

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received SEP 20 1985

date entered OCT 17 1985

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

1. Name

historic Middletown Springs Historic District

and/or common Middletown Springs Historic District

2. Location

street & number East, North, South and West Streets, Montvert Avenue,
and Schoolhouse Road. N/A not for publication

city, town Middletown Springs N/A vicinity of ~~Congressional district~~

state Vermont code 50 county Rutland code 021

3. Classification

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

4. Owner of Property

name Multiple - See Continuation Sheets

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Middletown Springs Town Clerk

street & number N/A

city, town Middletown Springs state Vermont

6. Representation in Existing Surveys

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

date July - August, 1976 federal state county local

depository for survey records Vermont Division for Historic Preservation

city, town Montpelier state Vermont

7. Description

Condition excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved

date

Only #'s 10, 27, 42, 60a, 77b,
80 (see text)

Describe the present and original (if known) physical appearance

An orderly village amidst the rugged and isolated terrain of the northern Taconic Range, the Middletown Springs Historic District radiates from a central green to the points of the compass. It contains 91 buildings and sites, evenly spaced along mostly level tree-lined streets. They are predominantly clapboard, 1½ or 2½ story houses, most commonly vernacular, Greek Revival or Italianate in style. Rutland County slate is used extensively for roofing and foundations. While 11 buildings are non-contributing, 8 are outstanding, including a spired church, a towered school, a large late Bank Barn with cupolas, and 5 high style houses of the Federal, Greek Revival and Italianate styles. Condition and integrity of most buildings is good to excellent. About 10% of the buildings, in general the architecturally least significant, are in only fair condition due to deterioration or alteration. Only on the south side of East Street, along the southern end of the green, is there a significant gap in the district, where a fire cleared several buildings in 1920, and which now contains only a gas station and store, both non-contributing. That gap is compensated for however, by the strongly focal nature of the green and its surrounding buildings.

Located at the northeast corner of the district's central intersection, the green is fronted on the north by the Greek Revival style Community Church (#10), the ornate spire of which is the single most significant focal point in the district. Next to it is the eaves front, early 19th century "James Ives" store (#9), which contributes to the green a pedimented porte cochère, added c.1910. On either side of the green are two buildings that act as strong terminating focal points for the east and west thoroughfares that approach it. On the west is the brick, Federal style Jonas Clark House (#82), with its paired parapet chimneys and marble trim, and on the east, the large, Italianate style M. E. Vail House (#12), with its lavish Eastlaskan ornament. From the green, to the southwest, are visible the marble and slate gravestones of the Old Cemetery (#61), and above them, partially obscured by young trees, is the tower of the Colonial Revival style Middletown Springs School (#59), which stands on a hill diagonally opposite.

Because of these combined characteristics and its centrality, the green has remained a strong visual hub for the district despite major losses since 1920. In that year, a fire destroyed two large, late 19th century, clapboard commercial structures on the south end of the green, along with a rare, 3½ story, brick Greek Revival style store that had a granite slab storefront. Around 1950, the well-detailed, 1806 Baptist Church on the west side of the green (#83), which had a cupola and modillion cornice, was severely altered to the present pedimented and asphalt shingled block. Though the location and form of that former church are still evident, the 1837 Methodist Church, which stood on the northeast corner of the cemetery (#61) and made a very significant contribution to the green, was dismantled around 1945.

From this district focal point radiate the 4 major streets, along which are evenly dispersed buildings from all periods of the history of the district. Of the 91 buildings, 12

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 4

Page 1

- | | |
|---|---|
| 1. Mary O'Neil
1a. Middletown Springs, VT 05750 | 13. Earl & Paula Haynes
Middletown Springs, VT 05750 |
| 2. Bonnie Frank
Middletown Springs, VT 05750 | 14. Earl & Paula Haynes
14a. Middletown Springs, VT 05750 |
| 3. Dora & Earl Parker
3a. Middletown Springs, VT 05750 | 15. Clarence Haynes
Middletown Springs, VT 05750 |
| 4. James Chase
4a. One 4th Street
Warehouse Point, CT 06088 | 16. Harry Kenyon
Middletown Springs, VT 05750 |
| 5. Timothy Lybeck
5a. Middletown Springs, VT 05750 | 17. Caryln & Carl Haynes
a-f. Middletown Springs, VT 05750 |
| 6. Dale Bealmear
6a,b. Middletown Springs, VT 05750 | 18. Robert Mars
Middletown Springs, VT 05750 |
| 7. Robert Reed
7a,b. Middletown Springs, VT 05750 | 19. Roland & Josephine Olsewski
Middletown Springs, VT 05750 |
| 8. Middletown Springs Fire Department
Middletown Springs, VT 05750 | 20. Robert Haynes
Middletown Springs, VT 05750 |
| 9. Middletown Springs Historical Society
Middletown Springs, VT 05750 | 21. Alice Hoisington
Middletown Springs, VT 05750 |
| 10. Middletown Springs First Congregational
Church
Middletown Springs, VT 05750 | 22. Shirley & Byron Moyer
22a. Middletown Springs, VT 05750 |
| 11. Middletown Springs First Congregational
Church
Middletown Springs, VT 05750 | 23. William Wilbur
Middletown Springs, VT 05750 |
| 11a Town of Middletown Springs
11b Middletown Springs, VT 05750
11c
11d | 24. Phillip Grant
Middletown Springs, VT 05750 |
| 12. Nancy and Dee Schnitzler
12a,b. Middletown Springs, VT 05750 | 25. Clyde Parker
25a,b. Middletown Springs, VT 05750 |
| | 26. Francis Reed
Middletown Springs, VT 05750 |
| | 27. Warren Hayes
Middletown Springs, VT 05750 |

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 4

Page 2

- | | |
|--|---|
| 28. Mrs. Harold Moyer
RFD
Wells, VT 05774 | 42. Mrs. Joseph Turnauer
42a. Middletown Springs, VT 05750 |
| 29. Howard & Hazel Beckwith
29a. Box 90
New Haven, VT 05472 | 43. John Hart & Robert Nimmo
Middletown Springs, VT 05750 |
| 30. Charles Rouse
30a. Middletown Springs, VT 05750 | 44. James Webber
44a,b. Middletown Springs, VT 05750 |
| 31. Charles Rouse
Middletown Springs, VT 05750 | 45. Richard & Leonard Gill
45a. Middletown Springs, VT 05750 |
| 32. Charles Wilder
32a. Middletown Springs, VT 05750 | 46. Alton Leffingwell
46a. Middletown Springs, VT 05750 |
| 33. Middletown Springs Historical Society
33a,b. Middletown Springs, VT 05750 | 47. Norvin Baker
47a. Middletown Springs, VT 05750 |
| 34. Elizabeth Bailey
34a. Middletown Springs, VT 05750 | 48. Raymond Marcy
48a. Middletown Springs, VT 05750 |
| 35. Elizabeth Bailey
35a. Middletown Springs, VT 05750 | 49. Terry Redfield
49a. Middletown Springs, VT 05750 |
| 36. Montvert Hotel Foundation Hole
Middletown Springs, VT 05750 | 50. Alice Hickox
50a. Middletown Springs, VT 05750 |
| 37. Theron Krouse
Middletown Springs, VT 05750 | 51. Terry Roberts
51a. Middletown Springs, VT 05750 |
| 38. Colonel Henry Bigelow
38a. Middletown Springs, VT 05750 | 52. George Greene
52a. 40 Higgins Road
Framingham, MA 01701 |
| 39. Michael McKeen
39a. Middletown Springs, VT 05750 | 53. Town of Middletown Springs
Middletown Springs, VT 05750 |
| 40. Thomas Avery
40a. 3326 Celle La Veta
San Clemente, CA 92672 | 54. Charles Rouse
Middletown Springs, VT 05750 |
| 41. Alan Grace
41a. Middletown Springs, VT 05750 | 55. Anne Speyer
Middletown Springs, VT 05750 |
| | 56. Edwin Hedding
56a. Middletown Springs, VT 05750 |

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 4

Page 3

- | | |
|---|--|
| 57. Continental Telephone Company
Box 401
Merrifield, VA 22116 | 71. Barry Lamson
71a. Middletown Springs, VT 05750 |
| 58. Maureen H. Haberer
365 Canterbury Drive
Ramsey, NJ 07442 | 72. Deborah & Gary W. Kenyon
Middletown Springs, VT 05750 |
| 59. Town of Middletown Springs
Middletown Springs, VT 05750 | 73. Agnes Buxton
Middletown Springs, VT 05750 |
| 60. David Wright
60a. Middletown Springs, VT 05750 | 74. Wilbur Hilliker
74a. Middletown Springs, VT 05750 |
| 61. Town of Middletown Springs
Middletown Springs, VT 05750 | 75. Charles Buffum
75a. Middletown Springs, VT 05750 |
| 62. James & Susan Denoncour
62a. Middletown Springs, VT 05750 | 76. Clyde Parker
76a. Middletown Springs, VT 05750 |
| 63. Gary Parker
63a. Middletown Springs, VT 05750 | 77. C. Frederick & Dagny S. Bernhardt
a-c. Middletown Springs, VT 05750 |
| 64. David & Audrey Barber
Middletown Springs, VT 05750 | 78. Francis Haley
78a,b. Middletown Springs, VT 05750 |
| 65. Myron Buxton
65a. Middletown Springs, VT 05750 | 79. Florence Coburn
79a,b. Middletown Springs, VT 05750 |
| 66. Jennie L. Moyer
66a. Middletown Springs, VT 05750 | 80. Reverend Robert Clayton
80a. Manchester Center, VT 05255 |
| 67. Lewis & Ruth Seamans
67a. Middletown Springs, VT 05750 | 81. Reverend Robert Clayton
a-d. Manchester Center, VT 05255 |
| 68. Town of Middletown Springs
Middletown Springs, VT 05750 | 82. Ron Rupprecht
Middletown Springs, VT 05750 |
| 69. Clinton Parker
69a. Middletown Springs, VT 05750 | 83. James E. Farrell
Middletown Springs, VT 05750 |
| 70. Catholic Church Diocese of Burlington
351 North Avenue
Burlington, VT 05401 | 84. Kevin, Kay & Karen A. Rooney
84a. Middletown Springs, VT 05750 |
| | 85. Bruce H. & Judy Hirshon
85a. One Gold Circle
Freeport, NY 11520 |

