

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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

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

**1 NAME**

HISTORIC

AND/OR COMMON

Fair Haven Green Historic District

**2 LOCATION**

*Park Pl., Adams and Main Sts.*

STREET & NUMBER

\_\_\_ NOT FOR PUBLICATION

CITY, TOWN

Fair Haven

\_\_\_ VICINITY OF

CONGRESSIONAL DISTRICT

Vermont

STATE

Vermont

CODE

50

COUNTY

Rutland

CODE

021

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input checked="" type="checkbox"/> PARK
			<input checked="" type="checkbox"/> PRIVATE RESIDENCE
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME

Multiple Ownership (See Continuation Sheet 4-1)

STREET & NUMBER

CITY, TOWN

\_\_\_ VICINITY OF

STATE

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Office of the Town Clerk of Fair Haven

STREET & NUMBER

North Park Place

CITY, TOWN

Fair Haven

STATE

Vermont

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Vermont Historic Sites and Structures Survey

DATE

1977

\_\_\_ FEDERAL  STATE \_\_\_ COUNTY \_\_\_ LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Vermont Division for Historic Preservation

CITY, TOWN

Montpelier

STATE

Vermont

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Fair Haven Green Historic District is a commercial and residential center for the Town of Fair Haven. It is comprised of forty-two buildings, many of outstanding architectural significance, which are attractively grouped around a spacious park of mature trees. The outstanding visual quality of the district derives from both architectural and urban design features (e.g., landscaping and the spacing between structures). With the exception of the south entrance to the district, which is composed of commercial structures unified in visual terms by their brick construction and shared decorative details (#'s 12-22), an unusual diversity prevails within the district, both in terms of style, mode of construction, and in the range of building types. Grouped around the Green are houses, stores, churches, schools and public buildings, ranging in scale from the imposing First Baptist Church (#34). The generous spacing between structures, abundant trees, and the mitigating influence of the heavily planted Green give the district a cohesiveness and an appealing sense of place. This sympathetic relationship of architecturally diverse elements offers a splendid metaphor for the social/economic history of the community during the nineteenth century. The representation of styles and the quality of individual buildings shows in the clearest fashion when the community achieved significance.

The boundaries of the district are distinct except in the northeastern corner where the Grand Union (#5) intrudes considerably on the district surroundings. Somewhat less intrusive is the space south of the O. A. Peck Block (#22), where a fire and demolition has opened up that lower east corner of the district.

Approaching the Green from the south side is the main center of the Fair Haven business district. Beginning with the twentieth century American Legion Block (#21) and heading north is a fine, although in some instances much altered, grouping of three and four story commercial blocks of generally sympathetic scale and materials. Among these are the Calvi-Mallory Block (#16) and the Cleanarama Building (#17), outstanding examples of Victorian Italianate and Romanesque commercial styles, respectively, as well as masonry construction of the period. These buildings, south of Calvis' Real Estate and Insurance Building (#15), were second and in some cases third replacements of earlier buildings on the site. The fire which leveled the area in 1879 was neither the first nor the last to affect the district as it is today. Fire and the insensitive demolition of the Park View House have left one commercial block and a rather intrusive service station along the west side of the Main Street (#22, #23).

North past the B. P. Service Station (#23) is the main southern entrance to the Green. Here, on the east side, is the major focal point of the district's business area, the Green Block (#12), which was described in a contemporary account as "one of the finest stores of its kind in Vermont." Indeed, this is so to this day, and with the exception of the intrusively placed street level signs, the building is largely unaltered, and a most important component of the district.

Although the streetscape of the business district is unified visually by color, homogeneous building materials and sympathetic proportions, this fact is compromised by signs that are antipathetic to the architectural character of the buildings. One

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important exception is the First National Bank (#9) just north of the central business area on East Park Place; this is an Italianate building of the highest architectural merit. The area north of the bank up to the Fair Haven Grade School (#4) at the north-east corner is visually disconnected. This is the result of demolition over the years that has left only one considerably altered nineteenth century building among the five. Two of these buildings are among the twentieth century additions that do contribute to eclectic but architecturally distinguished character of the district.

The four buildings along North Park Place are among the most historic and architecturally significant within the district. The Congregational Church (#2) serves as a paradigm for the district as a whole. Built by a leading Rutland County architect, on a plan influenced by Asher Benjamin, the building saw modifications to accommodate both Greek Revival taste and, ultimately, Victorian taste. The present Stick Style/Queen Anne facade is a concession to the fashion of the 1890's, suggesting the cosmopolitan aspirations and new wealth of the church's membership. Thus one period becomes subordinate to another and an eclectic synthesis evolves. The Joe Sherman House (#41), originally a fine Federal style structure, saw Victorian additions and later unsympathetic alterations that have made it intrusive to the character of the district.

South of the Methodist Church (#40) along West Park Place are the finest residential buildings in the district and among the finest in the state, representing three major styles. The Methodist Church is a fine example of Victorian Gothic and is closely flanked by a Greek Revival parsonage which survived the earlier meetinghouse. A variety of houses includes representative examples of early Gothic Revival, vernacular Queen Anne and a small Federal cottage. The primary focus of the west side is the imposing Allen-Castle House (#35) and the Adams-Stannard House (#27); both were constructed of marble masonry in the Second Empire and Italianate styles, respectively, from the designs of the Whitehall architect, A. C. Hopson. These are among the finest and earliest examples of these styles to be found in Vermont. They are the crowning achievement of the era in Fair Haven and suggest the position of their first owners as leaders of the slate and marble industries in town.

The district finishes its square around the Green heading east along South Park Place. Here are located two dwellings and the inspiring and grand Baptist Church (#26). This is one of a handful of Romanesque churches in Vermont and reflects Fair Haven's ascendancy to a high stature within the state during the late nineteenth century. Unfortunately, the district's one fine example of Federal style architecture has been altered. This is the E. A. Mallory House (#25), a building of great historical importance and one of the few examples of the type of dwelling that once surrounded the Green.

To summarize, the Fair Haven Green Historic District is a collection of architecturally and functionally diverse structures which form a district of surprising cohesion and character. This district includes a range of architectural styles and a number of structures associated with persons of considerable importance in local and state history. The preponderance of late nineteenth century buildings, particularly of the Italianate and High Victorian Romanesque styles, offer graphic evidence of the social and commercial developments that explain when and how the district achieved significance. Considering how

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Property Owners in Fair Haven Green Historic District:

1. Town of Fair Haven, Fair Haven, Vermont 05743
2. First Congregational Society, Fair Haven, Vermont 05743
3. Edward Pickett, 1 North Park Place, Fair Haven, Vermont 05743
4. Town of Fair Haven, Fair Haven, Vermont 05743
5. Joseph A. Sherman, 101 North Park Place, Fair Haven, Vermont 05743
6. Town of Fair Haven, Fair Haven, Vermont 05743
7. Irving Parkhurst, Main Street, Fair Haven, Vermont 05743
8. Irving Parkhurst, Main Street, Fair Haven, Vermont 05743
9. First National Bank of Springfield, Springfield, Vermont 05156
10. J. Richard Turner, Main Street, Fair Haven, Vermont 05743
11. Harry Proctor, Route 4A, Fair Haven, Vermont 05743
12. Lester Fish, 9 Pelkey Avenue, Fair Haven, Vermont 05743
13. Vermont National Bank, 100 Main Street, Brattleboro, Vermont 05301
14. Kandi Ramey, 1st Avenue, Fair Haven, Vermont 05743
15. Ned S. Calvi, Carnarvon Street, Fair Haven, Vermont 05743
16. David Mallory, 4 South Park Place, Fair Haven, and Ned S. Calvi, Carnarvon Street, Fair Haven, Vermont 05743
17. John Pelkey, Pelkey Avenue, Fair Haven, Vermont 05743
18. Francis Donovan, Fair Haven, Vermont 05743
19. Jane Lloyd, Main Street, Fair Haven, Vermont 05743
20. Pasquel Valente, 61 Watkins Avenue, Rutland, Vermont 05701
21. Post 49 American Legion, Main Street, Fair Haven, Vermont 05743
22. Carl Durfee, Fair Haven, Vermont 05743
23. Frank Trombetta, 6 Orchard Drive, Rutland, Vermont 05701
24. Harland E. Sager, 2 South Park Place, Fair Haven, Vermont 05743
25. Clifford Camp, Park Avenue, Fair Haven, Vermont 05743
26. First Baptist Society of Fair Haven, Fair Haven, Vermont 05743
27. Edward Stannard, Jr., Park Avenue, Fair Haven, Vermont 05743
28. Edward Stannard, Jr., Park Avenue, Fair Haven, Vermont 05743
29. John Lemonatis, Fair Haven Inn, Fair Haven, Vermont 05743
30. Sherman V. Allen, Jr., West Park Place, Fair Haven, Vermont 05743
31. Sherman V. Allen, Jr., West Park Place, Fair Haven, Vermont 05743
32. Sherman V. Allen, Jr., West Park Place, Fair Haven, Vermont 05743
33. Sherman V. Allen, Jr., West Park Place, Fair Haven, Vermont 05743
34. Fred Allen, West Park Place, Fair Haven, Vermont 05743
35. John Castle, West Park Place, Fair Haven, Vermont 05743
36. John Castle, West Park Place, Fair Haven, Vermont 05743
37. John Castle, West Park Place, Fair Haven, Vermont 05743
38. Sherman Allen, Jr., West Park Place, Fair Haven, Vermont 05743
39. Methodist Society of Fair Haven, Fair Haven, Vermont 05743
40. Methodist Society of Fair Haven, Fair Haven, Vermont 05743
41. Methodist Society of Fair Haven, Fair Haven, Vermont 05743
42. Joseph A. Sherman, 101 North Park Place, Fair Haven, Vermont 05743
43. Town of Fair Haven, North Park Place, Fair Haven, Vermont 05743

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detrimental rapid industrialization and economic transformation might have been to the aesthetic character of the Green, the Town's commercial and civic center, it is all the more remarkable the transformation took place as gracefully as it did. The complementary relationships between buildings and between sections of the district show sensitive and highly effective nineteenth century solutions to urban design problems.

