultant

organization N/A date February, 1998

street & number 2148 Green Mountain Turnpike telephone 802-875-3379

city or town Chester state Vermont zip code 05143-9418

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Stewart W. and Dorothy G. Read

street & number South Road, P. O. Box 7 telephone 802-824-3740

city or town Peru state Vermont zip code 05152-0007

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**National Register of Historic Places
Continuation Sheet**

Hall, William A., House
Rockingham (Bellows Falls)
Windham County, Vermont

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DESCRIPTION

Sited on an informally landscaped small lot surrounded on three sides by village development and overlooking the Connecticut River, the William A. Hall House incorporates a relatively large, two-and-one-half-story, hip-roofed, Colonial Revival style main block with a shallow ell plan plus a two-story, hip-roofed rear wing. The clapboarded house rests on a granite foundation, and prominent brick chimneys rise above its asphalt-shingled roofs. A multi-bay veranda with Tuscan columns wraps around the east and south facades to serve the original main (east) entrance. A one-bay, gabled portico bearing the broken pediment common to the several roof dormers shelters the present main (south) entrance with double-leaf, five-paneled doors. Twin two-story bow windows with triplet sash distinguish the east facade and an overscale tripartite, mostly stained-glass bow window marks the north facade; the standard windows consist of large one-over-one sash. An enriched entablature follows the eaves of the main roof. A multi-bay porch wraps around the south and west facades of the plainer west wing. The interior of the main block exhibits high-style design including various Classical stylistic features, wall paneling, molded surrounds, and eight fireplaces with distinctive components. An oval atrium ascends through the central halls of the three floors to a roof skylight. A one-story, two-car, clapboarded, hip-roofed garage with double-leaf, hinged doors stands at the rear of the grounds. The house remains in sound condition awaiting cosmetic restoration, and retains a high degree of historic integrity of location, setting, design, materials, workmanship, feeling, and association.

Setting

The William A. Hall House stands at the intersection of Westminster and Hapgood streets in a mixed residential-commercial neighborhood a short distance south of the Bellows Falls business district. Linking the business district and the adjoining town of the same name, the broader and heavily traveled Westminster Street follows a north-south alignment and delimits the east side of the Hall House lot. The secondary Hapgood Street (named for the owner of the previous house on this site) intersects perpendicularly along the south side of the house lot.

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The footprint of the substantial house occupies much of its relatively small (0.57-acre) lot. Indeed its north facade parallels within a few feet the north property line, limiting the north grounds to a narrow strip. Deeper setbacks exist along the east and south facades, and those grounds are screened from the streets by a tall cedar hedge along their perimeters. The most extensive grounds extend toward the rear (west), where the lot expands northward into a ell plan. Mature deciduous (maple) trees shade both the east and west grounds above scattered deciduous shrubs on the cultivated lawns.

A heavy curbing of rusticated granite blocks defines the edge of the south grounds along the concrete sidewalk paralleling Hapgood Street. Two low flights of granite steps enframed by curved sections of the curbing serve concrete walkways leading to the house's main and secondary south entrances. This original curbing curves around the corner at the street intersection but stops at the point of tangency along Westminster Street. A cruder counterpart of paving stone follows the latter street.

House; 1891-92

The Hall House comprises three basic blocks arranged from east to west in order of reduced height and scale. The dominant main block rises two and one-half stories in height with a shallow ell plan; its hip roof carries a deck of medium expanse. The primary rear (west) wing of rectangular plan rises two stories to the slightly lower eaves line of a hip roof with an east-west ridge. A much smaller one-story secondary rear (west) wing also carries a hip roof with a short east-west ridge.

The house rests on a foundation constructed of rock-faced granite rubble laid in random courses and mortared in a veined manner. The wood-framed superstructure is sheathed, above the minimal water table, with clapboards that are stopped by narrow cornerboards. Encircling the eaves, an enriched entablature incorporates a figured architrave, denticulated frieze, and a deeply projecting cornice, the latter supported by modillions on the main block. The roof surfaces below the deck are covered with asphalt shingles.

The original main (east) facade of the Hall House overlooks, beyond Westminster Street, the panoramic view across the Connecticut River toward Fall Mountain in New Hampshire.

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Nevertheless, reflecting the north-south interior orientation of the main block, this facade lacks an entrance. Instead, twin two-story bow windows dominate its strictly symmetrical arrangement. Prior to the planting of the cedar hedge, these windows provided expansive views of the river valley and mountain from all four front rooms.

Each bow window on each story consists of triplet large one-over-one sash fitted with curved lights: The triplet sash rest on a continuous sill above a clapboarded spandrel, and are enframed by a smooth surround within a molded backband. The veranda roof intersects the bow windows between the first and second stories. An outward curved projection from the main (east) roof slope, replete with the continuous modillion cornice, crowns the second story of each window.

Above the bow windows but placed closer together (and treated more decoratively), twin one-bay gabled dormers with clapboarded cheeks emerge from the east roof slope. A broken pediment crowns each dormer, concealing the actual roof form. Each dormer is lighted by reduced one-over-one sash flanked by plain pilasters. Above a horizontal fretwork frieze, a curved raking cornice ascends to a terminal rosette on each side of the smooth tympanum; the rosettes flank the molded base of an original urn that has been removed from all such dormers on the house.

The broad Colonial Revival veranda spans the east facade in five bays and then wraps around the southeast corner to continue in three bays along the south facade. Single Tuscan columns with molded bases and capitals support a denticulated entablature along the eaves of the flat roof. Now lacking an entrance opening, the balustrade incorporates slender turned balusters and a molded hand rail. A rectangular lattice skirt provides screening below the level of the deck. A built-in bench extends between the bow windows on this facade.