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 4

Page 4

86. Elizabeth McLaughlin & Shirley Brown
86a. Middletown Springs, VT 05750
87. Edward & Jeanette Marcy
87a. Middletown Springs, VT 05750
88. Gerald Parker
88a. Middletown Springs, VT 05750
89. John Anderson
89a. Middletown Springs, VT 05750
90. Esther Capen
109 Proctor Road
Proctor, VT 05765
91. Ronald & Shirley Brown
91a,b.51 Melrose Street
Melrose, MA 02176

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 2

date from before 1840, only one of which has distinguishable style - the Federal style Jonas Clark House (#82). Numbers 15 and 27 have broad, steeply pitched gable roofs and low kneewalls that distinguish them as early, possibly 18th century Capes.

The Greek Revival or vernacular Greek Revival style accounts for 18 of the buildings. The distinct stylistic detailing shared by most of these houses, and the church (#10), such as annulets underlining pilaster capitals, triple fascia architraves and shouldered door or window surrounds, lend a subtle visual cohesion to buildings from this period. The style reached its peak in the district in the large, flushboarded, Georgian Plan house near the green, #81, which is fronted by the last of once numerous fences in the district, detailed in the same manner.

In part due to the presence of the A. W. Gray & Sons horsepower manufactory (later called A. W. Gray's Sons), 32 buildings are from the Italianate period. These range from very simple workers' houses such as #'s 45 and 47a, to modestly ornamented residences such as those of Drs. Strobell and Kinney, #'s 6 and 62, to the three impressive, Palazzo form houses, the Leonidas Gray House (#51), the M. E. Vail House (#12), and the Henry Clay Copeland House (#86). Buildings from this period are most highly concentrated on South Street below the Poultney River, where the Grays and many of their employees lived.

The turn of the century through the early 20th century accounts for 15 structures, which are very diverse both in type and design. Built during this period were simple vernacular houses such as #'s 1 and 89, two more elaborate houses built by Brainard Avery, the Bungalow #34, and Colonial Revival style #40; a decorative store (#13), a monumental Colonial Revival style school (#59), a small Episcopal chapel (#68), a large Late Bank Barn (#17a), and a concrete bridge (#53).

There are three historic sites: the green and its statuary (#11), the Old Cemetery (#61) and the foundation of the former 137 room Montvert Hotel (#36). The latter is found at the end of Montvert Avenue, atop a hill that slopes down toward the Middletown Mineral Springs, marked by the Mineral Springs House (#33), which provided the impetus for the hotel. On the hillside are tree-lined paths remaining from the hotel's landscaped grounds, and the hotel's ornate livery stable (#35).

Farms, set apart from their neighbors, provide strong terminations for three of the four primary streets. Topping the hill of North Street is #91, with its column-supported cross gable, and its clapboard, eaves front barn (#91a). At the end of West Street is

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 3

the modestly ornamented #75, beside its tall gable front barn (#75a). Most significant are #'s 17 and 17a of East Street, a well-detailed Classic Cottage, and on a hill, its very large and impressive Late Bank Barn with twin cupolas, visible from several points in the district.

Geographically as isolated today as when it was founded, the Middletown Springs Historic District, with its axial, tree-lined streets, diverse, well preserved houses, and strongly focal central green, evokes today much of its 19th and early 20th century character.

Descriptions of individual buildings in the district follow (numbers refer to sketch map).

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 4

1. O'Neil House, c.1910

One of only a few modest, early 20th century houses in the district, the nearby #89 being another, this small, c.17' x 22', 3 x 3 bay, 1½ story gable front vernacular house may have been built for a workman at A.W. Gray's Sons, which operated on South Street until 1917. A wrap around porch fronts the west and south sides, and a 1 bay gable wall dormer rises above it from the third bay, eave side. At the rear is a small, 2-bay wing, recessed from the south. The door, in the gable front, right bay, contains four small upper lights. Windows have 2/2 sash. Clapboard walls have corner boards and frieze board trim while the slate roof is finished with a molded cornice with raking eave soffits. The porch has a lattice skirt, and turned posts, linked by a plain blaustrade, that support a frieze and a low hip roof with molded box cornice. Where the posts meet the frieze, are flat, incised, scroll sawn brackets. Over the first bay, north eave side is an exterior, diminished brick chimney, which serves a modest Colonial Revival style mantle inside.

1a. Shed, c.1910

c.10' x 8', clapboarded, shed-roofed structure with door and window opening in front (south) side.

2. Frank House, c.1845

This simple, vernacular Greek Revival style, 5 x 2 bay, c.30' x 20', clapboard Classic Cottage has a small gable front garage attached by a glassed-in walkway as its only appendage. Beers' Map shows a blacksmith shop on the site of the garage, and "A. Gates" living in the house. According to the Vermont Historic Sites and Structures Survey, the Leonard family operated a blacksmith shop here in the 1870's. The garage was moved to the site in about 1956. The door has two long panels, and is flanked by 2/3-length sidelights, all framed by a wide, unmolded architrave surround that is topped by a heavy, projecting cornice. Rather large, 2/2 sash front windows may be late 19th century replacements. Diminished gable windows have 6/6 sash. Trim includes sill, corner and frieze boards, and a slightly projecting, returning box cornice. The foundation is concrete-faced fieldstone. A small, central brick chimney breaks the relatively low-pitched slate roof. The garage, c.1925, c.10' x 20', has a gable center overhead sliding door, and a small attic door in the gable above. Garage sheathing is novelty siding, with corner and frieze board trim, and an asphalt shingle roof with raking eave soffits.

3. Parker House, c.1880

Due to recent alterations which involved removal of ornament and application of aluminum siding, this simple, 2½ story gable front house with a flush, 1½ story ell is of only

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 5

marginal significance in the district, though it helps maintain the rhythm and scale of the streetscape. In the left bays of the ell and gable front are modern, metal, glazed and paneled doors. Two over two sash windows have plain narrow surrounds, but originally had lintel boards with projecting molded cornices. The original sheathing, now completely covered, was clapboard, with corner and frieze boards. Molded cornices with raking eave soffits had simple scroll sawn brackets at the corners and in the gable peak.

A polygonal bay window in the right bay, gable front has a narrow, paired 1/1 sash window on front and single, canted windows on the sides. Its ornament included a bracketted cornice and paneled spandrels. A nearly full balustraded, Colonial Revival style front porch has given way to a plain, modern shed-roofed porch with square posts. On the rear of the ell is another, similar porch. A central, main block, brick chimney rises from the slate roof. Foundation is fieldstone.

3a. Carriage barn, c.1880

Eaves front, 1½ story, c.15' x 10' structure with large, sliding, vertical batten door and eaves front and gable end hayloft doors. North gable end has two stall windows flanked by hinged batten shutters. Sheathing is clapboard, with corner and frieze boards, and a slate roof with raking eave soffits.

4. Germand-Chase House, c.1830

This unusually proportioned, 5 x 2 bay, c.30' x 15', vernacular Classic Cottage has a very high kneewall, very low-pitched roof, and a recessed residential and utilitarian wing. A single square, fixed 4 light window in the left corner of the south gable end may indicate a pre-1830 original date of construction. Originally, there may have been two in each gable. Chester Chase, great-great-grandfather of the present owner, bought the house in the late 19th century at a Sheriff's sale for \$99. Its previous owners were James and Patty Germand (Survey). Beers' Map indicates "Mrs. Germand" living here in 1869.

The slightly recessed door (c.1900) has a large glazed panel over horizontal panels, a glazed and paneled storm door, and plain drip molded surround. Windows have similar surrounds, 6/6 sash on front and some 2/2 sash elsewhere. The clapboard walls are trimmed with sill, corner and crown molded frieze boards. The box cornice projects slightly on the eave sides, and is flush, with slight fascia returns, on the gable ends. The foundation is concrete-faced fieldstone. A single, plain, brick interior end chimney rises from the ridge of the slate roof. The wing has a glazed and paneled door in the left bay, a batten door to the basement level in the right bay, and a central plain chimney.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 6

4a. Carriage Barn, c.1900

Gable front, 1½ story, c.15' square, deteriorated clapboarded building with 3-leaf, batten carriage door to the left of a makeshift, batten pass door. A fixed 6 light window lights the attic. The north eaves side has a large sliding door and a hayloft door. At rear is an added lean-to. A slate roof covers the whole.