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1. Old Fair Haven High School (Municipal Building) - Italianate, 1861.

This is a fine and early example of Italianate schoolhouse architecture. Although the building has been adapted for modern usage, it retains much of its early character and remains an important landmark along the Fair Haven Green.

The building was constructed in three major sections; the front two sections were built in 1861 and the back addition finished in 1893. The front mass is a large 2-1/2 story, seven by four bay brick building with a slate shingle gable roof and a central, projecting pedimented bay. The building rests on a marble water table sandwiched between brick and the slate foundation. The bonding pattern is random and unusual, with rows of stretchers and an occasional row of headers. Windows are tall, six over six, recessed into the wall with marble lintels and sills. The eaves are wide and rest on plain paired brackets. The gable cornice is raking and molded with returns at the gable ends. The gable end contains a large, recessed triangle with an inset six over six window. The projecting pedimented bay on the facade has a plain frontispiece with a fanlight and double leaf doors. Two overhead garage doors have replaced the three windows on the first floor east facade. The original building was built on an L plan with a four by four bay, 2-1/2 story section of similar detail trailing to the north.

An addition was completed in 1893 which considerably enlarged the school. The addition is vernacular, suggestive of the Queen Anne style. While retaining a similar sense of scale and use of materials, the newer addition broke away from symmetrical massing, with a plan composed of a variety of geometric forms. Distinctive features of the addition include shingled gable ends, full entablatures, corbelled brick course surrounds, a massive corbelled chimney on the west end, a tower on the southwest corner with a cross gable roof, arched windows with triple keystones, and a double leaf doorway with a massive slate lintel and central keystone.

The unfortunate addition of a one-story wing on the east side diminishes some of the early character of the building. The school is no longer used for that purpose; it functions as the Fair Haven Municipal Building, housing town offices, probate records, and police station. The administrative offices of the Fair Haven school system are located in 1893 wing.

2. First Congregational Church - 1851/1891.

This church is an important landmark that has achieved its present appearance after one, and possibly two, remodelings of an earlier building. In 1811, the Congregational Society of Fair Haven contracted Lewis Stone and Elisha Scott (designer of the Baptist Meetinghouse in the National Register district in East Poultney) to build a meetinghouse that would be modelled after the Poultney Church. The Poultney Church is based on a plan in Asher Benjamin's Country Builder's Assistant (1800) which Scott owned.

In 1851 Scott's son, Charles, was contracted to remodel this earlier church. At this time he moved the earlier building north, thirty feet off the Green, and out of the

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National Register district, to where it now stands. There is little indication that anything but basic materials from the earlier church were used in the present structure.

What remains is Charles Scott's 1851 Greek Revival mass, with a "new" 1891 look which has characteristics of both the Queen Anne and the Stick Style. The new facade gives the church an asymmetrical appearance. A tall clapboarded tower rises from the west corner above the level of a centrally located projecting pedimented bay, to a belfry, which is shingle clad with wide, arched openings and a decorative inch-board balustrade on four sides. Above the belfry is a bracketed, slate clad pyramidal spire with a pedimented dormer on each side, and surmounted by a copper lightning rod of unusual design. At the base of the tower is a pedimented, Stick Style bracketed hood sheltering oak, double leaf, panelled doors. Both tower and church have elegant stickwork, dividing their walls into panels of narrow clapboards.

The wide central pedimented bay has a very elaborate window with a wooden arched, semi-circular panel surround with central radiating half-sun in the gable peak. This radiating panel is above three diaper work stained glass windows. Below these second floor windows is a row of plain panels and below these is a row of three rusticated panelled spandrels. The tall first floor stained glass diaper work windows with transoms are located directly below these panels.

The building trails back three bays from the 1891 facade. The original glass has been changed to a stained glass pattern, but the Greek Revival window frames survive, with shouldered architraves and a molded window cap. The building is clapboarded with a rusticated marble ashlar foundation and the roofs are sheathed with slate. The rear section has an extremely wide entablature with a molded cornice, an open frieze and a wide, molded architrave. Also suggestive of Greek Revival are the wide, panelled corner pilasters. A later added chancel is attached to the furthest north end.

The interior has been changed many times and little of the Greek Revival character remains. A few Victorianized details add to the interior character of the building. An elaborate Queen Anne staircase in the entrance tower leads to a choir gallery on the second floor. The balusters of the staircase are turned, with applied round panels and an elaborate newel post. The arched and rectangular interior doors have molded architraves and decorative imposts.

The first Congregational Church organized in 1806, holds a long and important role in Fair Haven. As originally built, the church was the only building located on the village Green. It is an outstanding landmark to this day, and an important focal point of the Fair Haven Green Historic District.

3. Norton-Pickett House - c.1800.

This is one of the earliest houses in the district, but it has been altered on a number of occasions and has lost most of its early character. The building as originally finished was a five by two bay, two-story, clapboarded dwelling with a pedimented gable roof and a heavy, molded cornice. Windows were probably twelve over twelve, but have been altered to two over two. First floor windows have been enlarged into picture windows, and the frontispiece has been altered.

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The plan of the house was altered considerably during the last part of the nineteenth century. Two- and one-story additions were added to the rear, and an eight-sided bow window with plain brackets and frieze trim of two stories was added to the east side. Further additions include a two-story rear porch with turned posts, a frieze band of spindles, and a recently added attached garage on the east side; a simple structure with gable roof and cupola.

The interior space has been extensively altered over the years.

Though this house is considerably changed since it was built, it retains its original proportions and some detail. The property was sold by Col. Matthew Lyons to Josiah Norton in 1799 who amassed a small fortune and achieved notoriety in Fair Haven when he bought out the paper mill and much of Col. Lyons' interests in the town; he died shortly thereafter.

4. Fair Haven Grade School - Colonial Revival, 1916.

This is a fine example of the Colonial Revival schoolhouse type that became extremely popular in America during the 1920's. The building is constructed of a brown brick veneer laid in stretchers. It has two stories, with full basement and a flat built-up roof hidden by a parapet. The facade is dominated by a five bay mass that projects about ten feet in front of the main building. This avant-corps includes two Georgian Revival doorways on its ends, with three triple windows in the middle. The windows are separated by brick panelled spandrels and each is two over two. The doorways on the north and south ends are classical in design, though somewhat elongated. They consist of a pediment resting on fluted columns, with egg and dart carved ovolos on Doric capitals. Behind the columns are similarly detailed pilasters, and between them are modernized double-leaf doors under semicircular fanlights. Above each doorway is a window with a trapezoidal brick lintel and central keystone. At the outer edge of each door the wall is recessed, and the wall continues unbroken by windows but with a decorative panel of brick. Below the eaves is a brick soldier course that wraps around the whole building, rising at the windows. The cornice of the building is molded with large dentils. At the center of the building is a stepped brick parapet in which is set a long stucco panel with the words "Fair Haven Grade School" in big black letters.

In 1974 a large wing designed by Leimann-Lamphere was added to the back. It is of brick, and although lacking in any substantial character does not detract from the character of the building, due to its rear location.

There appears to have been a conscious effort on the part of the architect of this school to harmonize with the earlier library (6), and color, materials, fenestration, and the use of the Tuscan order unite these two buildings in a visual bond which is important to the district's municipal character.



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## 5. Grand Union - 1966.

This modern shopping market is built of concrete blocks, brick, steel and glass. The white formica facade is supported on steel stanchions and reads "Grand Union" across the front in red letters. The building intrudes on the character of the district.

Until 1966, the finest Federal style house in the district stood on this site. The house was large and elegant, and had a Palladian window. It had been built in 1814 for Tilly Gilbert, one of the early settlers of the town and a leader in commercial, manufacturing, and community affairs.

## 6. Fair Haven Public Library - Neo-Classical Revival, 1906.

This building is a fine example of the library construction project endowed by Andrew Carnegie. The building is 1-1/2 stories, built of thin brown bricks with a slate hipped roof, a full Neo-Classical Revival entablature with molded cornice, mutules, dentils, frieze and a molded architrave. The building has quoins, and all of the windows have elaborate keystones in flat arches. The elaborate frontispiece forms a wide projecting bay. It consists of a raking pedimented entablature with an articulating parapet, crowned by an acroterion. In the frieze above the door are the words "Fair Haven Free Library." The pediment rests on marble pilasters and inset marble columns, flanking a "reverse C" molded door and fanlight. The door casing has been altered. The north and south sides of the building have bay windows semi-circular in plan.

The frontispiece opens into an elaborate foyer with a circular dome and a full entablature resting on eight oak Ionic columns. In both of the front rooms there is a marble-faced oak mantelpiece. The back room is separated into two floors and there is a full basement.

The Fair Haven Library was one of 2,505 libraries sponsored by Andrew Carnegie throughout the United States. It is in fine repair and is an important addition to the building stock of the district.

## 7. Sutliff-Parkhurst House - c.1820/1904.

This old house was modernized at the turn of the twentieth century; most of its early character has been lost. The original house was probably a five by two bay, 1-1/2 story clapboarded house of modest detail. All that remains to indicate the original building are the window openings and a molded cornice with returns at the gable ends. This building now forms an ell to a larger facade. Its windows have been altered, and dormers and a two-story square wing added to the back.