The south facade faces the minor Hapgood Street but possesses the formal main entrance to the house. Marked by its own Colonial Revival portico, the entrance occupies the right (east) bay of a three-by-one-bay southwest projection that forms the left (and dominant) section of this facade. The two-bay right section is recessed behind the three-bay south ell of the main Colonial Revival veranda that wraps around the east facade. A secondary entrance opens onto the veranda from the one-bay east side of the

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southwest projection; this was the original main entrance, 79 Westminster Street.

The main (south) entrance consists of double-leaf doors, each bearing five raised panels and hung on decorative iron ell hinges with terminal spirals. Smooth pilasters separate the doors from the sidelights of three-quarters length above small molded panels; the sidelights are fitted with curvilinear leaded tracery. The adjacent east-facing veranda entrance possesses matching double-leaf doors set within a backbanded surround like those on the standard windows.

The one-bay Colonial Revival south entrance portico incorporates paired slender columns standing on paneled pedestals at the foot of the flight of interior wood steps. These twin columns have replaced original single Tuscan columns, and contrast with the single engaged columns that remain in place at the main wall plane. Turned balustrades link the front and rear columns. The columns support a denticulated entablature along the horizontal eaves of the metal-sheathed gable roof. The broken pediment of the gable matches the treatment of the gabled dormers on the main roof; the flush-boarded tympanum crowned by a curving molded cornice with terminal spirals. Unlike the roof dormers, the central slender urn remains in place atop the pediment.

Suspended from the beadboarded porch ceiling, a distinctive Art Nouveau iron and glass electrical fixture illuminates the entrance. The fixture is composed of multiple iron spirals below which hangs a glass globe in the form of an inverted beehive with spiral ribbing.

Next to the left side of the entrance ensemble, a small decorative window is enframed by a rectangular flush-boarded and backbanded surround. The one-over-one sash, however, is round-headed, and is glazed with clear glass and leaded tracery.

A single-story bow window, similar to those on the east facade, occupies the left bay of this projection. This bow window possesses the triplet one-over-one sash with curved lights, a clapboarded spandrel, and denticulated cornice. The corresponding bow in the stone foundation has a central three-light fixed sash with curved glass.

The second story of the southwest projection, as well as both stories of the recessed two-bay east section of the south facade,

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are fenestrated by single one-over-one sash (plus one-over-one metal storm sash) with backbanded surrounds. Centered on the south roof slope of the southwest projection, a single gabled dormer matches those on the east slope of the main roof.

An extraordinarily tall interior brick chimney of rectangular section ascends from the lower-south slope of the main roof. A vertical recessed panel (broader on the north and south faces) articulates each face of its shaft. The panels interrupt the corbel tables at the cap below a stone-slab cover. Despite the length of its shaft, this chimney reaches only the top elevation common to all the chimneys on the house.

In contrast to the south facade, the north facade follows a more nearly uniform line spanning both the main block and the rear (west) wing with only a shallow recession of the latter. Both the main block and the rear wing extend four bays in length and display asymmetrical arrangement. The entire north facade lacks an entrance owing presumably to its close proximity to the property line (and a driveway along the opposite side).

An overscale bow window cantilevered in the right-center position (marking the interior great hall) dominates the main block portion of the north facade. More elaborate than those on the east facade, this mostly stained-glass window shares only their three-part form and backbanded surround. The stained-glass central part exhibits a Palladian motif in a round-headed and shouldered major sash with leaded tracery surmounted by leaded spandrel sash. The flanking side parts of the window differ by having clear-glazed, one-over-one major sash (plus multi-light storm sash) surmounted by stained-glass transoms. A continuous denticulated cornice crowns the bow window.

Adjacent to the right of the bow window, a three-sided bay window with a clapboarded spandrel rises from a corresponding projection in the stone foundation. All three sides of the window contain one-over-one sash although the central sash has a broader width. A backbanded surround enframes the entire window below a denticulated cornice. A horizontal three-light fixed sash punctuates the central face of the stone foundation.

The other bays of the main block's north facade contain single one-over-one sash with backbanded surrounds. Emerging from the north slope of the main roof, twin gabled dormers match the appearance of those on the east slope. An extraordinarily tall

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paneled brick chimney ascends from the lower left interior of the north slope, matching the counterpart on the south slope.

The rear wing's north facade differs by having reduced one-over-one sash albeit with the standard backbanded surrounds. The vertically staggered position of one window corresponds to an interior stair.

Only the right (south) half of the rear (west) facade of the main block is exposed next to the abutting rear (west) wing. The two-bay west facade is lighted by single one-over-one sash with plain surrounds. The left bay on the first story is sheltered by the hip-roofed porch that spans the west wing's south facade. Aligned between the window bays, a single gabled dormer interrupts the west roof slope; this dormer matches stylistically the others on the roof. A massive brick chimney of broad rectangular section rises near the south apex of the west slope to the left of the dormer. Twin vertical panels articulate its shaft on the north and south faces while a single counterpart exists on the east and west faces; the panels also penetrate the corbeled cap. A balancing chimney near the north apex of the west slope matches the appearance of those on the east slope.

The south facade of the west wing extends four bays in length. On the first story, an entrance with a recent nine-light-over-two-panel door and a single-light transom has been installed (c. 1980) in the right (east) bay, replacing an original window. The other bays retain the one-over-one sash with backbanded surrounds predominant on this wing; these sash are reduced somewhat in size from those on the main block.

A hip-roofed Colonial Revival porch spans the south facade in three bays and wraps around the south half of the west facade in two additional bays. This porch appears similar to the east veranda except for a paneled skirt and the removable multi-light sash that enclose the openings above the balustrade. An entry in the left-corner bay has a recent nine-light-over-two-panel door at ground level sheltered by a small shallow-gabled hood; the wood steps are recessed into the porch deck.

On the two-bay rear (west) facade, the porch abuts a one-by-one-bay, clapboarded projection under a north extension of the porch roof. Its south face has an entry with a five-panel door opening onto the porch. Rising from the upper interior of the wing's

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west roof slope, a brick chimney with a smooth shaft has a corbeled cap with a stone-slab cover.