5. Baptist Church Parsonage - Lybeck House, c.1865

Probably built as the Baptist Church (#83) Parsonage, this very simple, 2½ story, gable front, 3 x 2 bay, c.22' square clapboard house served as a telephone office in the early 20th century (Survey). It appears as the Baptist Parsonage on Beers' 1869 map, with the present configuration of a small ell flush with the main block. A glazed and paneled door in the right bay, gable front has a plain surround. Windows have 2/2 sash, with a 6/6 sash gable window. The second floor gable front is only two bays wide. Trimming the house, and the 1½ story, 1 x 3 bay ell are sill, corner and frieze boards. The foundation is fieldstone. Raking eave soffits trim the slate roof. There is a second entrance in the ell north gable.

5a. Shed, c.1970

Cinder block, c.8' x 12' structure with shed roof, solid door in short side, bank of glass blocks on long side, and wooden addition at rear. Non-contributing.

6. The Dr. Strobell - Bealmear House, c.1880

Built as a house and office for Dr. Strobell, this 3 x 4 bay, 2 story, hip roofed, clapboard Italianate style building is well preserved overall, but is clearly missing its original front porch (removed in 1976), and either roof cresting or cupola. It is nearly identical to a house beyond the historic district on West Street (Vermont Historic Sites and Structures Survey #1111-12), which retains these original features.

In overall form and detail, the house appears to have been a simplified version of the Leonidas Gray House (#51) which also served as the model for the M.E. Vail House (#12). While the Gray House has a pedimented, slightly projecting true pavilion, this one merely has a central bay defined by ornamental fascia boards and a central, low pitched gable dormer, suggestive of a pavilion.

Access to Dr. Strobell's office, in the northwest corner of the house, was through the front bay, north eave side door.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 7

Sometime after Dr. Strobell's residence here, the house became a boarding house known as "Woodbine Villa" (Survey).

The house has a pedimented projecting bay in the rear bay of the south side, a small, gabled rear wing, and a concrete platform spanning the front that once supported the porch.

Each leaf of the double leaf door has a large, segmental arched glazed panel over a square panel with elaborate woodwork. This door is recessed behind a double leaf, glazed and paneled storm door which mimics it. Flanking the door are projecting, chamfered and drilled, Italianate pilasters that support a full entablature. Beneath the widely projecting molded cornice is a zigzag course suggestive of denticulation.

Elongated 1/1 sash windows have molded cornices.

Trim includes sill boards, corner boards and a paneled frieze. Cornerboards, and the two 2nd floor fascia boards that define the central bay (which originally rose from the porch roof), have block capitals with incised "x" motifs, and are bordered by 1/4 round sunbursts where they meet the frieze. Continuing within each frieze panel is a course of cut out, 1/2-round dentils.

The foundation is of random range marble ashlar. A square deck tops the slate roof, in front of a large stuccoed chimney.

The tympana of both the dormer and projecting bay pediment have triangular arched openings, rounded dentils and diagonal matchboard infill with overlaid, incised fascia boards. Both the projecting bay and the rear wing have a 1-bay entry porch formed of a plain corner post with incised consoles that support a frieze and hip roof.

6a. Carriage Barn, c.1880

A clapboarded, c.25' x 15', eaves front carriage barn with nearly full-width cross gables, and a louvered, cross-gabled cupola with a crowning weather vane. A large, central sliding door has a large panel with canted corners. A pass door to the right and a hay loft door above have similar panels with octagonal, raised centers. Gable end, 1/1 sash windows, and smaller openings in all gable peaks have fascia surrounds with molded cornices. The foundation is concrete, clapboarded walls have corner and frieze board trim, and the slate roof has raking eave soffits.

6b. Privy, c.1880

Small, gabled, clapboarded privy with a single gable end door, slate roof and open foundation.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 8

7. Mobile Home, 1982

A gabled, c.10' x 50', vinyl sided mobile home parallel to the road. Replaced a marginally significant, irregular, frame house that burned in February, 1982. Non-contributing.

7a. Carriage Barn, c.1875

Eaves front, c.20' x 12', 1½ story clapboarded carriage barn with slate roof. Large paneled central door, and pass door next to it, share a single fascia surround. Pass door has boarded up, 4-light transom.

Gable ends have 6/6 sash windows, and a nearly square hayloft door in the center. Trim includes corner boards, frieze boards and raking eave soffits.

7b. Shed, c.1910

Eaves front, novelty sided, c.7' x 6' shed with central, batten door.

8. Firehouse, c.1975

Set considerably back from the road but visible from North Street, this 1½ story, c.60' x 30', cinder block and aluminum sided firehouse has a sheet metal roof, and irregular fenestration that includes two large overhead doors in the north and west sides, and a recess along half of the south side. Non-contributing.

9. James Ives Store - Cyrus Adams House, c.1805, c.1865

Though of only moderate architectural significance, this unusual 6 x 2 bay, 2½ story, clapboard, eaves front building is one of the most significant in the district, as both a focal point on the town green, and as the only surviving commercial structure from the district's pre-1811 period of prosperity.

Frisbee's 1867 town history states that in 1810, which was "perhaps the most prosperous period" (Frisbee, 1867, p.80), there were two stores in town, one of which was kept by James Ives. Ives, who also ran a distillery on North Brook, almost certainly kept his store in this building, and may have built it. Above the center two bays of the kneewall, now covered by white paint, can be seen the words: "JAMES IVES" painted in graceful capital letters that span three clapboard widths.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 9

Both the physical structure and a late 19th century photograph (Frisbee, 1867 p. 88a) help to confirm this early date and functional type. In the attic, can be seen hand hewn plates that run the entire c.45 foot length of the building, and up and down sawn rafters that are overlapped and pegged at the ridge - an unusual technique also employed in the 1796 framework of the Congregational Church (#10) next door. Original 9/6 sash gable windows (boarded up from the exterior) are still in place, and between them in the west gable appears to have been a large opening, perhaps originally served by a hoist, for storage of goods - a fairly common feature of early 19th century stores. Several 12/8 and 12/12 sash windows in the north (rear) side, as well as in the ell, are probably the originals, which are shown in place in the aforementioned photograph. The diminished second floor windows, which had the 12/8 sash, are another clue to age. The photograph also shows two doors which a house would not have had, in the second and fifth bays, each flanked by broad sidelights. The subsequent removal and alteration of these doors, probably around 1910, accounts for the irregular spacing of the front, first floor bays. Marks in the clapboards around the second bay indicate the location of that original door and its overhanging cornice, before it was sealed.

By at least as early as 1869, the building came into the Adams family. "D. Adams" is shown on Beers' 1869 map, and Child's Gazetteer of 1881-82 lists George D. and Sidney G. Adams as proprietors of the "Adams House" (an inn), located on "North and Park Square" (Child, 1881, p.357). Sidney was also a "mail carrier" and proprietor of the Middletown and Poultney stage.

Cyrus Adams, by whose name the building is now commonly known, was the last individual to own the building, and ran an inn, and around 1890, an undertakers parlor (Herbert Davison, interview, 10/18/84). Other businesses run here in the late 19th century by the Adams family included a store and millinery shop (Survey).

The Adams' probably added the ell around 1865, and along with it, an early Italianate style porch (c.1865) shown in the aforementioned photograph. That porch spanned the front, and wrapped around the east side, probably to meet the ell's south gable (not visible in the photograph), which projects from the main block about as far as the porch did, and which contains a door. Beers' map (1869) shows the building with an ell of the present configuration. The present roof eaves and trim, and 2/2 sash windows are probably other alterations made by the Adams' around 1875.

The building became a town community hall around 1910, and Ben C. Buxton, who lived near the district, on what is now Town Highway 27, gave the present porte cochère (Herbert Davison, interview, 10/18/84). The porte cochère has a vaguely Italianate appearance in its paneled columns, but the column pedestals and the steps are 20th century concrete. Around 1910 as well, a hardwood floor and basketball hoops were installed in the second floor of the ell.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 10

The Middletown Springs Historical Society was organized in 1970, and soon thereafter acquired the building to save it from demolition. By 1982, they had spent \$45,000 on repairs (Jenks, 1982, p.2). They presently rent space to various town institutions, and plan to open a museum.

The c.45' x 25', slate roofed building has a high kneewall, a long 5 x 3 bay, 2½ story ell that projects to the east, and a porte cochere over the fourth and fifth bays. In the fifth bay is a double leaf door that has, in each leaf, a long, round headed glazed panel above a square panel. It is topped by a simple entablature. Windows have drip molded surrounds, with 2/2 sash on front, and 12/8, 12/12 and 6/6 sash elsewhere. (The latter are found predominantly in the ell, and are probably original to it.) Where the porte cochère roof meets the second floor are two fixed two sash windows. Front windows to the left of the porte cochère have flanking blinds. The foundation is marble slab on fieldstone. Trim includes corner and frieze boards, and raking eave soffits.

The pedimented porte cochère is supported by paired, square, paneled Italianate columns that stand on concrete piers and support a frieze, and projecting molded box cornice. The pediment tympanum, and ceiling are matchboarded. At the east rises a single, brick, interior end chimney.