The more recent facade is Queen Anne in plan and Colonial Revival in detail; 2-1/2 stories with a hipped roof, asymmetrical plan and a front porch. The house is clapboarded resting on a marble ashlar foundation. There are panelled corner pilasters with molded capitals, a denticulated frieze, and slate roof. The facade is broken by a variety of window openings. The windows are generally one over one. There is a centrally placed picture window on the first floor and an interesting Colonial Revival style window above it composed of three interconnected windows - a small window with a decorative swagpanel below, flanked by two 1/1 windows. All windows have cornice

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mouldings. The porch that fills the space between masses has a spindle screen, turned posts and balustrade which relate to the Queen Anne facade. While now stylistically indeterminate, the house offers a rich blend of a century and a half of change.

The house was owned during the early nineteenth century by John Sutliff, a tailor, who came to Fair Haven from Albany, New York in 1835.

8. Irving Parkhurst's Garage - c.1920.

This small, two bay, gable roofed, clapboarded garage with diagonal panelled double leaf doors intrudes on the character of the district.

9. First National Bank - Italianate, 1870.

This building is an excellent example of a nineteenth century two-story commercial block. It was built three by two bays of stretcher bond brick and has a wide projecting wood cornice resting on elaborate scroll-sawn paired brackets, offset by heavy modillion brackets. An elaborate frieze is embellished with delicate cusped rectangular panels between paired brackets.

The corners of the facade have quoins with gauged panel borders. Windows have elaborate hoods. The second story windows have segmental arched hoods, resting on floral carved brackets. They are elaborately molded with a central crest plate. Windows are two over two with marble sills; side windows have marble lintels. The first story windows are the most elaborate with paired round arched windows topped by a decorative label with a heavy round molding wrapped in a twisting leafy vine.

The frontispiece is of carved marble, though its original character has been altered to provide for a secure glass enclosed door. The frontispiece consists of a bracketed cornice resting on unusual pilasters with twelve alternating large and small rectangular panels.

The interior has been altered but some of its early character remains in the form of heavy molded window architraves, a heavy molded cornice and a large inverted rectangular panel on the ceiling.

Attached to the back is a one-story two by two bay brick addition, which, while out of character with the building, is not noticeable from the street.

The First National Bank of Fair Haven was organized on January 20, 1864, with a capital of \$1,000,000. The first president of the bank was Joseph Sheldon. During its first few years, the bank was kept in a building owned by Alonson Allen. In 1870, the bank building was erected on the site of a store previously owned by John Jones.

The building is one of the least altered commercial structures in the district and a visually outstanding component of it.

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## 10. Turners Bakery - Italianate, c.1872.

This excellent two-story brick Italianate commercial block has a wide projecting cornice resting on five large scroll-sawn brackets. A cusp panelled frieze under triple modillion blocks fills the space between large brackets. The four front bays are framed within a recessed brick space with a corbelled upper border. The windows are two over two, round arched with stepped base brick surrounds. The first floor facade has an unusual lack of symmetry with a three-bay bracketed glass front on the north side and a single round arched doorway with panelled jambs, brick surround and a four-panel door. The glass front has been altered and a large sign has been attached to the first-story three-bay cornice. Reminders of its early character include panelled jambs and pilasters, and awnings.

This building was once a thriving commercial block. It was built as "Masonic Hall #4;" the Masons using the second floor for meetings and renting the first floor to three merchants whose stores carried drugs, dry goods and groceries respectively. Masonry in Fair Haven dates back to the eighteenth century.

The building as it remains is an important component of the district. There is evidence to suggest that this building and the attached building (#11) were built as one, though they are of different size and detail.

## 11. Westward Bound Saloon - Italianate, c.1872.

This three-story five bay brick building retains most of its exterior character. The building has a wide projecting cornice with brackets and detailing similar to that found on Turner's Bakery (#10). The brackets are elaborately scroll-sawn and the space between them filled with four modillion blocks and an inverted rectangular panelled frieze. The facade is recessed slightly with a corbelled upper border. Windows are six over six, segmentally arched, with stepped surrounds. The facade of the first story is divided into two glass store fronts on either side of a single round arched doorway with a stepped brick surround and panelled jambs. This doorway leads to the upper floors.

Each of the glass store fronts has been altered although the one on the south side could be most easily restored. It is divided into three bays with heavy pilasters at the ends and elaborate end brackets bracing a modillion cornice.

It is uncertain for whom this block was built. Nathan R. Reed was probably the first owner. Tenants during the early years included Hayes Millinery Shop, and Shepard's Meat Market.

## 12. Green Block - c.1869/c.1894.

This five by four bay brick four-story commercial block has undergone considerable change during its history and subsequently reflects a variety of aesthetic tastes which have been imposed on it. It is largely Victorian Italianate in character, with

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a flat roof, a wide projecting cornice resting on paired scroll-sawn brackets with overscale rows of modillion blocks in between. The frieze has a cut-out ball and shot pattern suggestive of Queen Anne detailing. The first story facade has been much altered. A fine bracketed cornice on the south side is covered by an obtrusive sign for "Fair Haven Auto Supply." The store front is divided into two symmetrical glass front windows, each three bays, with a door flanked by cast-iron columns. Windows are two over two with fancy marble lintels projecting vertically on a raised triangle in the center. On the fourth floor these lintels have exaggerated verticality and stained glass transoms with segmental arches. Centrally located above the fourth floor windows on the facade is a marble plaque inscribed "Green Bros., 1892."

The interior has been greatly altered. A remaining feature is the modulating square and rectangular panelled pressed metal ceiling. The third and fourth floors are not in use and have retained much of their original character. The fourth floor is a large open space with a projection booth for showing movies.

When this building was first built it was three stories with a mansard roof. It was one of the first buildings in town to adopt motifs from the popular Second Empire style.

A map published about the time of its completion indicates the building first housed a drugstore, photographic gallery and blacksmith's shop. A. Graves then owned it. About 1894 the building was acquired by the Green Brothers who subsequently raised the roof and built the present fourth floor. A description of it in that year from a local paper states that the owners "have done much to beautify the town . . . the first floor is their store with its marble floor, steel ceiling and modern expensive fittings of cherry, making without question one of the finest store of its kind in Vermont." The Green Brothers were John and Mike Green who settled from Whitehall, New York and were a druggist and undertaker respectively.

13. Vermont National Bank

This building is a three-story brick commercial block now of undeterminable stylistic character. The building was modernized with brick veneer on the facade in 1969. Originally the building had detailing suggestive of the High Victorian Gothic. It had arched polychrome window lintels, a wide corbel and brick bracketed cornice, and a cast iron glass cased facade on the first floor.

The present structure remains sensitive in scale with its neighboring buildings. The cornice is the highlight of the design, though it is not original. The handsome frieze is composed of an alternating pattern of rondels and an inventive repeating figure with characteristics of both a guilloche and of strapwork. The modillion course above gives the cornice a bold articulation. Along the corona is a row of five plaster-cast iron heads. The second and third floor windows are 1/1 with the upper sash having a segmental arch. The segmental surrounds are brick with a marble keystone. The first floor has been extensively remodeled in a version of the "Colonial" style.

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This building was completed as the offices of the Allen National Bank. The bank was organized in 1879 with Ira C. Allen as its first president. (See Allen-Castle House, #34.) The Vermont National Bank has only recently taken over the entire first story. In earlier years, apartments and various stores used the space as well.

14. Kandis Korner - c.1880.

This building has undergone some alterations but has retained enough of its original character to remain a contributing element of the district. Originally it had a Second Empire mansard roof pierced with dormers. This was later altered to its present form.

The building is brick, 2-1/2 stories, with three bays on the facade. The second story windows are recessed into a brick wall with a denticulated upper border. The windows are two over two with Victorian Gothic arched lintels and keystones and chamfered sills, both of slate. The building was modernized in 1923 by George Beckwith in accordance with the tastes of the time. The glass front was enlarged to include a decorative border of glass tiles. On the interior, a panelled pressed metal ceiling with garland and vine cornice was added as was an elaborate soda fountain and back bar.

The building was probably built for Thomas Hughes, a boot and shoe dealer, whose earlier one-story shop stood next door; (see #12).

15. Calvis Real Estate and Insurance - 1880.

This small two-story, two bay brick commercial building has details similar to those of Kandis Korner (#14), such as the slate lintels and sills. This building also has been altered, and the store front and interior have lost much of their early character. The rear of the building has had numerous shed roof additions. All are clapboarded or ship-lap sided and add little to the character of the district; however, they are not visible from the front.

The building was finished in 1880 for Thomas Hughes who had dealt in boots and shoes on this site since 1856. Hughes' son, William T., sold books, newspapers and stationery in the building at a later date.

16. Calvi-Mallory Block - Victorian Gothic, c.1888.

This three-story brick commercial block is a fine example of Victorian Gothic architecture. Its distinctive features include a pointed arched corbelled cornice with the arches finished in slate. The attractive mixture of locally produced slate and brick add greatly to the effect and give a rich surface texture to the whole. The second and third story windows are recessed slightly along a surface plane behind the corner supports. Third floor windows are round arched. Second floor windows are segmentally arched. Each is capped by a slate arch and keystone which breaks over a continuous belt course. Windows are two over two with slate sills. The street level facade has undergone considerable alterations. The south side retains its original wood cornice but it is hidden behind a modern sign. What remains of it is a molded cornice, panelled

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frieze and Gothic type scroll sawn brackets. The north side has been completely altered. Another unfortunate alteration to the exterior is the removal of the slate lintels on the south side. Apparently this was done after one dropped to the street below some years ago.

17. Cleanarama Building - c.1895.

This 3-1/2 story building is an important component of the district. Built of brick with a rusticated marble veneer, the building has detailing and character reminiscent of Richardsonian Romanesque. The facade has a busy texture, no floor repeating the details of another. The facade is broken into three vertical plains by four structural stone-faced piers. It is flat roofed with stone corbelling, over a wide band of square cut alternating smooth and rusticated marble blocks. The upper story has small twenty over one windows. The third story has tall round arched windows divided from the second story by a random ashlar panelled recessed spandrel. Second story windows are trabeated, two over two. The street level facade has been largely altered much to the detriment of the streetscape.