The only entrance to the house's basement underlies the right bay of the west facade. The bulkhead over the descending steps projects outward from the porch with double-leaf, flush-boarded doors mounted on iron strap hinges. The mostly subsurface sidewalls are laid in mortared granite blocks (stuccoed on the exterior) while the steps consist of granite slabs.

Originally used for the storage of ice, the rear-most (west) appendage of the house has been adapted to an entrance vestibule. This small one-story, one-by-one-bay, clapboarded wing carries a metal-sheathed hip roof with a short east-west ridge; a simple entablature encircles the eaves. A recent one-light door has been added to the rear (west) facade, and a recent crude wood wheelchair ramp extends westward from the entrance.

Interior Appearance

The interior arrangement of the main block follows the same basic plan on all three floors with the exception of the great hall on the main floor. Entered through a vestibule at its south end, that hall extends to the north side of the house, flanked by a room in each quadrant. In contrast, on the second and third floors, the central hall is surrounded by rooms; those on the north side are smaller than the others. The stairwell between the first and second floors occupies the central west side of the hall(s) while that between the second and the more utilitarian third floor is placed at the northwest corner.

The south vestibule serves both the original and present main entrances, and provides both a lavatory and a closet for use by guests. The vestibule holds the distinction of being the only room finished entirely with varnished wood although the individual components appear painted and in various combinations in other rooms. Its floor is laid with narrow tongue-and-groove hardwood boards; a rectangle of boards oriented east-west covers most of the surface, surrounded by a border of short perpendicular boards. Above a molded baseboard, the lower walls are sheathed with square raised oak panels in contrast to the smooth oak veneer applied to the upper walls. A heavy molded oak cornice encircles the ceiling that is covered with square

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recessed oak panels. The doorways are enframed by heavy molded surrounds with cornice caps.

The vestibule leads into the great hall, the most elaborately decorated room in the house. Heavy double-leaf, hinged oak doors enter the south end of the great hall; each has a curvilinear leaded top light and a large beveled main light above two horizontal raised panels. The door hardware includes foliated round metal knobs and oblong escutcheons in black finish. The floor and lower walls repeat the treatment of the vestibule while the upper walls and ceiling are plastered, the latter surface delimited by a heavy molded cornice. The doorways are enframed by finely molded surrounds with cornice caps. Those entering the southeast, northeast, and southwest rooms consist of double-leaf sliding pocket doors, each bearing five raised panels; a single-leaf, five-panel hinged door serves the smaller northwest room.

The great hall is subdivided into three sections by transverse plastered semielliptical arches at the ceiling supported by raised-paneled pilasters with molded capitals and bases. A large fireplace occupies the east wall in the central section. It incorporates a polychromatic mosaic tile hearth and a shallow brick firebox with a semielliptical-arched glazed yellow brick facing. The mantelpiece has an enriched modillion shelf supported by tapered reeded brackets with a raised floral motif on their sides. Lighting the great hall from the roof skylight, an oval atrium opening interrupts the ceiling in front of the plastered chimney breast. An ornate glass chandelier suspended from the ceiling illuminates each flanking section of the hall.

The primary stair to the second floor and a passage to the west wing interrupt the west wall opposite the fireplace. The open well of the three-flight stair forms an alcove, enframed at the main wall plane by single Tuscan columns supporting an entablature below a plastered semielliptical arch. Extending behind the columns, paneled half-walls with spindled cresting enclose the north and south sides of the alcove.

The great hall terminates at its north end in an alcove formed by the large bow window. Enframing this alcove, single fluted pilasters with double capitals rise from the ends of a built-in curved window bench to support a plastered trabeated "beam" at the ceiling. The tripartite bow window has a molded surround like those of the doorways in the hall.

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The east half of the first floor contains two similarly decorated parlors, the ladies' in the southeast quadrant and the men's in the northeast. Sliding pocket doors provide an opening between the parlors, whose walls and ceilings are entirely plastered. The floor boards in the men's parlor are laid in the pattern of the great hall while those in the ladies' parlor lack the perimeter border. A single raised panel covers the wall surface below each window excepting the bow window with a built-in curved bench in the men's parlor.

The fireplaces in the two parlors engage the north and south exterior walls between the window bays. They both have glazed tile hearths and metal fireboxes with glazed tile facings but differ in the design of their mantelpieces. The ladies' fireplace has fluted pilasters with voluted capitals supporting a bracketed curved mantel shelf with egg-and-dart molding. The more elaborate men's fireplace has tall clustered colonettes with foliated capitals supporting an overmantel shelf with a denticulated cornice. The modillioned main mantel shelf extends between the colonettes, and the surface between the two shelves is covered with geometrical recessed oak panels.

Across the great hall from the ladies' parlor, the dining room occupies the southwest quadrant of the main floor. This room matches the hall in floor, wall, and ceiling materials. Below the window sills, the wall surfaces are sheathed with triplet square raised panels. At the northwest corner, a door with five raised panels enters the kitchen in the west wing; its hardware includes the spiral-figured oval brass knobs and oblong escutcheons used in much of the interior. The fireplace on the north wall incorporates a polychromatic tile hearth, a brick firebox with a flat-arch opening, and a molded surround below a broad frieze with garland and a denticulated cornice shelf.

The library in the northwest quadrant is the smallest room on the first floor of the main block. Its paneled lower walls (and entire north wall apart from the bay window) have pairs of recessed vertical panels below each horizontal panel. Each of the three sash composing the bay window has a molded surround with a cornice cap; a built-in bench with curved ends underlies the window. Engaging the south interior wall, the fireplace possesses a plain tile hearth, a brick firebox with a flat-arch opening, and a light molded surround below a broad frieze bearing six vertical raised panels and a curved mantel shelf supported by single flared colonettes.