10. The Middletown Springs Community Church, 1796/1849/1860

The Congregational Church, originally built in 1796 as a meetinghouse, is both a striking focal point for the town, and an excellent example of the Greek Revival style, mostly as a result of an 1860 remodeling. The 3 x 4 bay, c.35' x 60', 1½ story, pedimented and spired church is the only remaining of three churches that once bordered the green.

The Church was organized in 1781, and about 1784, built a log meetinghouse on South Street, at the southeast corner of the cemetery (#61). This was replaced in 1796 by a nearly square plan, frame meetinghouse, the structure of which forms the rear three bays of the present church. It was built by Congregationalists, Baptists and "Nutters" (those of no specified denomination) at a cost of \$1,633, at the eastern edge of the green, 100 feet south of the present location. It was moved in 1849 to the present location at the northeast corner of the green.

Though substantially remodeled in 1849 and 1860, evidence of the original meetinghouse design, as outlined in a report of November 10, 1794 by the Congregational Society building committee, remains. That report, signed by Luther Filmore and the two other Committee members states:

"The house shall be furnished to the turn of the key by the first of October, 1796, in the following manner. The lower part shall consist of twenty-six

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 11

pews and four body seats in front of the square. In the galleries there shall be a row of pews adjoining the walls of the house,... also a pulpit and canopy shall be erected, and turned pillars under the galleries, which shall be painted blue, together with the canopy and breastwork in front of the galleries. The body of the house shall be painted white and the roof red, and painted equal to Graham's old house, in Rutland, and the joinery work shall be equal to that of the west parish (Center Rutland) meeting house, in Rutland aforesaid" (Frisbee, 1867, p.92.)

Frisbee commented in 1867 that he remembered this plan being accurately followed. (Frisbee, 1867, p.92.)

The "joinery work", patterned after the framing of a meetinghouse in the nearby cultural center of Rutland, is quite complex. It includes very large paired rafters (one in contact with the roof and the other running parallel to it below), and King posts that meet the ceiling joists with thick iron straps that wrap around the joists.

When in 1849, the galleries which lined three walls of the meetinghouse were removed, the ceiling was lowered four feet for proportional compensation in the auditorium. This dropped ceiling can be seen in the attic today, while on the bottom sides of the ceiling joists are lathe and plaster remnants from the original ceiling.

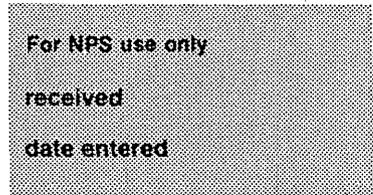
Also in 1849 were installed two gable front doors, which today lead from the vestibule to the auditorium. Between them, inside, was a niche behind the pulpit, which is today sealed, and forms a vestibule closet. The present slip pews replaced the original box pews, but faced the front of the church. At the rear (north) end was built a low gallery for the "singers", which is today the front stage. The exterior gained the present full entablature, and probably had a full pediment on front. This remodeled church almost surely had no tower or belfry, which typically would have risen from behind the gable, since there is no evidence of such a structure in the attic.

The remodeling only eleven years later rectified this stylistic problem, and provided needed meeting space by the addition of the present front bay and tower. This new addition is clearly marked by a sag where it meets the older part of the building, as well as by the obvious extension of the entablature from the old part to the new.

This 1860 addition is indicative of increasing secularization of church functions. The vestibule provided an informal area for socialization before and after services, while the upstairs room was intended for informal meetings and singing schools.

Further relaxation of strict doctrinal interpretation is evidenced by the purchase in the 1860's of a parlor organ. In 1870, a larger pipe organ was bought, and the present lean-to at the north was constructed to accommodate a niche for it. The present pipe organ in

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form



Continuation sheet

Item number 7

Page 12

that niche was donated in 1921 by Brainard Avery, and was built in 1874 by the George Stevens Company of East Cambridge Massachusetts for the Poultney Methodist Church.

The pulpit was moved to the north, and the pews turned around as at present in 1885.

In 1898, the present stained glass that fills all the windows were given by the Ladies Aid Society.

The three facade bays of the church, as well as the front eave side bays, are defined by paneled pilasters that support a broad entablature and a flushboarded pediment. The pilasters have projecting molded capitals underlined by triple annulets. The entablature has a triple fascia architrave separated by a molded batten from a plain frieze, and a projecting molded cornice.

In the center bay is a double leaf door, and a tall paired window above it. A similar window in the pediment is covered by fixed louvered blinds. The left and right bays also have similar paired windows in the first and second floors, that are in each bay united by common surrounds, and separated by paneled spandrels. Facade door and window surrounds are shouldered and battered, with peaked lintel boards.

Tall auditorium windows in the rear three eave side bays have only simple surrounds. Windows in each front eave side bay, separated from the others by wall pilasters, are sealed and clapboarded.

The tower is formed of three diminishing tiers, topped by a flared, octagonal, paneled spire with a ball finial crown. Rising from the square, flushboarded first tier, the octagonal second tier is formed of pairs of canted, engaged square columns at each corner, spanned by paired rectangular louvered sections. The columns are paneled, and support a full entablature, similar to that of the main block, but denticulated. The third tier is similar, but has instead, canted pairs of graceful consoles, the lower scrolls of which contain graceful carvings. These consoles support a plain entablature from which rises the spire.

The foundation is fieldstone with some marble slab, and is concrete faced on front. Marble steps serve the door from east and west. Through the slate roof, from the northwest corner of the vestibule, rises a corbelled brick chimney, probably built in 1885 for the vestibule furnace installed in that year. (Sources: Davison, 1982, pp.1-5; photograph of church interior, 1881, in the collections of the Bailey-Howe Library, Burlington, VT).

11. Village Park, c.1777

Having always served as the focal point for this unusually symmetrical village center, "the park", or town green, is bordered by some of the most significant, and oldest, build-

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 13

ings in the district, #'s 9, 10, 12 and 82. By 1781, Luther Filmore had come to Middletown Springs from Bennington, cleared three to four acres where the village center now is, and had constructed a log house at the southwest corner of what is now the green. A few years later, he built the first frame building on the green which served as a house and inn, and which may very likely be #27 (Frisbee, 1867, p.13).

By 1869 the village had grown up quite substantially around the green, and the Park Association was formed, the purpose of which was "to build a park, set out shade trees, and beautify the grounds around the Village" (Davison, n.d. p.3). To this day residents refer to the acre as the "park", while "green" is a term reserved for out-of-towners.

11a. Cannon, c.1904

Cast iron cannon on battered concrete base, probably given to the town along with the Hoadley Monument, #11b. It is identical to #11d, both of which originally stood next to pyramids of stacked cannon balls.

11b. Hoadley Monument, 1904

This statue, at the center of the green #11, was a gift of Captain Francis H. Hoadley, who was born in Middletown in 1847, enlisted for the Civil War at age 15 in 1862, and settled in Wallingford in 1868 as a blacksmith and carriage builder.

The statue, a Civil War soldier "at parade rest," was made by the Monumental Bronze Company of Bridgeport, Connecticut, of "white bronze" (pure black zinc finished with a sand-blast process). It stands on a tall, dark Barre granite pedestal with a battered, quarry-faced base, made by J. R. Adair of Glens Falls, New York. On the west side of the base is a bronze plaque that reads: "Erected by Francis H. Hoadley, Company C. 10th Regiment, Vermont Vols., 1904. On the north side is a list of Revolutionary War veterans buried in the Old Cemetery (#61), on the east are lists of World War I and II veterans, and on the south, the Civil War veterans from Middletown Springs (Southworth, 1904).

11c. Flagpole, c.1904

Log flagpole, probably erected in connection with the Hoadley Monument (#11b).

11d. Cannon, c.1904

Cast iron cannon on battered concrete base, probably given to the town along with the Hoadley Monument, #11b. It is identical to #11a, both of which originally stood next to pyramids of stacked cannon balls.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 14

12. The Moses E. Vail House - The Middleton Springs Inn, c.1880

Built by retired merchant Moses E. Vail around 1880, this large, and ornate, 2-story, hip roofed, 3 x 2 bay Italianate style Palazzo form house is, along with the Congregational Church (#10), one of the two major architectural landmarks in the village center. It is similar to two other elaborate Italianate style houses in the district, #'s 51 and 86, and was supposedly modeled after the former (Alice Hickox, interview, 10/25/84).

Vail ran a store across the street, from the mid-1830's to 1876, in an impressive brick, Greek Revival style building (burned in 1920) that he probably built (Child, 1881, p.672).

This house replaced Vail's former house, a c.1800, 5 x 1 bay, hip roofed I-House that stood on the same site and was built by Amasa Squires (Frisbee, 1867, pp 105, 105a).

The house is about 37' square, and has a pedimented, slightly projecting central pavilion, pedimented projecting bays from each rear side bay, a 1½ story, 3 x 2 bay, jerkin-headed rear wing, and rich Eastlavian detailing throughout. The low-pitched, slate hip roof has iron cresting around the truncated peak, flanked by a large chimney to either side.

The double leaf door has a tall segmental arched transom, and is recessed behind paneled reveals. Each leaf has a tall, cast glass panel above a smaller panel with ornate applied woodwork. Ornate Italianate entry pilasters are terminated by large Eastlavian consoles that support a heavy, widely projecting denticulated cornice.