The interior at street level has lost its original character, but the second and third floors are virtually unaltered. The third floor is a large open space with a stage and a balcony. Movies were shown there on Saturdays and the early piano that was played to accompany silent films remains near the old screen. The floors are marked for basketball; Fair Haven High School used this space for years as a basketball court as well as for graduation ceremonies. The second floor is divided into a number of rooms at one time used by a tailor, a barber, and as slate company offices. Interior detail is fine, especially in the auditorium and in the old barber's shop. Detailing is similar to that of the O. A. Peck Block (#22).

18. H. Jacobs/Donovan's Pharmacy - 1894.

This three-story, seven bay commercial block is of brick construction with marble detailing. Its distinguishing features include a wide corbelled brick cornice with subtle Queen Anne patterning and unusual articulation of the trabeated, 1/1/ fenestration. Each window is joined at the sill level and just below the lintels by a white marble belt course. Above each marble lintel is a raised brick panel. Other distinguishing features include the subtle asymmetry of the design (four bays on the left, three bays on the right) and marble date panel centrally located in the right bays cornice, that is in the shape the other raised brick panels. This building is an important component of the Main Street commercial district, and despite the alterations to the ground floor, is a distinctive example of Late Victorian design practices.

The building was built for Richard E. Lloyd who had a large and prosperous business dealing in dry goods, shoes, glass and stoneware.

19. Jane Lloyd's Block - c.1894.

This three-story brick commercial block has a variety of distinctive features. The north three-quarters of the street level facade have been unsympathetically modernized, but the south quarter is original. Above the third floor is a wide corbelled brick and

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marble cornice. The building is divided into three vertical planes by brick-faced piers. The windows have a common rusticated stone sill within each recessed surface of the wall. The third story windows are round arched, one over one with rusticated marble voussoirs in a mode suggestive of Richardsonian Romanesque. The second story windows are trabeated, 1/1, also with rusticated marble lintels. Between the second and third story windows are invected rectangular brick spandrels.

The street level facade is dominated by a sign for "Aubuchon Hardware." The south end houses law offices and retains much of its early character with a molded cornice, glass showcase windows, pressed metal ceilings and decorative panelled doors. The upstairs apartments retain much of their early character.

The building was constructed for William E. Lloyd, brother of Richard E. Lloyd and a competitive dealer in dry goods. Both brothers were engaged simultaneously in the manufacture and sale of slate roofing shingles with the firm Lloyd, Owens & Co.

20. Lloyd Block - 1894.

This building is one among the last commercial blocks to be built in Fair Haven to replace earlier structures. It is a three-story brick building with imaginative and rather unconventional detailing in stone which is suggestive of Egyptian motifs and articulated in a manner like that of Frank Furness. The distinctive feature is a marble pyramidal member that rises above the roofline and is flanked by stone piers which also have pyramidal caps. The piers taper downward and join the peaked rusticated stone lintels of the third floor. This space above the third story windows is broken into a variety of textures and forms, using brick and two colors of marble. Windows are paired one over one with rusticated lintels and sills. A marble belt course divides the wall at the level of sills and lintels.

This building is almost unchanged from its original appearance. The street level facade is divided into two large glass showcases with canted sides which funnell into a double-leafed door with transom. The end piers at the ground level are marble faced with a molded sign cornice which has a decorative frieze with a round panel.

The interior retains much of its original character. Tall glass cases line the walls with smaller jewelry cases in front. A pressed metal ceiling has an exciting mixture of patterns and forms.

This building has a history of housing clock and jewelry dealers. The first owner of the building was Corril Reed, a local merchant who dealt in coal, lumber, plaster and cement. Richard E. Lloyd, owner of Jane Lloyd's Block (#19) was the subsequent owner of this building.

21. American Legion Block - c.1912.

This plain five bay, two-story brick commercial block has Colonial Revival details. Structural piers are expressed as brick pilasters with marble capitals on which rest

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a pseudo architrave and frieze. The paired windows have splayed brick lintels with elaborate stone keystones and altered sashes. The street level facade is divided into two glass front stores topped by a plain denticulated cornice. The north side, though altered in its openings, has retained its early pressed metal interior ceiling. Between the center piers is a doorway which opens onto a circular staircase leading to the second floor.

This building has a history of ownership by clothes merchants. It was probably built for W. J. Metcalf who sold boots and shoes. Subsequent lessees have been Wilson's Clothes and another more recent clothes dealer.

22. O. A. Peck Block - 1900.

This three-story brick commercial block is five bays across the front and retains a few distinctive features which suggest the former quality of its facade. The facade is divided by four structural piers. The windows are on a recessed plane, bordered by these piers and an elaborately corbelled cornice of marble and brick. The windows are paired one over one with massive marble lintels and sills. Unfortunately the first two stories have been obliterated and a modern brick, steel and glass case added in their place. There is evidence that the street level facade was quite grand. Marble faced piers and a very elaborate stone ashlar arched doorway remain to suggest the original appearance.

The interior retains a surprising amount of its original character. Floor girts are faced with panelled siding and there are acorn-like pendants where the girts intersect. The staircases have elaborate newel posts with turnings and bulbous finials. The third floor is a large open space with molded oak window architraves with round panelled corner blocks. A pressed metal ceiling on the third floor is identical with that found in the Lloyd Block (#20).

The building's first owner was Oren A. Peck, a cabinetmaker and dealer in furniture of all kinds. There has been a furniture store in this building throughout its history.

23. BP Service Station - 1954.

This one-story, flat roof steel structure is clad in white, yellow and green aluminum rectangular panelling. It is composed of an office with two service bays.

The building is intrusive because of its construction, and the functional differences from the other adjoining buildings in the commercial district. It is, nonetheless, a representative and well preserved example of a gas station type built during the early 1950's.

The site of the BP Station has a long and important history of ownership. The Park View House, built in 1882, was a large sixty-room hotel constructed at a cost of about \$22,000 by the Fair Haven Hotel Company. Before that, another hotel called the Adams House stood there. The original building on the site was a house owned by Col. Matthew Lyon which he built about 1786. The house was altered and enlarged, changing hands



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frequently throughout its history; during most of its existence a tavern was kept there. But this was at a time when people stopped overnight on their journeys instead of filling up their cars with gas and moving on.

24. Allen-Sager House - Vernacular Stick Style, c.1885.

This handsome, 2-1/2 story frame structure is a rare example in Vermont of the so-called "Stick Style." In the floor plan (two by two bay) and treatment of the roofline the design is a radical departure from more traditional, neo-classically inspired designs. Like many Vermont houses of the Late Victorian period, there is a subtle asymmetry in the design of this house that is achieved merely through the placement of the entrance on the side of the building, and in the incorporation of a piazza into the design. The other primary architectural components remain symmetrically organized, however, and in a manner that is in keeping with the Classical Revival styles.

The paired projecting window bays are a key visual component in this house design, as is the scroll-sawn frieze and bracketing in the cornice. The super-imposed vertical and horizontal ribbing, and the spindle ornament and finials in the attic dormers are particularly effective in conveying the sense of tension which are characteristic features of the Stick Style.

The windows of the facade are Queen Anne Style. The top sashes have one large panel surrounded by twelve small panes. More Stick Style articulation divides the facade. An attached bay on the east side provides entrance to the house. It has a window with saw-tooth window cap and an inchboard console. The doorway has flared and cut-out details. Around the front and part of the side, a Colonial Revival porch with smooth tapered columns, balustrade and latticework foundation skirt has been added. Attached to the back is a gable roofed two-story ell. Both the ell and the main mass are clapboarded.

This house was built for Charles Allen, son of Ira C. Allen, a leader in the marble business in Fair Haven and owner of the Allen-Castle House (#34).

25. E. Mallory House - Greek Revival, c.1829.

This once fine brick Greek Revival house has been so altered, both inside and outside, that almost none of its early character has been retained. The original plan was a three by four bay Greek Revival gable front house with a side hall plan; it had a molded, raking box cornice and an elaborate gable and fanlight with a louvered fan. The first wave of alterations seems to have coincided with the addition of a 2-1/2 story gable roofed early Italianate wing to the back. This wing is quite elaborate and has a steeply pitched gable with a molded cornice and tiny frieze brackets. Other features include a round topped window in the gable end and two over two windows elsewhere with peaked lintels and shouldered architraves. This remains clapboarded with its ashlar-faced slate foundation. The original house has not fared so well; the brick surface has been wrapped in aluminum siding which conceals most of its detailing. All that remains of the frontispiece are the sidelights which may have been altered. The first story of the facade and much of the interior was altered at the time the back wing was added. These alterations include the addition of tall "French windows" on the first floor, elaborate interior architraves around windows and doors with molded peaked lintels. A porch which once wrapped around the front and side was added at the same time or later.

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This house was owned for some years by Alonson Allen, a member of one of Fair Haven's most prominent families. The Allen family settled in the town during the early years of the nineteenth century and some of its members became leaders in the slate industry. The house has served in a variety of functions under a variety of names. It was the first office of the First National Bank. It later became the parsonage for the Baptist Church.

The house's alterations have been so inconsistent with its original style that its character has been totally changed. Due to these alterations the house contributes little to the visually cohesive scheme of the district. If restored it would make an excellent addition as the only house left around the Green to exhibit a distinctly Greek Revival style massing and detail, and as the only brick house.

26. First Baptist Church of Fair Haven - Romanesque, 1870-1873.

This is one of Vermont's finer examples of Romanesque architecture. Its four by three bay brick massing shows an early break with the Classical symmetry of the Greek Revival. Two nonsymmetrical towers rise above the corners of the facade lending a grand and inspiring silhouette.