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In the west wing, the somewhat altered kitchen occupies the larger south portion of the first floor. It retains tongue-and-groove hardwood floor boards, beadboarded wainscoting on the south and west walls, and plastered upper walls but the ceiling has been covered with gypsum board. Unlike the molded door surrounds, the window surrounds are smooth with corner blocks.

Engaging the north interior wall near the west end, a brick stove chimney rises from a polychromatic glazed-tile hearth presumably intended to underlie an upright coal stove. A dog-leg stair with winders leading to the second-floor servant quarters enters the central north side of the kitchen. The open space of the kitchen has been enlarged by the removal of the partitions enclosing a butler's pantry that originally separated the kitchen and the dining room.

The main stair to the second floor from the great hall ascends through three flights with landings, the upper two flights being open-string above the alcove described previously. Protecting the alcove side of each flight, the balustrade comprises spiral balusters, a molded mahogany hand rail, and square newel posts with recessed vertical panels topped by foliated urns. The opposite walls are paneled to the height of the hand rail with rectangular and diamond raised panels.

The broad center hall on the second floor displays much plainer decorative treatment than the great hall. Its hardwood floor boards are laid in uniform alignment, and, above a cap-molded baseboard, its walls and ceiling are plastered. A heavy molded cornice delimits the latter surface.

The oval atrium opening occupies the center of the hall floor, protected by a balustrade matching that of the stair. Directly above, the corresponding oval through the ceiling has a light molded surround. A removable insert to close this opening possesses thick curved muntins and textured glass.

Six doorways lead into the rooms surrounding the center hall. (A seventh has been removed from the south end of the west wall.) Enframed by light molded surrounds, the single-leaf doors have five raised panels on each side. The west portion of the hall including the stair well is smaller than the atrium portion; the trabeated opening between them is enframed by heavy fluted pilasters and a denticulated entablature.

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The master bedroom in the southeast quadrant, the lady's bedroom in the northeast, and the southwest guest bedroom share, with certain exceptions, the finish treatment of the center hall. The lady's bedroom differs by having smooth wainscoting below a molded chair rail while the southwest bedroom has only the chair rail. The original doorway between the master and lady's bedrooms has been infilled.

The fireplaces in these three bedrooms differ somewhat in decorative treatment. The fireplaces in the two front bedrooms are placed against the south and north exterior walls while that in the guest bedroom engages the north interior wall; each has a hearth and firebox facing of small glazed tiles and a brick firebox. The master bedroom fireplace has single tapered, fluted Ionic colonettes supporting a projecting entablature with a garlanded frieze. The lady's bedroom fireplace lacks the colonettes but has the garlanded frieze below a denticulated cornice shelf. The more elaborate guest bedroom fireplace repeats the colonettes and entablature below an overmantel with an elongated beveled mirror and cornice cap.

The master dressing room, bathroom, and walk-in closet occupy the space between the master and guest bedrooms. The bathroom itself has beaded wainscoting and the original marble lavatory with splashboards; the other fixtures are recent porcelain replacements. On the opposite (north) side of the center hall, a smaller, somewhat altered bathroom and flanking walk-through closets with built-in drawers serve both the lady's bedroom and a smaller child's bedroom in the northwest quadrant. Lacking a fireplace, the latter bedroom has a chair rail and light ceiling cornice.

A narrow center hall serves the second-floor rooms of the west wing, primarily two plain (northwest and southwest) bedrooms and a southeast bathroom for the servants. These bedrooms are trimmed with molded door and window surrounds, and their doors have five recessed panels and geometrically figured round brass knobs and oblong escutcheons. Opposite this bathroom, the back stair leads downward to the kitchen, and a contiguous stair leads upward to the third floor. The latter dog-leg stair with winders has beadboarded wainscoting below a chair rail and, on the upper flight, a balustrade with turned newels, balusters, and a molded hand rail.

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The third-floor plan of the main block corresponds roughly to that of the second floor. The central hall displays similar finish materials, including narrow hardwood floor boards. Wall sconces provide electric lighting; their twisted metal frames hold cylindrical globes with spiral ribbing. A balustrade with turned balusters and molded hand rail protects the oval atrium opening in the floor. Overhead, the ceiling opening contrasts by being square; it leads to the metal-framed, clear-glazed skylight rising to a shallow central apex.

The southeast, northeast, and southwest bedrooms differ from the hall by having medium-width softwood floor boards. Their plastered upper walls follow the slope(s) of the main roof. The doors have five recessed panels, and smooth oval brass knobs and escutcheons. The northeast and southwest rooms retain suspended ceiling light fixtures of foliated spiral and twisted metal design plus wall sconces like those in the central hall.

The much smaller north-central and northwest rooms have been altered by the partial removal of their common wall and certain finish materials. The north-central room lacks a window and may have been used for storage. Wainscoted like the adjacent stair, the northwest room appears to have been a bathroom but the fixtures have been removed.

Original Appearance; c. 1900

A photograph taken about 1900 documents the Hall House presumably in its original appearance. The photograph shows primarily the east facade plus part of the south facade not hidden by a large maple tree standing on the southeast grounds. The house then displayed certain Colonial Revival decorative features that were later removed.

The most obvious differences from the present (1998) appearance of the house involved roof balustrades. A balustrade enclosed the entire perimeter of the front veranda roof. Its square newels capped by slender urns were aligned vertically with the porch columns, and the balusters matched those on the lower story; the hand rail curved upward into shoulders flanking each newel. Atop the main roof of the house, a similar balustrade surrounded the flat deck. This balustrade, however, incorporated newels only at its corners. Identical to those atop the newels

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on the roof balustrades, slender urns surmounted the broken pediments that crown all the gable dormers on the main roof.

The front veranda then included an entrance opening in the left-corner (south) bay of the five-bay east facade section. A low flight of exterior closed-string steps rose from a paved walkway that extended directly across the front grounds to a second low flight of steps from the sidewalk along Westminster Street.

The one-bay south entrance portico appears in this photograph to have possessed single Tuscan columns at the front corners rather than the pairs of columns now in place.