All windows are elongated, and have surrounds that are shouldered at top and bottom, and that are terminated by tall lintel boards with heavy, denticulated cornices supported by small, incised consoles. The 5-bay front first floor has rectangular single windows. In the 3-bay second floor, windows are narrow and paired, in segmental-arched surrounds. Both single and paired windows are found elsewhere.

The foundation is of coursed, ashlar. Trimming the undulant, wide-coursed, asbestos shingles of the walls are sill boards, molded corner boards, and a full entablature studded with Eastlavian, sunburst motif brackets. The architrave has diagonal matchboard infilled panels between the brackets, with applied medallions. The heavily molded frieze is studded with modillions. Pediments have modillion cornices, and semi-circular, hood molded openings with ornate keystones and louvered covers.

The full front porch has richly ornamented, paired chamfered columns that support incised brackets similar to those of the cornice. These, in turn, support a denticulated modillion cornice. Spanning each pair of columns are frieze boards, and segmental arched,

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 15

incised valances with pendanted keystones. The porch skirt has chamfered panels infilled with patterned, cut out flushboard. Similar, 1-bay porches occur on the south side, and on the north side of the wing.

The wing is trimmed like the main block, with the exception of a small wall dormer facing East Street, with incised infill and a paired window extending up into it. The wing has an ornate, central brick chimney.

The house is very well preserved, inside and out, the only exception being the asbestos shingle sheathing.

12a. Lamp Post, c.1880

Gas lamp formed of cast iron, Composite Order column on a flared, conical base. The column supports a bulging, cylindrical, cast glass lens, with a floral tray and acorn finial.

12b. Carriage Barn, c.1840

This c.25' x 20', 1½ story, eaves front carriage barn probably served the original house on this site. It has a large central sliding door, and steps on each gable end leading to an upstairs apartment. It has a hand hewn, mortice and tenon frame, slate roof, and windows with snap-in muntins.

13. The James Logan Shop - The Middletown Springs Post Office, c.1900

This well preserved, 2½ story, 3 x 4 bay, gable front store building was built by James Logan, (who also built #14 next door) who used the storefront as a cobbler shop. It is the only remaining historic commercial structure with an original storefront in the district. After the fire of 1920, which destroyed the small commercial district just to the west, this building became a general store until 1942, when the Post Office moved here from the small ell of #23 (Survey). Alice Hickox remembers that a man named Snyder ran a store here in the early 20th century. In 1912, Bessie Logan sold the building to William and Mary Donahue, who sold it ten years later to Kirby and Catherine Kelley. In 1978, the present owners acquired it from the Kelley's. James Logan was apparently a short man, and installed unusually low door latches, most of which remain today (Caryln Haynes, interview, 10/26/84).

The c.25' x 35' clapboard building has a full storefront with a recessed entrance, a full front porch, and ornate shinglework. The storefront has four large lights on either side, with paneled spandrels below. Canted central windows that lead to the door each have two

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 16

large lights, and adjoin the front windows with round wooden posts. The double leaf, glazed and paneled door has a tall two-light transom. Windows have 2/2 sash, in plain surrounds with molded cornices. In the gable, and along the eave sides between the first and second floor windows, are alternate groups of flat, pointed, staggered butt, and saw-tooth shingles. The shingled gable is underlined by a fascia that adjoins the tops of the second floor windows. Other trim includes sill and corner boards, a two-part molded entablature, and widely overhanging, raking eaves.

The foundation is of slate fieldstone, while the roof is slate shingle. The porch, which wraps around the west side to shelter an exterior stair, has turned posts, a bracketted spindle valance, and a low hip roof. A small gabled privy is attached at rear.

14. The James Logan House, c.1890

Built by James ("Gid") Logan (who also built #13, next door), this 2 story, flat roofed, 4 x 2 bay, c.30' x 20' clapboarded building contained an apartment, office and meat cellar. It is similar to, but less elaborate than #85. The southwest room, lit by a large picture window with a 4-light transom, was the office of John N. Murphy, a salesman for A. W. Gray's Sons. It was later occupied by the town clerk (Survey). The basement interior is whitewashed, from when it served for meat storage. In 1916, Kirby and Catherine Kelley bought the building, and in 1978 the present owners acquired it.

Terminating the high kneewall is a diagonal matchboard-infilled architrave, plain frieze, and widely projecting molded cornice supported by single Eastlavian brackets. Windows have 2/2 sash in plain drip molded surrounds. There is a glazed and paneled door in the front, second bay, and a paneled door to the basement level in the west side. The full front porch is formed of turned posts that are linked by a plain balustrade, and terminated by scroll cut, incised brackets on three sides of each post. On the east side is a clapboarded, irregularly fenestrated lean-to. A horizontal flushboard shed is attached to the northeast corner. The main block foundation is fieldstone.

14a. Carriage Barn, c.1915

A 1½ story, c.25' x 12', gabled building, originally with two large eaves front carriage bays that have since been sealed and clapboarded. In the west gable end is a large folding door, and a hayloft door above. In the front eaves side is a pass door and 6/6 sash window. The novelty sided, balloon framed building has a slate roof, and open eave soffits that reveal rafters and purlins.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 17

15. Wood - Haynes House, c.1790

One of the oldest houses in the district, this Cape, that has a very steeply-pitched roof and virtually no kneewall, is in the process of substantial, non-sympathetic alteration that, when complete, will greatly reduce its architectural value.

This site was probably settled before the Revolution by Richard Haskins, of Norwich Connecticut. When the Wood family arrived from Norwich in 1782, they took over Haskin's settlement, under circumstances that are not clear. Haskins took the next lot north, probably associated with #17 (Hemenway, 1877, pp.798-799).

The Woods', led by Nathaniel Wood, were religious fanatics who predicted an earthquake for January 14, 1801. On that day, followers of the sect laid their crockery out on their floors and met at Nathaniel's house in the outskirts of town to await the quake. This house was probably the house of Nathaniel's son Jacob "Captain" Wood, which was entered that day by a hatter who thought "the earthquake hadn't ought to go for nothing", and smashed all the crockery (Hemenway, 1877, p.815). From approximately the mid-19th century, the house served as a tenement for the Copeland Farm, #17.

The plank-studded house sits atop a hill facing East Street. It has a 1½ story, gable front ell of the same height, recessed on the east side (c.1840), and a recessed, "salt-box" wing, also of the same height, at the west. The right half of the structure, not yet remodeled, has 6/6 sash windows in narrow, drip molded surrounds, a delicately molded, slightly projecting, returning box cornice, fieldstone foundation, slate roof, and clapboards with trimming sill, corner and crown molded frieze boards. The door is glazed and paneled, in a plain surround. The left, remodeled half has modern 6/1 sash windows, a plain cornice, concrete foundation, new clapboards and trim, and a sheet metal roof. The roof peak extends to meet the clapboard ell on the east, which is also of plank construction, has a 2-bay gable front, and drip molded window openings with no sash. The west wing (c.1880), that now has completely modern windows and clapboards, is fronted by a partially enclosed and clapboarded porch that is flush with the main block.

16. Mobile Home, 1978

A c.10' x 12', vinyl sided mobile home. Non-contributing.

17. The Copeland Farm, c.1840

Located atop a hill facing East Street, with the imposing late Bank Barn, #17a, behind it, this Greek Revival style, early Classic Cottage conveys a strong sense of arrival to the district from the east. It is one of several fine examples of the Greek Revival style in the district and, though somewhat deteriorated, retains a high degree of integrity.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 18

It probably stands on the land settled by Richard Haskins in 1782, after the Wood family arrived from Norwich, Connecticut, and took over his original settlement, probably #15 (Hemenway, 1877, pp.798-799). By 1869, Lucius Copeland had acquired the property, and used #15 as a workers' tenement. The next owner was Henry C. Copeland, who lived from 1844-1933, became a wealthy New York City banker, and took up his primary residence in Brooklyn Heights, New York. He hired, from the late 19th and into the early 20th centuries, the White family to live here and work the farm, followed by Sam Cavanaugh. Copeland built the barn, #17a, around 1910, and supposedly built the impressive, c.1885 Italianate style residence, #85. The next owner was Henry F. Copeland, who lived from 1872-1956, followed by the present owners (Alice Hickox, interview 10/25/84, and Caryln Haynes, 10/27/84).

The broad gabled, 5 x 2 bay, c.35' x 25', clapboard Classic Cottage has a low kneewall, Italianate style porches, and a long rear ell. The 6-panel door is framed by 2/3-length sidelights, paneled jambs and transom bar, and large paneled entry pilasters that wrap around to form paneled reveals, and that support a 2-part frieze. Windows have 6/6 sash in narrow drip molded surrounds. Trim includes sill boards, paneled corner pilasters, and a molded entablature with a triple fascia architrave and returning cornice. The foundation is of coursed, irregular slate ashlar. From the slate roof rises corbelled interior end chimneys. The entry porch, and full west gable end porch are formed of ornate, chamfered Italianate columns that support bracketted modillion cornices, and incised, segmental arched valances. The long, 3-bay, clapboard ell is of plank construction, has a full entablature, and a door with a 4-light transom. Inside the house is a unique "S" shaped newel post, and back to back, pilastered fireplace mantles (Caryln Haynes, interview, 10/26/84).