The building exhibits many of the features that characterize Romanesque architecture. The sides each have tall round-arched windows with step-based brick labels, similar to those found on Turners Bakery (#10). The windows are recessed behind a frame bordered by the massive slate foundation and marble string course on the bottom, brick-faced structural piers on the sides, and an elaborate, round-arch corbelled cornice at the top. This corbelling is one of the most distinctive features of the Romanesque style, especially as it appears in the raking eaves.

The facade and towers project forward of the main mass. There are three grand frontispieces, one on each of the towers and one in the center. Each has round-arched labels, elaborately panelled jambs and panelled doors. The doors on the towers are single-leaf with segmentally-arched panels. Each has a stained glass oculus above, which is enclosed within a corbelled recessed area at the base of the tower. The smaller east tower rises to a corbelled course, surmounted by a higher tier which is capped by a mansard slate roof. The upper levels of each tier are corbelled. The larger west tower is built in three tiers and capped by an eight-sided slate spire. The two towers are similar in detail except that the larger tower has an added tier in the middle. This middle tier has similar corbelling and double round-arched windows set in a recessed panel. The center of the facade is dominated by a gable with raking round-arched corbelling. Beneath the gable is a recessed pitch of similar angle, resting on a quarter-round shoulder. Set within this space is an elaborate round-arched stained glass window depicting religious scenes. Below the window is the main entrance to the church which consists of a round-arched double-leaf door with elaborate panelling and scroll work. The church has retained all of its original exterior character and is in an excellent state of repair. The brick bonding pattern is Gill American bond and the roofs are clad in slate shingles.

The interior has undergone some alteration. The ceiling and lights have been modernized; however, the pews, choir gallery and chancel retain most of their original appearance.

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Interior elaboration is not as extensive as that found on the exterior. Plaster-case ornamental buttresses with Corinthian-like capitals are fashioned in the Gothic Style. The painted pipe organ is very much the decorative focal point of the room. Pews and the balustrade of the choir gallery are detailed with oak panelling.

The Baptist Church was organized in 1867. Before this building was completed, meetings were held in the chapel over a Mr. Adams' store and after that in the Town Hall. The building took from 1870 to 1873 to complete at a cost of \$24,000. The church is in excellent condition and is an important addition to the predominately Victorian building stock of the district.

27. Fair Haven Inn - Italianate Style, c.1874.

This handsome three-story frame structure with aluminum siding is a fine example of the Italianate style. Distinctive features include its nearly square floor plan, paired bracketed cupola and cornice, elaborate piazza, and the unusual, nonsymmetrical placement of the windows. Window size and articulation varies on each floor. Round-topped sash is employed in the cupola. The windows of the third floor are rectangular with shouldered surrounds. The windows of the second floor also have shouldered surrounds with unusual segmental cornices. The building has undergone some alteration but for the most part, the alterations are reversible.

Throughout most of its history, the building has served as a hotel. It was built on property originally owned by the Adams family and was probably one of their houses. In 1901 the building was known as the Cottage Hotel. It was owned by Mr. and Mrs. (Adams) Merriam at that time.

28. Adams-Stannard House - High Italianate, 1861.

The Adams-Stannard House is a remarkable example of Italianate domestic architecture. Its green and white marble ashlar two-story massing exhibits many of the features that have come to be associated with High Italianate. The building is elevated on a marble foundation which is enclosed by a decorative cut-out foundation skirt, forming the base of an elaborate veranda. The veranda is constructed of wood and wraps around the front and sides. Its massive posts and large brackets of exaggerated vertical relief are representative of the highest form of Italianate expression. The balustrade is in poor condition; large sections of it have been removed and the whole is in need of paint. The square main mass is three by three bays. Tall double one over one windows on the front and sides are capped by elaborate segmental-arch-and-keystone marble hoods, which rest on small brackets. The frontispiece is approached via two massive marble pedestals on which are set two horizontal marble consoles. The frontispiece has a segmentally arched doorway in deep reveal. A marble hood surrounds it. The jambs are elaborately finished with round-arched and square panels. Sidelights and a fan with bulbous round-headed leafs provide a casing for the double leaf doors.

Corners have vermiculated quoining and the second story windows continue the use of the elaborate segmental arch and keystone hoods. An interesting feature of these hoods is that the brackets that support them are different on each side of the building. On the east side facing the district the brackets are carved with wreathes; on the north side they are fluted; and on the west side they are plain.

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The house rises to an elaborately paired bracketed hipped roof. The brackets are placed in pairs with a panelled frieze and three smaller modillion blocks between. The hipped roof is broken by one tall chimney and a three by three bay belvedere. The belvedere is wooden with round-arched windows, louvered shutters, and massive brackets.

A large two by two bay two-story ell stretches south of the main mass to overlook what were once elaborately terraced formal gardens. The veranda, which now stops at the main mass, once continued back along the ell. The ell exhibits similar, though less elaborate, detail. Window caps are molded and trabeated. Window sashes are six over six. Subsequent additions to the back include a bowed window and a flushboard finished two by two bay hip roofed ell, both probably built about the same time as the house.

The interior is a masterpiece of elegance and rich detail. The frontispiece opens into a central hall. A tendril leaf and grape vine ornamented plaster cast support holds a kerosene lamp, now converted to electricity. Door frames have heavily molded shouldered architraves. There is an open spiral staircase which continues up beyond the second floor to the attic, and then up the belvedere.

Most of the dozen-odd rooms in the house are finished with dormal detailing. The finest rooms on the first floor are the north and southeast parlors used as a sitting room and dining room respectively, and joined by doorways on either side of the chimney which they share. There are eight marble mantelpieces of the type found in the finest Italianate houses. The most elaborate are located in the same formal first floor rooms. The north-east parlor's mantelpiece has a round-topped opening with exaggerated rope and bead and reel moldings. It is further embellished with corner brackets, a center basket of fruit and American shield panels in the upper corners. The cornice in the northeast parlor is elaborately detailed from the uppermost fillet to the wide open corona. The corona has gourd-shaped ornaments in repetition around its surface. The ovolo is cut-out plaster-cast flower and leaf design. As is typical of Italianate detailing, everything is on an exaggerated scale, so these details have an imposing presence in the relatively small room.

The southeast parlor continues the fine cornice detailing found in the front room, with a few simplifications. Both rooms have elaborate plaster-cast decorated chandelier mounts.

The second floor is as elaborate as the first. The main bedrooms have marble mantelpieces, decorative plaster-cast chandelier mounts, and decorative cornices. In the elegant second floor central hall, there is the outline evidence of what was once hand stencilled patterns along the ceiling and up the staircase. A few of the rooms have original wallpaper and there is a badly worn but very fine rug on the upper section of the circular staircase which possibly dates to the same period as the house.

The house is structurally sound and of great importance to the character of the district.

The house was built by A. C. Hopson for Joseph Adams. Adams was born in Londonderry, New Hampshire, in 1802, and settled in Fair Haven in 1825. He first lived north of the

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Green where he carried on the business of shoe and boot making. He pursued his trade to great advantage, capturing a large share of the trade in ladies' shoes in northern New England. Adams' fortune, however, was made in the quarrying of marble and slate. He pioneered in the early development and sale of this resource which was to change the course of the town's history. The house was continuously owned by the Admas family until recently.

The architect for the Adams-Stannard House was A. C. Hopson of Whitehall, New York. The original plans for the house remain with it. Little is known of Hopson except that the Adams-Stannard House and the Allen-Castle House (#35), which he probably designed, make evident that he was a progressive and highly trained artist; he is responsible for having introduced features of Italianate and Second Empire styles in Fair Haven.

29. Adams-Stannard House Barn - Italianate, c.1862.

This building is an elegant house and carriage barn, the perfect complement to the house which it serves. Its two stories are clapboarded, with six over six windows, in-sliding door, and a hipped roof with wide eaves resting on plain, scroll sawn brackets. Over the door is a cross-panelled hay door. At the center of the roof is a square, hip-roofed cupola with four louvered openings to a side and heavy corner brackets. The building has a marble foundation with small windows and a door.

The barn, like the rest of the property, was once beautifully landscaped. It is set back from the house at the end of a driveway lined with maples.

30. Sherman Allen's Unrented House - Vernacular, c.1810.

This is one of the earliest buildings in the Fair Haven Green Historic District. Five by two bays, 1-1/2 stories, and clapboarded, it has a slate gable roof with a plain molded cornice with returns at the gable ends. Windows are twelve over eight and there is a center chimney.

The building has been moved and altered on more than one occasion. Its present form reflects these alterations. Originally it did not have the finished room in the south basement which has served as a shop during its later years. The foundation is mixed slate and marble.

It is uncertain for whom this house was built. It is not being used and cannot be seen from the Green. The house would need work to be habitable but it is in good repair.

31. Sherman Allen's Rented House

This building served for many years as a grain storage shelter. It was moved to its present site in 1931 when it was Greek Revivalized and converted to a dwelling. Window placement and proportions are wrong for Greek Revival, but its scale and detailing are sensitive to the houses along West Park Avenue and it does not detract from the character of the district.

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The house is 2-1/2 stories, three by two bays, clapboarded, with a slate clad gabled roof. There is a full molded entablature with raking cornice which is reminiscent of Greek Revival detailing. Windows are twelve over one with molded window caps. The frontispiece is an accurate imitation of Greek Revival with a full entablature, wide panelled pilasters, and a six-panel door. The house is built on a slope and the slate foundation becomes very high at the rear. A Colonial Revival porch is attached to the east side with a tall latticework enclosed storage area underneath. At the rear is a two-story shed addition.

32. Sherman Allen's Horse Barn/Garage - Stick Style, c.1895.

This is the horse and carriage barn for the Sherman Allen House (#33). It is a large and imposing two-story building with a high slate foundation and a five-bay facade. The building is clapboarded with a slate hipped-gambrel roof. The decorative, steeply pitched gable dormers which line the lower pitch of the gambrel roof give the building stylistic character. Pseudo-structural exposed framing members break the horizontality of the clapboards. The north central bay is broken along the roof by a hipped cross-gable with a projecting derrick and Stick Style hay door. These doors are framed within an enclosed space that is broken up by horizontal, vertical and diagonal clapboards. Presumably the ground level garage doors replace earlier doors of Stick Style design.