The windows on the first and second stories were fitted with louvered wood shutters. The intermediate shutters on the triplet sash of the bow windows were kept in the perpendicular position to avoid overlapping the adjacent sash.

Garage; 1924

The hip-roofed cubic form of the two-car garage echoes that of the house although on a greatly reduced scale. The one-story, two-by-two-bay outbuilding rests on a concrete foundation. Its walls are sheathed with clapboards stopped by plain cornerboards.

A boxed cornice encircles the eaves of the asphalt-shingled hip roof. The roof rises at a moderate pitch to a central peak. Two parallel horizontal openings encircle the upper roof, serving in place of a cupola to provide ventilation of the interior.

The main (south) facade is occupied mostly by twin sets of double-leaf hinged vehicle doors. Each door possesses an eight-light fixed sash above a large vertically beadboarded panel. These doors are enframed by plain surrounds like those on the other openings of this building.

The east facade is entered in the left bay by a five-panel, hinged pedestrian door crowned by a cornice cap. Echoing the window treatment of the house, the right bay contains triplet six-over-six sash with a continuous cornice cap. The opposite (west) facade is lighted by identical triplet sash. Not visible from the street, the rear (north) facade contrasts by having utilitarian single two-over-two sash.

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STATEMENT OF SIGNIFICANCE

The William A. Hall House possesses significance primarily for embodying to an exceptional extent the distinctive characteristics of Colonial Revival style, both for its sophisticated design and the early (1891-92) expression of that style in Vermont. The Hall House holds significance secondarily for having been constructed as the residence of William A. Hall (1866-1938), a prominent chemical engineer and entrepreneur who both created and manufactured casein-based products such as paints and adhesives. Furthermore, the Hall House gains additional significance through its association with the dominant paper industry in Bellows Falls during the period 1890s-1930s, when three successive owners (William A. Hall, Francis G. Flint, and John E. Babbitt) of this house were principals of leading firms in the contemporary center of that industry in Vermont. Contextually the house relates to the statewide theme of Historic Architecture and Patterns of Town Development and, within the theme of Industry and Commerce, the context of Paper Making.

Historic Contexts

The Colonial Revival style began to appear on buildings in Vermont about 1890. The influence came primarily from southern New England, where the style had become fashionable a decade earlier. Bellows Falls lies only about 100 miles from Boston, and considerable intercourse flowed between the financial, educational, and cultural center of New England and the industrial village in southeastern Vermont. Following William A. Hall himself, the unknown designer or source of his house's design may have been from Massachusetts. In any case, the high-style Colonial Revival treatment displays in its twin bow-windowed front a direct reference to a Beacon Hill signature. This early (1891-92) expression of the style in Bellows Falls may have instigated the subsequent spread of Colonial Revival in southern Vermont.

The industry of paper making started in Vermont during the 1780s and 1790s when small mills were built in towns on the west side of the state. The first mill at Bellows Falls appeared in 1802, and the industry here expanded steadily during the 19th century, based on the large-scale water power available at the Great Falls of the Connecticut River. Rags were used for the primary raw

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material until about 1870, when William A. Russell, already a leading figure in the New England pulp and paper industry, established the first mill in Vermont to make paper from wood pulp. Russell's Fall Mountain Paper Co. became the dominant firm among several that emerged here during the 1870s-1890s. Other firms included Wyman Flint & Sons, Robertson Paper Co., and Moore & Thompson Paper Co. (see the National Register nomination for the Moore and Thompson Paper Mill Complex, listed in the National Register on March 16, 1984). The local industry expanded further after Russell amalgamated his several mills into the International Paper Co. in 1898, only one year before his death. Labor strife during the 1920s caused the latter company to close its extensive Bellows Falls works but the smaller paper-making enterprises persisted into the mid-20th century.

Property History

The original house on this site belonged to Solomon Hapgood, namesake of the street that later would pass the south side of his house. A native of Petersham, Massachusetts, Hapgood (1766-1856) settled in Bellows Falls prior to 1791. In that year he married Azubah Burt of Bellows Falls; the couple would have eight children during the subsequent two decades. The origin of their farmhouse has not been documented although it may have been built before 1800.

Hapgood engaged in the trade of blacksmithing while also being a farmer. He acquired a large farm that comprised much of the land later developed into the south part of Bellows Falls village. The 1824 plan of the village drawn by L. Baldwin shows the Hapgood farmhouse at the south extremity of the settlement on the west side of the road leading to the adjoining town of Westminster. The Baldwin plan also records a "farm wagon house" belonging to Hapgood sited diagonally across the road to the southeast, and, next to the south of the wagon shed, Hapgood's blacksmith shop.

The appearance of the Hapgood farmhouse through the medium of photographs has not been discovered. However, a lithographed "View of Bellows Falls Vt. From Table Rock," dated 1855, does show the house and outbuildings at a small scale. The two-story house extended five bays across its east (street) facade. It carried a hip roof rising to a ridge or small deck, and a tall interior chimney rose from both the north and south slopes.

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Connected to the rear (west) facade, a series of sheds and barns formed an ell to the southwest, apparently enclosing a courtyard.

The Bellows Falls inset on McClellan's Windham County wall map published in 1856 shows a simple plan of the "Sol. Hapgood" house. The rectangular main block was oriented parallel to Westminster Street with a small ell centered on the rear (west) facade. Connected to the northwest rear corner of the ell, a larger rectangular symbol indicates the existence presumably of a carriage barn.

The Hapgood farm was divided among the children during the parents' later life, and the younger Hapgoods built houses south of the farmhouse. In January, 1856, two months before his death, Solomon and Azubah transferred their homestead and some of the land to Lucretia H. (Tuttle) and Frances M. (Williams), their eldest (1792-1871) and youngest daughters respectively, for the "consideration" of \$2,000.