17a. The Henry C. Copeland Barn, c.1910

This impressive, c.60' x 20' late Bank Barn stands on a hill high above the road, and is perhaps the most visually striking element in the district. It was built around 1910 by Henry C. Copeland, who left Middletown Springs to become a wealthy New York City banker, and ran the family farmstead by hire. As typical for Vermont barns, the stable was moved to the basement in 1936 to comply with health regulations. The farm ceased milking in 1983, which leaves this deteriorating building with an uncertain future.

On the front eave side (north) of the clapboarded barn are two large, intricately paneled double leaf doors, each lit by a 12-light double transom in a low gable dormer above. Atop the slate roof are two square, shingled and louvered cupolas with tall pyramidal roofs, and flared denticulated cornices. The rear (south) eave side has three levels of windows, some of which retain their original 6/6 sash. The rear upper level has two large, paneled sliding doors. Fixed, paired sash windows line the basement level. Some windows retain

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 19

their original mechanical louvered blinds. A deteriorated, 1-story, small milkhouse ell at the southeast, c.1936, contains an ornate Greek Revival style door, probably taken from #17. Next to the east gable end is the round, concrete base of a former silo.

17b. Horsebarn, c.1865

An unusually narrow, c.25' x 15', gabled, 1½ story plus basement horsebarn of hand hewn mortise and tenon construction, with clapboard sheathing and slate roof. In the rear eave side (up hill) is a single door to the upper level for horses, and a hayloft door above it.

17c. Carriage Barn, c.1880

Gable front, 1½ story, balloon framed, clapboard carriage barn with two large, double leaf batten doors, an off-center, paneled hayloft door above, and fragments of a 6/6 sash window in the gable peak. A small corbelled chimney rises from the rear of the asphalt shingle roof.

17d. Milkhouse, c.1934

Gabled, c.5' x 7', novelty sided, slate roofed milkhouse with a solid gable door and drilled gable peaks .

17e. Shed, c.1935

Shed roofed shed, c.15' x 7', novelty sided, 4 bay front with 6/6 sash windows. Very deteriorated.

17f. Sugarhouse, c.1840

Gabled, c.15' square building formed of three partially exposed fieldstone walls built into the hillside. Front gable end has two large, double leaf batten doors, and a flush-board gable with one opening. Slate roof is supported by hand hewn and up and down sawn members. Very deteriorated.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 20

17g. Barn, c.1870/c.1920

This unusual, small outbuilding built into the hillside may have originally stored manure. An early twentieth century addition converted it to a Ground Level Stable Barn. The original clapboard, slate roofed, gabled section is of mortise and tenon construction, and has a double leaf door in the gable, served by an earthen ramp on the uphill side. Projecting from the high fieldstone foundation is the long, 4-bay, concrete floored, clapboard, slate-roofed wing.

18. Mars House, c.1865

This small, vernacular, 5 x 2 bay, c.25' x 15', aluminum sided Classic Cottage has a high kneewall, full front porch, a rear ell and two modern gable dormers. A 5-panel Greek Revival door is set in a wide fascia surround with a projecting, intricately molded cornice. Windows have 2/2 sash on front, with some original 6/6 and modern 1/1 sash elsewhere. A returning box cornice terminates the asphalt shingle roof, from which rises a small central chimney. The foundation is concrete faced fieldstone. The porch, c.1900, has balustraded, chamfered posts, a hip shed roof, simple corner brackets, and slight valances with pendants. The 5 x 2 bay ell has a partial recessed porch in the east side, and projects to the west of the main block. The aluminum siding was installed in 1972.

19. Olsewski House, c.1870

This 2½ story, 2 x 2 bay, c.18' x 22', gable front, sidehall plan house has a 1½ story ell, and has been altered by the addition of a modern oriel window in the front first floor, and a picture window in the ell. The house stands on the edge of a steep hill that drops to the south.

The door has two long, round headed, cast glass upper panels, a modern storm door over it, and a widely projecting molded cornice on large, incised consoles. Windows have 1/1 sash, with flanking blinds. The modern oriel and picture windows have small sash snap-in muntins. In the gable is a round headed, drip molded opening, presently boarded closed. The clapboard house stands on a concrete foundation, has trimming corner and frieze boards, raking eave soffits, and a slate roof with two courses of hexagonal shingles. A porch on the rear of the ell has two turned, balustraded posts.

20. Robert Haynes House, c.1800

One of the oldest houses in the district and possibly of the 18th century, this simple clapboard, gable front, 4 x 3 bay, 1½ story c.25 foot square house contains a rare, crude marble

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 21

slab fireplace, recently uncovered by the owner. A small rear wing has a screened-in porch with a clapboard apron. The slate roof is broken by two large brick chimneys, and is trimmed by a returning molded box cornice that projects slightly on the eave sides, and is flush on the gable front. Windows have 2/2 sash in plain drip molded surrounds. The unpaneled modern door in the right bay, gable front has three small, irregular lights. Wide sill boards cover the foundation, and corner boards trim the wide clapboards. The fireplace, in the center of the house, is built into a large brick chimney, and is formed of unpolished marble ashlar slabs. Inside is a cast iron crane, and to the left are two square ovens, also of marble.

21. The Elisha Leffingwell House, c.1840

Caryl N Haynes remembers Elisha Leffingwell as an old man who lived in this 5 x 3 bay, vernacular Greek Revival style, clapboard Classic Cottage in the 1920's, and ran a tin shop. According to Child's Gazetteer, he ran a shop on East Street for the manufacture and selling of tin, woodenware and glassware (Child, 1881, p.360). On the floor in one of the rooms of the house are spots purportedly caused by drops of Leffingwell's solder. Beers' Map of 1869 shows Mrs. Burham living here, who was probably the previous owner.

The house has a full front porch, kneewall windows, a long 2-bay rear ell at the east, and a 2-bay recessed wing at the west with a large, shed roofed rear addition. The glazed and paneled door has a wide, unmolded architrave surround, and recessed panels where sidelights may have been. In the second bay is a door, added later, with two long upper glazed panels. Windows have 6/6 sash in plain drip molded surrounds. Gable windows (three across) are diminished. Kneewall windows have fixed 6-pane sash. Trim includes sill boards above the fieldstone foundation, corner and frieze boards, and a slightly projecting, returning box cornice. From the slate roof rises a modern, central brick chimney. The hip shed-roofed porch (c.1910) has square posts with simple curvilinear brackets. Both the wing and ell have doors, and 6/6 or 2/2 sash windows.

22. Moyer House, c.1845

This very small, 3 x 2 bay, vernacular Greek Revival style structure is shown on Beers' 1869 map by the name "E.W. Gray", who may have been Eugene W. Gray, listed in Child's Gazetteer as a carriage and farm implement maker (Child, 1881, p.360). The c.20' x 15', clapboard house has a small 1-bay rear ell, a small 1-story hip roofed wing (c.1910) to the east, and a gabled entry porch (c.1910). The glazed and paneled door has a wide lintel board. Windows have 6/6 sash, with 2/2 sash in the gables. Trim includes corner boards and very wide frieze boards under a returning molded box cornice. The foundation is fieldstone and the roof is slate. The entry porch has a clapboarded apron, plain square posts, and a low-pitched, slate gable roof. A modern cinder block chimney rises at the junction of the main block and east side wing.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 22

22a. Shed, c.1980

A modern, c.7' x 9', vertical flushboard, shed roofed shed. Non-contributing.

23. House and Post Office - The Cat's Eye, c.1850/c.1865

The devastating fire of 1920 stopped just west of this building, today the last remnant of the original town commercial district which lined this side of East Street.

The 5 x 2 bay Classic Cottage with kneewall windows is similar to #21, and has a small gable front addition at the west, built as a post office. In 1942, the post office was moved into #13. The c.32' x 22', clapboard house has a modern glazed and paneled door flanked by narrow, full sidelights, and topped by a peaked lintel board with a molded cornice. Windows have 6/6 sash, and kneewall windows have fixed 6-pane sash. All are flanked by louvered blinds. Filling the two right front bays are modern, narrow 6-pane sash windows. The basement level, below grade, is fenestrated with a door and full size windows in the east and south sides. There are four engaged square posts from a former porch across the facade, two of which have fretted panels and annuletted molded capitals. Breaking the slate roof are two interior end chimneys.

The small, c.12' x 15' post office addition, today the "Cat's Eye" shop, has a central door flanked by 6/6 sash windows. The door has two long, round headed upper panels, and is topped by a full entablature. Trim includes corner boards, with paneled block capitals, frieze boards and a returning box cornice. The fieldstone foundation is built out to accommodate a basement door on front. This small ell is connected to the main block by a 2-bay, clapboard wing with a door and window.

24. Grant's Village Store, c.1935/c.1970

Built as a grainery in the 1930's following the fire of 1920 here, this building became a store around 1962, and about eight years later took on its present appearance. The 1-story, flat roofed, c.35' square building is unfenestrated except for the west, which has two central doors and two large picture windows with snap-in muntins, topped by denticulated cornices. At the northwest corner are concrete steps from the first remodeling as a store. The high fieldstone foundation and clapboarded rear (east) wall with stepped parapet are indications of the original c.1930 date of construction. Non-contributing.