Other features of the building are decorative exposed rafter ends under the overhanging eaves and a large cupola. The cupola is bracketed with louvered openings and a steeply pitched pyramidal roof, surmounted by an elaborate wrought-iron weathervane with the letter "A" cut out of the wind directional cross bar.

33. Sherman Allen House - Italianate/Queen Anne - c.1885.

This is a large and imposing example of Italianate domestic architecture with Queen Anne influenced massing and details. The plan is comprised of three major masses joined together to form a 2-1/2 story, three by six bay nonsymmetrical block. Though the roof-line and massing are broken, the detailing is uniform throughout.

The facade is 2-1/2 stories, clapboarded with a steep pitched gable roof and a massive veranda which sweeps out over the driveway to form a porte-cochere. The roof is slate and breaks into a cross gable over the frontispiece. The center of the cross gable is embellished with decorative trim and the whole is surrounded by a molded raking bracketed frieze. Brackets are scroll sawn and placed in pairs. Beneath the cross gable is an oculus with applied urn-shaped base and a molded triangular cap. The windows across the front and sides conform in plan; they are composed of a paired segmentally arched one over one sash, elaborately formed with tapered console sides and a heavily bracketed molded window cap.

The frontispiece, with double leaf doors and transom, is plain and projects from the main mass. It is visually subordinate to the elaborate veranda behind which it is placed.

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The veranda is very elegant though much of it has been obscured by modern foundation plantings. It has a flat pitched roof and a wide projecting cornice that rests over an elaborate molded frieze with single spaced decorative pendant brackets. The roof is supported by 21 fine chamfered posts which are set on panelled pedestals between which runs a balustrade. At the southeast corner the veranda spreads out over the driveway to form a porte-cochere. The structural members of the roof are elaborately articulated on the underside with enclosed panelled casings. The posts of the porte-cochere rest on rusticated ashlar marble. The rest of the veranda is elevated over a decorative cut-out foundation skirt.

The south side of the house contains two bay windows. One is two stories and three sided, and the other is one story and five sided. Each continues the general pattern of detailing found throughout the house but with increased elaboration. Here windows are elaborately decorated with cut-out trim.

The rear masses of the house are gable roofed and gambrel roofed respectively, according to their position from the front. Both have detailing similar to that of the rest of the house. At the rear of the house is an added Colonial Revival porch and a large second story porch which projects out from the house over cantilevered girts. This design was part of the original plan for the house.

The house is an important addition to the Victorian building stock of the district. A problem common with Victorian houses today is the exterior paint color. This is especially noticeable here because of the imposing scale of its mass. A large part of the charm of Victorian architecture is derived from the diverse and often imaginative use of colors and materials. When the whole is blanketed in white, as this house is, the more delicate detailing is unable to offset the massive scale and the whole appears disproportionate with its surroundings. It is an especially difficult problem in this district where color and texture are decidedly important factors in its late nineteenth century character.

The house was built for Simeon Allen, first son of Ira Allen who settled in Fair Haven from West Granville, New York about 1817. Simeon Allen made his fortune as the director of the slate works on River Street on the bank of the Castleton River. He was also the vice president of the Allen National Bank. Slate, which became the leading industry in Fair Haven, was first quarried in 1839 by Simeon's brother, Alonson Allen, and Caleb Ranney.

34. Cutler-Allen House - Vernacular, 1810.

This house is one of the oldest remaining structures in the Fair Haven Green Historic District. Unfortunately much of its character has been sacrificed to modern "restorations." The five by two bay 1-1/2 story house has a slate clad gabled roof with wide overhanging eaves which are not original. All of the windows have been returned to their original twelve over twelve form. The house has been re-clapboarded and the clapboards appear too large for the scale of the building. The frontispiece has been restored to

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a form that is Greek Revival in character with a wide frieze and cornice, panelled pilasters, three-quarter sidelights and side panels. One interesting and original feature are the beaded corner posts. Attached to the south side is a modern greenhouse, and to the north side and rear are a garage and ell, one story with a gable roof.

Inside the original staircase and wide boards remain. Original chimneys have been removed and modern ones added to the exterior.

Though smaller in scale than the rest of the buildings in the district, this house gives a sense of how Fair Haven may have looked during the prerailroad years, before many of the older houses around the Green were replaced by commercial blocks and more pretentious dwellings.

The house was built by Isaac Cutler who settled Fair Haven in 1785 and was an important figure in the early development of the town. He was engaged in commercial activities and for many years as justice of the peace. In later years, the house was used as a Congregational Church parsonage.

35. Allen-Castle House - Italianate/Second Empire, 1867.

This house is an outstanding example of French Second Empire domestic architecture. The main mass is almost a square, 2-1/2 stories with a mansard roof surmounted by an elaborate belvedere. Similar to the Adams-Stannard House (#28), the Allen-Castle House is faced with green and cream colored marble ashlar. The main mass is surrounded by an elaborate veranda and porte-cochere with twenty-eight bracketed chamfered posts, a decorative cut-out foundation skirt and a balustrade. Each post rests on a panelled and molded pedestal and rises to a capital which forms the base of a vertical bracket. The space between major brackets is filled with panelling and small brackets along a section of frieze. The porte-cochere, which extends north of the house, is pedimented on three sides with floral tracery in the gable ends.

The house is approached by a polychrome slate walk which leads to a grand frontispiece. The frontispiece has a cut marble segmentally arched hood resting on acanthus leaf consoles. The doorway is recessed behind panelled jambs and is composed of a segmentally arched transom and sidelights with elliptical and diamond-patterned etched and bevelled glass. The doors are double leaf with invected rectangular panels.

The main mass is three by four bays with marble quoins and elaborate window hoods. Only the front facade has elaborately molded and carved hoods. The second story hoods on the sides are segmentally arched, but plain, and the first story has plain trabeated lintels. The windows may have been altered and are one over one and paired on the facade.

As is characteristic of French Second Empire, the roof rests over a full entablature with immense paired brackets. The eaves project out over the massing and the frieze is panelled. An unusual feature of this house is the mansard roof which became the trademark of the Second Empire style. The roof is of polychrome slate with round and square ends. The roof is pierced by four corbel capped chimneys and there are three dormers on each side. The dormers have plain, console sides and stepped segmentally arched roofs.



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The roof is surmounted by a three by three bay belvedere which is characteristically Italianate. Windows are one over one, segmentally arched, and the roof is a low-pitched hip with wide projecting eaves resting on paired brackets.

The original plan of the house included a three by two bay, 2-1/2 story wing on the back. It is similar in detailing and plan, although less elaborate. During the 1920's an austere unornamented symmetrical wing was added. It has a flat roof and stucco facing.

The frontispiece opens onto a wide central hall, through a mirror-walled vestibule. The central hall continues through to the back rooms on one side and up to the second floor rooms on the other. Doorways have heavily molded architraves with segmental arches. A very elaborate cornice surrounds the front hall. It is a plaster-cast design consisting of three bands of egg and dart over a bead and reel, a row of heavy dentils, and a row of acanthus leaf modillion blocks. The staircase is open string with a mahogany newel post and railing.

The most elaborate room in the house is the single room that takes up the entire north side of the first floor. The room has a very elaborate cornice with circular and foliated patterned moldings. The ceilings have rope molded panels and decorative chandelier mounts. There are two French imported mantelpieces with round openings, exaggerated rope moldings, elaborate corner brackets, a center basket of fruit and American shield panels in the upper corners. Each mantel is surmounted by a gilded mirror. The southeast formal parlor has an elaborate cornice and mantelpiece. These are the most formal rooms in the house. There are eight marble mantelpieces and the bedrooms and second floor hall have some fine molded woodwork, but none have the ornate cornices found on the first floor.

The house is prominently located at the center of West Park Place. It is in excellent condition and is a monument to the highest expression of Fair Haven's culture, when slate was king.

The house was built for Ira C. Allen who settled from Bristol, Vermont in 1816 and was the nephew of Alonson Allen. Allen engaged himself in commercial pursuits. He achieved great prominence as a result of his later interests with the firm of Allen, Adams & Co., which specialized in the business of sawing marble. Both Adams and Allen families pioneered in the manufacture and distribution of slate and marble in Fair Haven. In 1879 Ira C. Allen founded the Allen National Bank and became its first president. He was respected and known throughout the country as a state senator.

The architect for the house was probably A. C. Hopson, designer of the Adams-Stannard House (#28).

36. Allen-Castle Pump House - c.1885.

This octagonal pumphouse has a slate roof surmounted by a finial. The roof has wide projecting eaves resting on scroll-sawn brackets and a denticulated frieze. The door and sides are all open latticework with a rectangularly panelled base.

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## 37. Allen-Castle Horse and Carriage Barn - c.1875.

This building is a large and very elaborate brick horse barn with a slate jerkinhead/gambrel roof, surmounted by a two by three bay cupola with louvered openings, bracketed cornice and a horse weathervane which rises over a strip of wrought-iron crestrail. The roof has eaves of wide projection which rest on scroll sawn brackets at the ends.

There have been some alterations of the end which were the result of the building's conversion to a garage. Hay doors and windows are segmentally arched. The east side facing the Green is very elaborate with three decorative dormers and a cross gambrel with bracketed eaves over a segmentally arched, diagonally panelled double leaf door. The roof on this side is decorated with polychrome tiles set in patterns.

## 38. Wescott-Allen House - Gothic Revival, c.1861.

This house is the only remaining example of the A. J. Downing-inspired Gothic Revival cottage type in the district. The house was altered during the late nineteenth century and has been aluminum-sided recently. Most of its early character in massing and detailing remain, however, and it gives a good sense of the style.