Frances Mary Hapgood (1811-98) had married James Henry Williams of Bellows Falls in 1838. Williams became a prominent local bank official and railroad financier. By the publication of Beers' Windham County atlas in 1869, James and Frances resided in the Hapgood homestead. The house plan shown on the Beers map of Bellows Falls corroborates that on the earlier McClellan map. James Williams died in 1881, and that event may have led to the removal of the Hapgood house and outbuildings. By December, 1885, a photograph in Blake's viewbook of Bellows Falls records that the Hapgood house was missing from its site, and that other houses existed on three sides of the then-vacant lot.

Six years later, the Bellows Falls Times of July 2, 1891 documents the onset of construction of a new house on the Hapgood house site. "Workmen are engaged on the lot at the corner of Westminster and Hapgood streets, recently bought by William A. Hall, laying the foundations for a new house." The Rockingham history published by Hayes in 1907 confirms the demolition of the Hapgood house but hedges the matter of the year. The house "was taken down a few years ago to make room for the present home...."

The quoted reference to William Hall's purchase of the lot, however, conflicts with the documentary evidence in the contemporary Grand Lists and Land Records of Rockingham. The work on the house progressed into 1892, and the Grand List compiled early that year records that the one-half acre lot and

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house belonged to Frances M. Williams; the listed value of \$8,800 indicates that the house was not complete. One year later, the 1893 Grand List gives a value of \$10,000 for the same property owned by Frances M. Williams. In this case, however, a note records that W. A. Hall was the occupant of the house. The following year (1894), the name of W. A. Hall appears as the owner of the same property again valued at \$10,000.

William Augustus Hall was born on December 22, 1866, and attended Phillips-Andover Academy before entering the Massachusetts Institute of Technology in September, 1884. He soon displayed an aptitude for chemistry but remained a student only until March, 1885, when he was granted a "temporary leave of absence." In June of the year (1888) when his class graduated, Hall married Sarah J. Adams of Massachusetts.

By 1889, and the birth of their only child, Melvin Adams, the Halls had settled in Bellows Falls, a thriving center of the pulp and paper industry (see the National Register nomination for Bellows Falls Downtown Historic District, listed in the National Register on August 16, 1982). The basic raw materials in the form of softwood logs were floated down the Connecticut River from the forests of northern Vermont and New Hampshire. The power - both hydromechanical and the later hydroelectric - came from the 52-foot head of the Great Falls cataract. William Hall's uncle, William A. Russell, developed the largest mill complex, the Fall Mountain Paper Co., starting about 1870. Apparently perceiving the talents of his youthful protoge, Russell installed Hall as superintendent (later general manager) of the Fall Mountain firm, positions that he held successfully until 1898.

Unfortunately for the architectural record, the Bellows Falls Times did not report progress on the superstructure of the Hall House. The next mention of the house appeared in a June, 1892 issue: "A heavy granite curbing is being laid about the grounds at the William A. Hall place." William and Sarah moved into the new house probably during that summer; the Times noted that Sarah held a "harlequin party" in October.

The "Talk About Town" in the Times of February 9, 1893 describes a "German" social event at William A. Hall's [house] as being "a very pleasant affair, about 50 being present." The number of guests (including several from Boston, New York and elsewhere), the presence of an orchestra for dancing, and the serving of a late-night banquet indicate that the house was ready for

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entertaining a large formal party: "The ladies were in evening toilettes, white predominating, and there was a tasteful arrangement of floral decorations."

The Land Records corroborate the delay in the transfer of ownership to Hall. In April, 1893, by a duly recorded deed, William A. Russell, then of Lawrence, Massachusetts, purchased the property from Frances M. Williams for the token amount of "one dollar" without mention of the usual other valuable consideration. The small lot (only 5 by 15.32 rods, about 0.5 acre) was restricted to the north side of the recently opened Hapgood Street perpendicular to Westminster Street.

Russell seems to have served as an intermediary (and source of financing) for his 27-year-old nephew. By a deed that lacks both the date (except for the year, 1893) and the amount of the consideration, Russell then conveyed the property to Hall. Russell's signature on the Hall deed was witnessed in Boston in June, indicating that this transfer occurred only some weeks after Russell purchased the house. Furthermore, Hall promptly mortgaged the house back to Russell in exchange for \$18,000, indicating the actual value of the finished house. (The mortgage was not discharged until Hall sold the house in 1903.)

Neither the designer nor the builder of the "Colonial mansion" has been discovered. The Bellows Falls directory published by Thompson in 1893 lists the names of only four "Builders:" S. W. Stuart, W. A. Howard, J. H. Griswold, and H. A. Phelps. Any one of these four may have constructed the house, or the relatively large-scale project may have been awarded to a contractor from outside Bellows Falls. Also there appears in this directory the name of George W. Sherman, a carpenter who resided in the village. George Sherman may have worked on the Hall House; local oral history indicates that the father of Richard Sherman, who owned the house during the period 1965-76, participated in its construction. William Hall may have known Sherman through the paper mill; Child's Windham County directory of 1884 records that Sherman then worked as a carpenter for the Fall Mountain Paper Co.

The Hall House received national publicity in March, 1899, when a photograph of it appeared in The Ladies' Home Journal as one of "The Prettiest Country Homes in America." The year before, the house had been "nominated" for the designation and prizes awarded by that magazine, and it was among the one hundred houses selected from over 7000 entries. According to the caption of the

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published photograph, the house "has the advantage of a charming location, and makes a beautiful picture with its vine-covered porch and attractive entrance stoop." Indeed the front porch was festooned with foliage to the extent that several rectangular openings had been pruned to allow visibility through the luxuriant growth.

The classically featured style of the Hall House clearly favored its choice for this group. Most of the selected houses exhibit restrained Colonial Revival or Shingle Style designs. More explicitly, one caption reveals the contemporary reaction against the Queen Anne exuberance of the previous decade, inveighing against "absurd jigsaw work and senseless variations in color of paint."