25. Clyde's Garage, 1955

This service station was opened in 1936, and the present garage building was built in 1955. Though the original 1955 letters that form the words "Mobil" and "Mobil Service"

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 23

are of some interest, this prominently located, non-contributing structure is the only significant detractor from this otherwise quite cohesive district. It stands on the site of Henry Gray's brick house which, along with the town commercial district just to the east, was destroyed in the fire of 1920. The 1-story, flat roofed, c.35' x 25' cinder block garage has two large overhead doors, and a wrap-around corner storefront window, topped by a horizontally fluted, sheet metal spandrel. Non-contributing.

25a. Shed, c.1940

This 1-story, c.20' x 30', novelty sided, shed roofed shed with two large sliding doors, stands on the site of a 3½ story, c.1835, brick Greek Revival style store with a marble slab storefront, destroyed in the fire of 1920. Non-contributing.

25b. Garage, c.1920

Non-contributing due to deterioration, this small, 1½ story, gable front garage has a large central opening flanked by 12/2 sash windows.

26. Reed House, c.1840

This 5 x 2 bay, c.32' x 20', clapboarded Classic Cottage has a high knee wall, enclosed entry porch, rear ell at the southeast, and a c.1890, flat roofed wing at the northeast. The modern, glazed and paneled door is sheltered by a partially glazed, enclosed entry porch. Windows have 2/2 sash. The foundation is of common bond brick, partially concrete-faced, walls are clapboard and the roof is slate. Trim includes corner and frieze boards, and a returning molded box cornice. The gabled ell has a high fieldstone foundation, and one bay of the gable exposed to the west. The c.1890 wing has a bracketed cornice with a matchboarded architrave, and two original picture windows.

27. Filmore House - Niemeyer's Country Store, c.1790, c.1855

Very likely built facing the green (#11) by Luther Filmore, the settler who first cleared the land where the village center now is, this well-preserved Cape may be the oldest house in the district, and possibly the town. According to Frisbee, Filmore built a frame house just west of #25, to replace a log house that he had built by 1781, across East Street. He kept an inn in the frame house until after the turn of the 18th century. Sometime after 1811, Henry Gray bought the house, and lived in it until about 1835, when he built a brick house next to it, which burned in the fire of 1920. After Gray built

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 24

his new house, he moved the small frame one "below cider mill hill" (presumably to the present location), repaired it, and rented it (Frisbee, 1867, p.13). "Cider Mill Hill" today refers to this same hillside south of East Street, but east of the house. This building is sometimes referred to today as the "double tenement" because of the symmetrical wings, each with its own entrance, that Gray probably built on. Elements of the massing, such as the steep, broad roof and low knee wall, as well as some original interior fabric, suggest a very early date for this building relative to the district.

The clapboard, c.30 foot square, 3 x 2 bay house has symmetrical, 3 x 1 bay recessed wings that are flush with the main block at rear. The raised panel door is framed by 2/3-length sidelights, and a shouldered, unmolded architrave surround with a molded cornice (c.1855). Front windows have 12/8 sash, while 2/2 and 6/6 sash is found elsewhere. The foundation is concrete. Trim includes sill, corner and frieze boards, and a returning box cornice. Slate shingles cover the roof.

28. Moyer House, c.1870

This modest Classic Cottage may have been built or remodeled by a worker at A.W. Gray's Sons formerly located just to the south. The massing, which combines a low pitched roof with a high knee wall, may indicate a c.1850 or earlier original date of construction. A Queen Anne screen door covers the main block's door.

The 5 x 2 bay, c.28' x 25', clapboard house has an ell and full rear lean-to. The glazed and paneled door has a wide fascia surround, and a heavy, plain cornice supported on either end by paired, scroll-sawn brackets. Windows have 2/2 sash, diminished in the gables. Trim includes corner boards that form rounded corners, and a widely projecting returning molded box cornice. The foundation is fieldstone. Breaking the slate roof is a central brick chimney. The ell has a partially exposed gable which is sheltered by a 1-bay, shed roofed porch with a turned post.

29. Blacksmith Shop (South Street), c.1820

Harvey Hoadley and four of his sons owned this unusual, early 19th century blacksmith shop, and several nearby buildings, by at least as early as 1869. Remains of a forge have been found inside.

The 1½ story, 2 x 2 bay, c.15' x 22' building has an extremely narrow aluminum sided eaves front, broad clapboarded gables, and an extended ell. It is of plank construction

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 25

and stands on a concrete foundation. Trim includes corner boards, and a cornice that is flush on the gable ends, and that projects only slightly on the eaves front. The door has two long, glazed upper panels, and a modern fiberglass hood. Windows have 2/2 sash, diminished in the gables. The ell has two parts: a 2-bay section recessed to the south, and a 4-bay extension.

29a. Carriage Barn, c.1880

A c.22' x 15', 1½ story, eaves front carriage barn with a large, sliding double leaf door and pass door on front, and three small stall windows in the south gable end. Sheathing is clapboard, with a slate roof. A full rear lean-to is novelty sided.

30. Rouse House, c.1870

One of several modest, c.1870 houses in the district, this small, gable front house may have housed a worker at A.W. Grays Sons manufactory, formerly located across the street, just to the south.

The small, 3 x 2 bay, c.17' x 22', 1½ story clapboard house has a rear wing and a side ell. The door has two small upper lights, and is flanked by narrow pilasters that support a peaked lintel board. Windows have 2/2 sash, with peaked lintel boards, surrounds that are shouldered top and bottom, and metal awnings. The foundation is of thin slate ashlar. A central chimney rises from the slate roof. Trim includes sill, corner and frieze boards, and a molded cornice with raking eaves. Fronting the ell is a shed-roofed porch glassed in with a bank of 3/1 sash windows. The gable end of that ell has a pentagonal bay window, and a gable window with blinds and a shouldered surround. The south main block roof pitch has a shed dormer.

30a. Carriage Barn, c.1870

An eaves front, 3 x 3 bay, 1½ story carriage barn with a large central double leaf door. To the left is a pass door with a 5-light transom. Gables have 2/2 sash windows, fixed 4-pane gable windows, and hayloft doors. Sheathing is clapboard, with a slate roof.

31. Garage/Tenement, c.1870/c.1982

Converted to a truck garage by the present owner around 1982, this large 1½ story gable front block had a second floor apartment, and two double leaf carriage doors before the remodeling. It was probably built in association with Harvey Hoadley's blacksmith

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 26

operation, shown on this site on Beers' 1869 map. Two large, overhead doors now fill the gable front, a 6/6 sash gable window being the only original front fenestration. Other such windows line the north side. To the south is attached a 2-bay, shed-roofed, novelty sided garage. Non-contributing due to alteration.

32. The Avery Groundskeeper's House, c.1906

One of only a few early 20th century houses in the district, this small, 1 story, hip roofed house was built by Brainard Avery for Will Harrington, who kept the grounds for #'s 34 and 40. Avery, a New York City lawyer and son-in-law of A.Y. Gray, built all three houses, which all originally had gray wood shingle walls and green wood shingle roofs (Kay Avery, interview, 10/18/84).

Now aluminum sided, the 3 x 3 bay, c.35' x 25' house has a 1 x 3 screened front porch on the south, a 3-sided bay window to the west, and a small hip-roofed wing to the north. The glazed and paneled central door, within the porch, is flanked by narrow 6/1 sash windows. Windows elsewhere have 6/1, paired 6/1, or replacement 1/1 sash. Trimming the asphalt shingle roof is an aluminum box cornice which probably covers exposed rafter tails.

32a. Garage, c.1906

A 2-bay, hip roofed, novelty sided garage with a large, double leaf door with matchboard infilled panels, and a similar pass door. Exposed rafter tails trim the asphalt shingle roof. Horizontal, 6/6 sash windows line the sides. On the back is a lean-to.

33. The Montvert Hotel Mineral Springs House, 1871/1972

Reconstructed in 1972 on the 1871 marble floor, this ornate, replica Mineral Springs House shelters the Middletown Mineral Springs, namesake of the town and once the main attraction for guests at the 137 room Montvert Hotel.

Indians told the earliest settlers of the springs and their healing powers, though little attention was paid, and the flood of 1811 buried them for over half a century. The springs were rediscovered by A. W. Gray, following another flood in 1868, and their fame spread rapidly after Gray purportedly cured one of his workman's "meadow ivy" poisoning with the water. Two companies were formed that year which bottled the water for sale throughout the northeast and midwest. In 1869 those two companies consolidated to form the Middletown Springs Hotel Company, of which A.W. Gray and Sons were major stock holders. That company completed construction of the large Montvert Hotel (#36) near the springs in 1871, and built the original springs house.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 27

Interest in the springs waned by the early 20th century, and the Montvert was dismantled in 1906. The flood of 1927 again buried the springs and destroyed the springhouse.

The Middletown Springs Historical Society in 1972 undertook to resurrect the springs. After locating the marble floor of the springhouse, they hired John Reed, owner of the Brandon Lumber and Millwork Company, Brandon, Vermont, to cut the various parts of the ornate structure, guided by historic photographs and a few pieces of the original found at the site. Historical Society volunteers assembled the springhouse which, despite some vandalism, is still the centerpiece of a small public park.