The house is three by two bays, two stories, with a very steeply pitched gable roof, with a central cross gable. Along the raking eaves is an elaborately scroll-sawn bargeboard with a cut-out pendant drop at the gable peak. At a later date, dormers were added to the front and there are added entry porches on the north, south and east sides. These porches are uniform in character with bracketed eaves and chamfered posts. Attached to the back of the house is a one-story gable roofed ell that was built recently.

The house was built for Hamilton Wescott who settled in Fair Haven during the second quarter of the nineteenth century from Milford, New York. He owned a farm that raised "full blood Lambert and Ethan Allen horses" and was the proprietor of a cheese factory.

## 39. Methodist Parsonage - Greek Revival, c.1848.

This house is a fine example of Greek Revival domestic architecture. It is an important addition to the building stock of the district. Unfortunately, it has recently suffered the addition of aluminum siding which has noticeably altered the quality and quantity of detailing. What remains is a three by six bay (including period wing) two-story L plan house with a decorative slate pedimented gable roof and a small added woodshed off the back. A full entablature wraps around the roof and raking gable. This entablature consists of a heavy molded cornice, wide frieze and a three clapboarded panelled architrave. Only the raking architrave remains visible since the rest has been covered with aluminum siding.

The windows are two over two and were originally six over six. The first story windows on the facade were lengthened during the late nineteenth century when the entry porch and bay window were added. The original frontispiece was undoubtedly very elegant. What remains suggests that it was a refined version of the popular Asher Benjamin-inspired plan which includes a heavily molded full entablature, wide panelled pilasters multidelineated sidelights, side panels and a panelled door. Only the wide panelled

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pilasters and panelled door remain. The rest has been truncated or removed during subsequent additions. The original door is very elaborate with Greek Revival bordered panels. The later entry porch is pedimented with decorative chamfered posts. Detailing along the north and south bay windows is similar but made more elaborate with brackets and cut-out frieze trim.

The original Greek Revival wing had a frontispiece of its own, as well as a full raking entablature. Unfortunately, most of this detail was removed when the aluminum siding was applied. Another unfortunate loss was the panelled corner pilasters which probably embellished the corners of the house and wing. The house has three chimneys and a cement-faced stone foundation.

The house was probably built for James Miller who lived there in 1854. Miller was born in Ireland and moved to this country at the turn of the nineteenth century. He settled in Fair Haven in 1818. Miller was the senior partner in the firm of Miller, Allen & Dobbin, which specialized in tanning leather and manufacturing boots and shoes. His house is now used as the parsonage for the Methodist Church.

40. Methodist Parsonage Horse Barn - c.1875.

This is a very elaborate two-level barn. It is clapboarded and has a steeply pitched slate clad gabled roof surmounted by a cross-gabled cupola with a large decorative finial and louvered sides. The building rests on a slate and marble foundation. The main gable end has a sawtooth and keystone decorated oculus, a cross-panelled Stick Style derived hay door with a peaked lintel, six over six windows with peaked lintels, and a plain central door with a peaked lintel. The side facing north has been modernized with a garage door on rails. The barn has a chimney and fireplace and may have served as a blacksmith shop.

41. Methodist Church - Victorian Gothic, 1877.

This large building occupies the northwestern corner of the district at the northwest border of the Green. The building is in excellent condition and makes an important contribution to the predominately late nineteenth century character of the district. In massing, in use of materials and in the choice of certain design motifs, the Methodist Church bares some relation to the Baptist Church (#26) at the south end of the Green. The similarities include the choice of the Gill American brick bond and the use of the recessed brick space which encloses the major windows of the facade and is in the form of a shouldered rectangle with a triangular top. The exterior similarities end here and this building is stylistically quite different from the Baptist Church. It is the best example of Victorian Gothic in the district, the other being the less pure example of the Calvi-Mallory Block (#16).

The facade of the Methodist Church has a powerful asymmetrical silhouette comprised of a large tower and spire, a large steeply pitched hable, and a one-story cross gabled entrance bay. The tower is built in four tiers and is topped by an eight-sided decorative slate spire surmounted by a cross. The tower's four lower levels are divided by slate

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cornices. The lowest level has heavy buttresses, a pointed arched window on each side and a pointed arched door with deep panelled jambs and decorative slate keystones. The next tier is divided by a molded slate cornice with triangular arches over the pointed arched windows below. The second tier is decorated with recessed brick Greek Cross patterns. The third tier has paired segmentally arched windows. The uppermost tier, below the spire, is the belfry which has pointed arched openings with decorative louvers. At the point of the arch is a very small recessed brick Greek Cross. The fourth tier has a wide molded slate cornice with cross gables.

The main mass is three by six bays with a large transept at the west end. The facade of the mass is decorated with a large pointed-arched stained glass window with slate surround and imitation quoining. The entrance bay has a wide pointed-arched double leaf door and a molded wood cornice with small brackets. The tall side windows are pointed arched with Tiffany-type stained glass. The building has a slate foundation. All of the doors have been changed except the door on the northeast side of the transept. This door is pointed arched with six polygonal panels.

Methodism has a long history in Fair Haven. Though no formal society was organized until 1825, it is said that a small group met as early as 1797. The Methodist Episcopal Church was organized by Reverend Albert Chapin and in 1827 they united on the same circuit with Castleton. The first meetinghouse was erected in 1842 and was, no doubt, a Greek Revival edifice. When this church burned the present church was erected, the year being 1877. It cost \$15,000 and seats five hundred people.

42. Joseph Sherman House - c.1820.

This house is one of the earliest houses remaining around the Fair Haven Green. In its present state, however, it intrudes upon the character of the district.

The original 1820 house was 2-1/2 stories, five by three bays with a pedimented gable, ornamental dentil work in the frieze, six over six windows and a stone foundation. The house was extensively Victorianized with bay windows, piazzas, balustrades, and an elaborate wrought-iron crestrail on the roof.

What remains of the original house is the aluminum-clad frame of the five by three bay mass. Picture windows have been added and a two-story porch with aluminum fluted columns has been built on the front. An addition to the east of the original mass projects forward slightly and is also 2-1/2 stories. A garage has been added.

The overall effect is less than desirable and this once fine addition to the Fair Haven building stock is now an intrusive element which detracts from the visual cohesiveness of the other buildings.

It is uncertain for whom this house was built. Mrs. Bullock lived in it in 1854; she was probably the wife of Shubel Bullock who settled from Baltimore, Maryland in 1798. He was a carpenter and joiner by trade.

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## 43. Fair Haven Green

No small measure of the charm of the Fair Haven Green Historic District is owing to the continued attraction and usefulness of the town green. It is the most visually outstanding feature of the district.

The Green was established in 1798 by a gift of land from Col. Matthew Lyon. This land encompassed the present Green as well as the land to the north on which the Old Fair Haven High School (#1) now stands. The land has not always had the fine landscaping that now characterizes it. During its early years there was a schoolhouse and the Congregational Church located within its borders. As late as 1853 the Green remained unplanned and largely untended, serving as a thoroughfare for traversing vehicles and as a dump for lumber and old iron.

In 1855 a "Park Association" was organized for the purpose of tending the Green, laying out paths and planting trees. Today the Green is surrounded by a wooden picket fence with openings for the radiating walkways that lead to the center fountain. There are benches placed strategically amidst groupings of elms and maples and the grounds are well kept. The original fountain was made of cast iron and had elaborate detailing typical of decorative arts during the Victorian period. This was replaced in recent years with a contemporary design less sympathetic in spirit to the character of the district.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" 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 checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Surrounding a spacious town green, the Fair Haven Green Historic District embraces the town's major business, civic and religious sections, bearing witness to the varied phases of its nineteenth century development. Here among the 42 ecclesiastical, residential, commercial, and civic buildings can be found a representative example of almost every nineteenth century building style. The architecturally eclectic character of the streetscape along the sides of the Fair Haven Green, and the preponderance of late nineteenth century buildings reflect the abrupt developments in the economic history of the community. By the third quarter of the nineteenth century, these developments transformed the village from a small mill town and agricultural trade center into a major manufacturing center. This was an unusual phenomenon for its time in Vermont history, a period in which the state lost population through outmigration and declined dramatically as a manufacturing region. As the center of the civic and economic life of Fair Haven, it is understandable then that the Green should have such a wide representation of architectural styles.

Most of the buildings within the district have replaced buildings that were part of an earlier town fabric. The Green and the early nineteenth century development around it, now largely replaced or destroyed, resulted primarily from the industry and benevolence of one man, Col. Matthew Lyon.

Matthew Lyon (1750-1822) was one of the most respected men in eighteenth century post-Revolutionary Vermont. Settling in 1783, he erected the first sawmill and the first gristmill, employed the first teacher, influenced the building of the first meeting-house, established the first printing press and newspaper, erected the forge, ironworks, and paper mill, and was the only in United States history to be sent to Congress by three states. It was Lyon who bequeathed the land which is now the Green to the town. Although Lyon remained in Fair Haven only a few years into the nineteenth century, the work he began influenced the development of the town's first phase of growth. Of the small number of buildings remaining in the district from this early period, only the Methodist Parsonage (#38) and the Wescott-Allen House (#37) retain a sense of their original appearance.