The earliest edition of the Sanborn insurance map of Bellows Falls to cover this part of the village was issued in 1901. The plan of the Hall House drawn on that map shows a porch extending the entire length of the two-story west wing's west facade and does not show the small one-story secondary wing. This, together with its different interior wall finish (horizontal beadboards), indicates that the one-story wing was added later. Also causing uncertainty, the 1901 map does not show the one-bay portico at the main block's south entrance while showing the bow window projecting from the same facade.

Meanwhile, William Hall had already begun the next phase of his career that would result in his departure from Bellows Falls. By 1893, while working at the paper mill, he was experimenting with milk to subdivide it into its constituent parts; casein soon proved the most important for industrial purposes. The next year, Hall shipped the first cold-water paint made with that substance, and he promptly secured a patent on the formula. He continued devising and patenting new processes for using casein, such as in adhesives, and thereby achieved virtual monopoly control of production.

Not even Hall probably anticipated the explosive growth of demand for the medium-priced paint that he intended to meet the need for something better than whitewash but less costly than regular oil-based paint. Already in 1896, there appeared at the south edge of the village the first elongated two-story, wood-framed building of a factory complex soon known locally as Hall's Paint Shop; the initial grinding of paint ingredients occurred in October. A larger three-story, wood-framed building was erected

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in the spring of 1898, and another three-story building about 1901. Auxiliary buildings were also added to the complex.

Concurrently, Hall organized other companies, including the National Milk Sugar Co. and the Quaker City Chemical Co., with factories and refineries in other states to complement the Bellows Falls operations. At the start of the new century (March, 1900), Hall incorporated (in New Jersey) the Casein Company of America with stock capital of \$6,500,000 to control his ever-expanding businesses; he held the position of president.

By about 1901, the Casein Co. employed 200 persons in Bellows Falls, ranking behind only the International Paper Co. and the Vermont Farm Machine Co. Among the several casein products of the factory, the cold-water paint accounted for the greatest volume; over 1,000,000 pounds were produced each month. The ingredients were prepared and packed in dry form, the water not being mixed until the time of usage. The paint was sold under the brand name "Indurine," and advertised as being "weather-proof and fire-proof." The latter characteristic derived from the asbestos base used in the paint. (It has not been discovered whether this paint was applied to Hall's own house.)

A c. 1901 feature article in the Bellows Falls Times about the Casein Co. proclaimed that "The Company is Doing Great Things for Bellows Falls." Within two years, however, William Hall sold his enormously lucrative Casein holdings apparently to the Borden Co., whose existing interest in dairy products related directly to the Casein activities. Then in 1904, the new owners abruptly closed the Bellows Falls factory in favor of those elsewhere, the closure coming less than a decade after Hall's auspicious beginning.

William Hall retained ownership of his imposing house barely ten years before moving to New York in pursuit of other business interests. By a deed dated October, 1903, William and Sarah attempted to sell the house. The purchasers, Francis G. Flint and, his wife, Susie D. (Bailey) Flint (married in 1889), apparently discovered that Hall's title was clouded by the defective 1893 deed from William Russell. A quit-claim deed dated November, 1903 from William Russell's heirs cleared Hall's title, and enabled completion of the sale of the house to the Flints for "one dollar & other valuable consideration."

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The second occupant of the Hall House, Francis Gardiner Flint (1860-1924) emulated the industrial activity and financial success of his predecessor although to a much reduced extent. Born in Bellows Falls, he attended Phillips-Andover Academy some years before William Hall. Subsequently he joined his father, Wyman, and younger brother, John W., in the paper-making business, organized in 1883 as Wyman Flint & Sons. During the 1890s, the firm produced 14 tons of manila per day with 40 employees. Wyman Flint died in 1906, after which Francis and John continued operating the paper mill for another decade. In 1916, Francis withdrew from the firm, selling his interest to his brother and another partner. (The mill was destroyed by the unprecedented flood of the Connecticut River in 1927.)

Meanwhile, the primary industrial building in Bellows Falls associated with William Hall, the Casein Co. factory, remained vacant for a decade after 1904. Then in 1913, the Liberty Paper Co. acquired and moved into the building, and became a leading national manufacturer of gummed paper. Four years later, in May, 1917, "One of Largest and Hottest Fires in Town's History," according to the Bellows Falls Times, destroyed the building and its flammable contents. Thereafter the company erected a fire-proof concrete building with a similar plan on the same site (extant in 1998).

Francis and Susie Flint remained in possession of the Hall House nearly fifteen years. In May, 1918, they sold it together with the same small lot for "one dollar and other valuable considerations" to John E. Babbitt and his wife, Marion E. (Barney) Babbitt (married in 1915). The attachment of "U. S. Rev[enue] Stamps of \$10.00" to the deed indicates that the actual value of the sale was about \$10,000. One year later, in June, 1919, the Babbitts enlarged the house lot by the purchase (for "One and more Dollars") of a small piece of land about 60 by 71 feet that forms an ell on the rear north side of the house lot.

John Edward Babbitt (1872-1936) thereby became the third successive owner of the Hall House to have a financially successful career in the local paper industry. A native of Bellows Falls, Babbitt graduated from Brown University in 1899. Subsequently he together with two brothers, Frederick H. and George H., acquired a local machine company. Then in a stroke of fortuity, the brothers secured from Thomas A. Edison a license to produce one of his inventions, waxed paper, and they proceeded to develop the largest mill in the country for that purpose. Later

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merging their firm into the local Robertson Paper Co., the brothers divided responsibilities; John took the waxed paper operations and Frederick took the manila. John became president in 1921 after Frederick's withdrawal from the company.

The Hall House lacked an outbuilding until John Babbitt made that change in the architectural character of the property. The Rockingham Grand Lists of 1924 and 1925 (compiled presumably during the usual late winter months) reveal that the present garage was built during the construction season of 1924. The 1924 value of the house was listed as \$10,000 while the 1925 value of the "House & Garage" was \$10,300. The new two-stall, hip-roofed garage, therefore, was valued at \$300.