The Fair Haven that was chartered in 1779 and organized at the arrival of Col. Lyon and others remains scattered about the countryside. The visual character of the district owes its development almost exclusively to the near cataclysmic influence of the marble and slate industries. As late as 1848, Fair Haven's population count ranked in the lower quarter among towns in Rutland County. During the last quarter of the century, the town ranked consistently in the top quarter. Thus a fundamental change in the social and economic life of the town swept through in a matter of years, transforming the landscape into what generally remains today. Few Vermont towns experienced such an upheaval.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet 9-1

ACREAGE NOT VERIFIED

# 10 GEOGRAPHICAL DATA Thorn Hill, New York Scale: 1:24,000

ACREAGE OF NOMINATED PROPERTY approximately 24 acres E) 18 / 639770 / 4827750  
 UTM REFERENCES F) 18 / 639770 / 4828150

A	1,8	6,4,0	0,5,0	4,8	2,8	1,5,0	B	1,8	6,4,0	0,5,0	4,8	2,7	8,2,0
	ZONE	EASTING	NORTHING		ZONE	EASTING		ZONE	EASTING	NORTHING		ZONE	EASTING
C	1,8	6,3,9	8,9,0	4,8	2,7	8,2,0	D	1,8	6,3,9	8,9,0	4,8	2,7	7,9,0
	ZONE	EASTING	NORTHING		ZONE	EASTING		ZONE	EASTING	NORTHING		ZONE	EASTING

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 William N. Hosley, John P. Dumville, Carson A. Anderson

Architectural Historians

ORGANIZATION

Vermont Division for Historic Preservation

DATE

September 11, 1980

STREET & NUMBER

Pavilion Building, 109 State Street

TELEPHONE

802-828-3226

CITY OR TOWN

Montpelier

STATE

Vermont

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*William B. Pimney*

TITLE

Director/Deputy State Historic Preservation Officer

DATE

9-15-80

FOR NPS USE ONLY

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

*Patrick Andrews*  
 DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

11/27/80

ATTEST: *Patrick Andrews*  
 KEEPER OF THE NATIONAL REGISTER

DATE

11/18/80

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The predominance of large commercial blocks over small stores, large stone houses over smaller clapboarded ones and towering brick churches over more restrained post-Colonial styles reflects the industrially based nature of Fair Haven's Victorian society.

The district includes fine examples of Greek Revival, Italianate, early and Victorian Gothic Revival, Romanesque, Stick Style, Queen Anne, and Neo-Classical Revival architecture. The predominance of later styles reflects the wealth that came to Fair Haven through the development of the local marble and slate resources. Located at the falls of the Castleton River, the "Great Ledge" to the north provided a ready supply of unmined slate suitable for marketing as roof shingles, tombstones, mantelpieces and building material. Development of this resource began in 1839 with the opening of the first quarry by Alonson Allen and Caleb B. Ronney. By 1882 there were half a dozen mines and almost as many mills located along the river and in the outlying region of the district. Fair Haven's greatest architectural achievement of that period was introducing a marbleizing process to this country in 1859. The richly ornamental and brilliantly colored marbleized slate mantelpieces that were turned out of the mills owned by Ryland Hanger and James Colman can still be found in a number of local homes.

The marble industry in Fair Haven played an important role in the development of this period. In 1843 William Kittredge, Alonson Allen and Joseph Adams introduced the first marble quarrying and thus went into competition with the more expansive operations in neighboring West Rutland. The visual evidence of this industry is most dramatically revealed in the two marble houses that are central landmarks within the district around the Green.

This core industry was aided by the branch of the Rutland and Whitehall Railroad which had arrived in Fair Haven in 1848. Development and the access to distant markets brought forth a broader support system and by 1840 Fair Haven had become a major commercial center. The remarkable Park View House (1882), now demolished, and the linked row of commercial blocks along Main Street gave Fair Haven the appearance of a sophisticated town, with all the variety of goods and services on hand that would make it so. Soon there was a brick kiln, a newspaper, and a variety of ways to spend the money that accrued from each.

There is nothing monotonous about the Fair Haven Green Historic District. As it unfolded along the confines of Matthew Lyon's original design, its character and scale shifted to reflect the upheaval of later years. The boundaries of the district conform closely with what is commonly accepted to be civic and commercial center of the town. The boundary choices are also justified by topographical considerations (as on the south); by abrupt changes in land use - commercial to residential (as on the east); the stylistic relationship between buildings (#'s 27 - 29); and the strong visual relationship of the buildings in the district to the Green. The district is compact and lends a strong perspective on Vermont's industrial era, seen through the visual documentation of its remaining monuments in this cohesive and picturesque town center.



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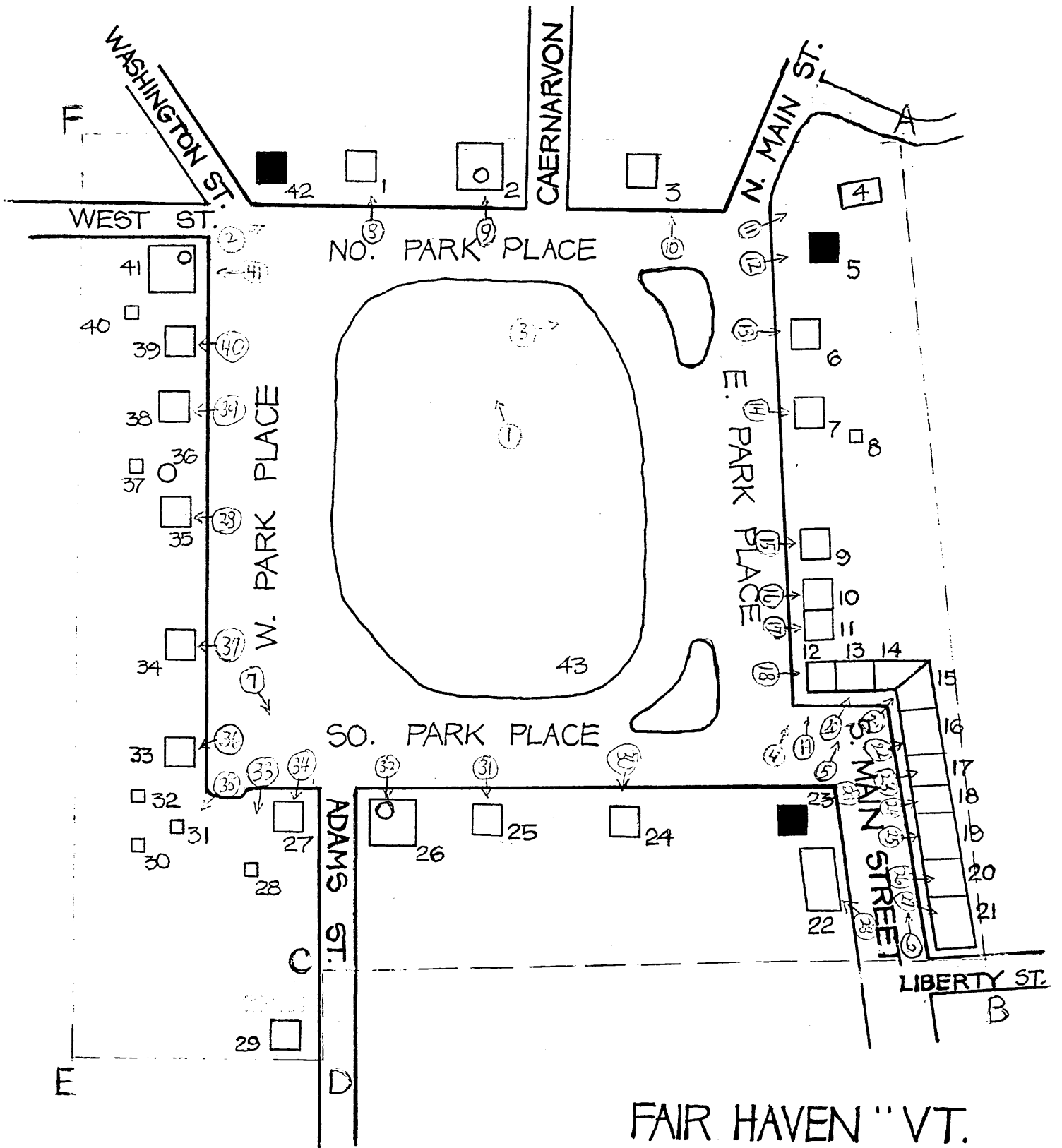
Continuation sheet

Item number 10

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see phone  
report of  
11/18/80

The boundary of the Fair Haven Green Historic District commences at the northeasterly most corner of the Fair Haven Elementary School property (#4) at Point A; the boundary thence proceeds in a southeasterly direction paralleling the easterly right-of-way of East Park Place (behind the property #'s 4 - 11); this boundary continues along the eastern property lines of property #'s 15 - 21, to Point B, at the southeastern corner of the American Legion Blocks (#21); from Point B the boundary thence proceeds 800 feet in an westerly direction along the northerly right-of-way of Liberty Street, crossing South Main and Adams Streets, and continuing to Point C (a point both 220 feet south of the southerly right-of-way of South Park Place and along the <sup>we</sup> easterly right-of-way of Adams Street ); from Point C the boundary proceeds southerly along the <sup>we</sup> easterly right-of-way of Adams Street to Point D at the southeastern corner of the Lemonatis property (#29); from Point D the boundary thence proceeds 300 feet in an westerly direction along the southern property line of the Lemonatis property to Point E (a point on the Lemonatis property line extended west 300 feet); from Point E the boundary thence proceeds in a northerly direction along a line which is approximately 300 feet west of the westerly right-of-way of Adams Street, and 150 feet west of the westerly right-of-way of West Park Place; this line proceeds approximately 1100 feet from Point E, crossing West Street, to Point F; Point F is 150 feet west of the westerly right-of-way of West Park Place and 80 feet north of the northerly right-of-way of said street; from Point F the boundary thence proceeds in an easterly direction approximately 1000 feet, crossing Washington, Caernarvon and North Main Streets, and continuing to the point of the beginning. (Line FA closely parallels the northern property lines of #'s 42, 1, 2, 3 and 4.)



# FAIR HAVEN "VT.

ROUGHLY TO SCALE  
 1" = 160'



■ INTRUSION  
 ○ NON-CONTRIBUTING