The decline of John Babbitt's health undoubtedly precipitated the next transfer of title to the Hall House. In April, 1935, the Babbitts together sold the house to a "straw man," Noel Morss. Morss, in turn, immediately resold the identical property to Marion E. Babbitt. The transfer to Marion Babbitt preceded by only one year John's death by a heart attack (in his garage) at the height of the record March, 1936 flood on the Connecticut River through Bellows Falls.

William A. Hall ultimately outlived two of the subsequent owners of his house. During the First World War, he went to England and applied his chemical abilities as chief of the British trench warfare testing field. He resided in France for several years during his later life, working there as a chemical engineer. A brief obituary in the Bellows Falls Times recorded his death in Paris on March 17, 1938, noting that "Older residents ... will vividly recall Mr. Hall's years in this community, where he laid the foundations for his immense fortune." Regarding his father's fortune, however, Melvin Hall states in his 1947 autobiography, Journey to the End of an Era, that "in the end he [William] lost everything he had."

Marion Babbitt retained ownership of the Hall House three years after the death of her husband. Then in August, 1939, having moved to Walpole, New Hampshire, she sold the house for "One and more Dollars" to Harry E. Shroyer of New York. Once again, U. S. revenue stamps in the amount of \$10.00 were affixed to the deed.

Harry Earl Shroyer (1874-1965) also pursued a career in industry although as an executive and corporate secretary of the national pharmaceutical E. R. Squibb & Co. rather than a local paper firm.

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He spent summers in Bellows Falls during the latter 1930s, and then moved here upon retirement and purchase of the Hall House. Another retired Squibb executive and personal friend, Richard Sherman (1884-1976), accompanied Shroyer in residence here. (As noted above, Sherman's father may have worked on the original construction of the house.) Upon Shroyer's death in 1965, Sherman was bequeathed title to the house, and he held the property until his own death in 1976.

A significant alteration in the exterior appearance of the Hall House occurred at the beginning of the Shroyer ownership. Probably in response to the increasing motor vehicle traffic along Westminster Street, the entrance steps at the left corner of the front porch were removed and the balustrade was extended across that bay. The house's east entrance (79 Westminster Street) thereafter served only the porch itself, while the south entrance (1 Hapgood Street) with its separate portico became the primary entrance on the quieter side street.

The house also received various other relatively minor alterations during the Shroyer and Sherman tenures. The east-facing, second-story window directly above the original main entrance was removed and its opening infilled with clapboards. The kitchen was renovated, and, on the second floor, the small north-central bedroom was converted to a bathroom, and the hall doorway into the pre-existing guest bathroom was infilled.

In order to settle the estate of Richard Sherman, his executor sold the house in December, 1976 for \$30,000 to Eric and Gundela Weindl of Newfane, Vermont. The Weindls planned to adapt the house to a restaurant but that never became a reality. Instead the heating system failed and the water pipes burst, causing considerable damage to the interior.

The next (1981) owners, Nathan and Evan Darrow and William O'Brien, attempted to rehabilitate the house, O'Brien himself performing much of work. The heating, plumbing, and electrical systems were replaced or improved, and significant features such as the stained-glass bow window were restored. The Darrow-O'Brien ownership, however, ended in 1986 before the rehabilitation was completed. The subsequent ownership resulted in the gradual decline of the house's physical condition and the outright loss of some historic fabric during the inappropriate renovation of the kitchen (e.g., removal of the butler's pantry) and other rooms.

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After a period of vacancy, Stewart and Dorothy Read purchased the Hall House in May, 1997. Subsequently the Reads have undertaken a comprehensive rehabilitation of the house. The historic fabric remains essentially intact and in sound condition apart from some relatively minor exceptions. The work now in progress involves the appropriate repair and refinishing of the historic materials or replacement in kind if necessary. Its present cosmetic appearance notwithstanding, the William A. Hall House continues strongly both to evoke the residencies of its original owner and his two successors, and to reflect their successful careers in the Bellows Falls paper industry.

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

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Hall, William A., House
Rockingham (Bellows Falls)
Windham County, Vermont

BOUNDARY DESCRIPTION

The property being nominated consists of the William A. Hall House, the related garage, and the 0.57-acre lot of land. The lot possesses an ell plan that extends 5 rods (surveyed 82.12 feet) in a north-south direction along the west edge of the Westminster Street right-of-way by 15.32 rods (surveyed 255.55 feet) in an east-west direction along the north edge of the intersecting Hapgood Street right-of-way plus the ell of about 71 by 60 feet on the northwest corner. The deed to the property is entered in Book 238, Pages 521-22 of the Town of Rockingham Land Records.

BOUNDARY JUSTIFICATION

The boundary of the property being nominated encompasses the same lot of land that has been owned together with the Hall House since its original construction in 1891-92 plus the small northwest ell added to the lot in 1919.

United States Department of the Interior
National Park Service

**National Register of Historic Places
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PHOTOGRAPHS

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Hall, William A., House
Rockingham (Bellows Falls)
Windham County, Vermont

PHOTOGRAPHS

The following information applies to all photographs except where noted:

Hall, William A., House
Rockingham (Bellows Falls Village)
Windham County, Vermont
Credit: Hugh H. Henry
Date: November, 1997
Negative filed at Vermont Division for Historic Preservation

Photograph 1
Setting of house at intersection of Westminster and Hapgood streets; view looking northwest.

Photograph 2
East and north facades; view looking southwest.

Photograph 3
South facade; view looking west.

Photograph 4
Main entrance on south facade; view looking north.

Photograph 5
West and south facades; view looking northeast.

Photograph 6
Interior of great hall; view looking north.

Photograph 7
Credit: Rockingham Free Library
Date: c. 1900
East facade; view looking west.

Photograph 8
Garage - south and east facades; view looking northwest.