The small, c.15' x 12' springhouse consists of marble slab basins filled with flowing spring water, a jerkin headed, asphalt shingle canopy supported by archaded chamfered posts, and ornate, scroll-sawn ornament throughout. (Sources: Clark, in Yankee Magazine, October 1984, p. 76; Hemenway, 1877, pp. 843-44; Herbert Davison in a personal letter to Matthew Cohen, October 30, 1984.)

33a. Spring Cover, c.1871

Polished marble slab with margin draft, c.4 feet square and located c.40 feet east of #33. Inscribed: "No. 1/HEAD SPRING."

33b. Footbridge Abutments, c.1871

Small stone footbridge abutments in either bank of the Poultney River. Originally supported small bowstring truss footbridge which was part of a path down from the Montvert Hotel (#36). (Photograph, c.1880, in possession of the Middletown Springs Historical Society.)

34. The Reverend W. H. H. Avery House, 1906

Using sections of the Montvert Hotel's long and narrow bowling alley, Brainard Avery (A. Y. Gray's son-in-law) had this H-plan Bungaloid style house built in 1906, the year the Montvert was dismantled, for his father W. H. H. Avery, a Baptist minister. It is the only significant example of the style in the district and is very privately located, on the grounds of the former Montvert Hotel (#36), which retains paths and rows of maples.

The house has two narrow, 1 x 3 bay, hip roofed pavilions with a narrow central link. Spanning the center is a glassed-in porch, supported by two massive square columns

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 28

with splayed, block capitals. Within the porch, the paneled door is flanked by wide, 2/3-length sidelights. Windows generally have paired, 6/1 sash with flanking blinds. On the west is a three sided bay window, and on the east, a picture window flanked by 4/1 sash windows. Topping the wood shingle walls, which flare to meet the concrete foundation, are a wide, paneled frieze, and widely projecting eaves with large, curvilinear exposed rafter tails. Rising from the central link between the pavilions is a hip dormer with similar rafter tails, and a large fieldstone chimney.

This house originally shared with #'s 32 and 40, also built by Brainard Avery in 1906, a scheme of gray shingle walls with a green shingle roof. The house now has white walls and a slate roof. (Interview, Kay Avery, 10/18/84.)

34a. Garage, c.1935

Gable front, novelty sided, c.10' x 15' garage with central overhead door, 2/2 sash windows with flanking blinds, and exposed rafter tails.

35. The Montvert Hotel Livery Stable, 1871

This well-preserved livery stable is the only structure built in association with the former 137 room Montvert Hotel that remains intact. The c.65' x 25', 1½ story, eaves front building has a decorative cupola that mimicked the more ornate cupola of the hotel. Child's Gazetteer of 1881-82 lists Albert Clark, who built #38, as the proprietor of the stable (Child, 1881, p.358).

The eaves front building has two large, recessed, central sliding doors, flanked by 6/6 sash windows and pass doors. The east gable end has four small stall windows while the west has a large door with a transom. The foundation is fieldstone, and the balloon frame is novelty sided, with fascia trim and widely projecting raking eaves. The square cupola has paired, tudor-arched, louvered openings and a tall, flared pyramidal roof with a wooden finial. Each side of this roof has a blind gablet with incised infill. (Kay Avery, interview, 10/18/84.)

35 . Garage, c.1920

Small shed roofed garage with cross braced, double leaf garage door, and irregular horizontal flushboard sheathing and fenestration. Non-contributing due to alteration.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 29

36. Montvert Hotel Foundation Hole, 1871

On this c.100' long foundation hole stood, between 1871 and 1906, the impressive Montvert Hotel, which attracted urbanites from as far as Washington D.C., who came to "take the waters" of the Middletown Mineral Springs. It was built by a stock company, formed a year after the rediscovery of the springs in 1868, of which A. W. Gray and Sons were major holders. The \$100,000, 3½ story plus basement, L-plan, Italianate style hotel had an 8 x 3 bay main block with a 3-bay, 2-story portico, an elaborate cupola, cross gables, gable screens and numerous gable dormers. Extensively landscaped grounds included gardens, a marble fountain, footpaths and rows of trees. Many of the planted trees and a path to the Mineral Springs House (#33) still exist. The building dominated the district from its hilltop position, and is documented inside and out by photographs in possession of Kay Avery.

The hotel apparently floundered until about 1880, when Leonidas and A. Y. Gray bought it out and sold it to Jacob Eager and two others from New York. Under these, and later other proprietors, the hotel fared better, perhaps due in part to exaggerated sales brochures which doubled the hotel's size, from 137 to 250 rooms, and tripled its altitude, from 960 to 3000 feet, which they claimed was "above malarial line."

Perhaps due in part to waning interest in mineral springs, the Montvert was dismantled in 1906, some of the salvage being used in the construction of several small houses on the road between Poultney and East Poultney. The bowling alley was sectioned and made into a house (#34). (Child, 1881, pp.154-672; Hemenway, 1877, p.843; Kay Avery, interview, 10/18/84; Herbert Davison, interview, 10/16/84).

37. The Theron Krouse House, 1961

The slate fieldstone walls of this ranch style house were laid up by the present owner, Theron Krouse, who is a mason. The house has an incorporated garage and recessed entry porch. Non-contributing.

38. The Albert Clark House, c.1875

This gable front, 3 x 3 bay, 2½ story house was built by Albert Clark, an artist employed by A. W. Gray's Sons who painted decorative designs on the horsepowers (treadmills) and other machinery produced there (Kay Avery, interview, 10/18/84). In Child's Gazetteer of 1881-82, Clark is also listed as a "sign and ornamental painter," agent for the Whitney Wagon Works, and proprietor of the Montvert Hotel Livery Stable, #35 (Child, 1881, p.358).

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 30

The c.25' x 30', sidehall plan house has a 2-story ell, a long rear wing, and a full wrap around front porch. The glazed and paneled door is flanked by simple entry pilasters supporting a wide entablature. Windows have 2/2 sash with flanking blinds. Clapboard walls have fascia trim, and the slate roof has raking eaves. The porch, c.1900, has turned posts and balustrade, incised corner brackets, and a frieze topped by a modillion cornice.

38a. Carriage Barn, c.1875

Gable front, 1½ story plus attic, c.22' x 25' clapboard carriage barn with a large, central overhead door and a cross-braced hayloft door above. The gable window has 6/6 sash. To the right is a paneled pass door. Slate roof is trimmed with a molded cornice and raking eaves.

39. The Dr. Arthur C. Norton House, c.1883

This 2½ story, 3 x 2 bay, eaves front house was built by Dr. Arthur C. Norton on land bought from A. W. Gray. Dr. Norton, who probably built the house around 1883, which was about when his son was born, lived in #53 temporarily while this house was under construction (Alice Hickox, interview, 10/25/84). The house retains only half of its original double leaf door, and has lost its Italianate entry porch. It has a small, 1 by 2 bay, 1½ story wing at the east, and a full Italianate style porch on the west gable end. The slightly off center door has a large, segmental arched glazed panel, and a molded cornice. Windows have 2/2 sash with molded cornices and flanking blinds. In the east gable, a small window has an Italianate peaked lintel board with incised and drilled infill. There is a large, diminishing, exterior brick chimney on the opposite gable. Clapboard walls have fascia trim and widely projecting, molded, raking cornice eaves. The roof is slate and the foundation is fieldstone. The porch has a decorative, scroll sawn, vertical flushboard skirt, chamfered Italianate columns terminated by incised consoles, and a denticulated cornice. At rear is a rectangular, shed roofed bay window with paneled spandrels.

39a. Carriage Barn, c.1883

Gable front, c.22' x 25', 1½ story, novelty sided, carriage barn with a central square carriage bay below a cross-braced hayloft door. Slate roof has a molded cornice and raking eaves.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 31

40. The Brainard and Josephine Avery House, 1906

One of only two Colonial Revival style buildings in the district, this architect-designed house was built for Josephine and Brainard Avery, next to the house of Josephine's father, A. Y. Gray (#41). Brainard Avery, a New York City lawyer, hired architects Murphy and Dana for the design, which according to his daughter, Kay Avery, who now lives in the house, won an award and was featured in an architectural magazine. This house originally shared with #'s 32 and 34, also built by Brainard Avery in 1906, a common scheme of gray shingle walls with a green shingle roof. Number 32 was built for the groundskeeper of both this house and #34 (Kay Avery, interview, 10/18/84).

The long and narrow, c.40' x 25', 1½ story, gambrel roofed, wood shingle house has recessed porches at the northwest and southwest corners. Between these porches is an off-center, hip roofed projecting bay. On the rear (south) gable end is a small, flat roofed wing with a second floor glassed-in porch.

The recessed porches are supported by heavy square posts with splayed block capitals. These support a full entablature and are linked by square, battered balusters. The larger, north porch is enclosed with removable glass panels, and opens to the house through French, and glazed and paneled doors. Windows are flanked by blinds, and have variously 4/1, 6/1, and 8/1 sash, occurring paired and single. Flanking the window in the second floor of the projecting bay are paired pilasters that support a full, denticulated entablature. The second floor, glassed-in porch of the south gable wing is similarly trimmed. The rear (east) eave side has a stained glass bay window, an oval stained glass window, and a French door.

The high fieldstone foundation has basement windows with splayed, segmental arches. The roof, dormers and small cornice return pent roofs are slate. Number 42 was moved to the present site to serve this house in 1915.

40a. Garage, c.1975

Gable front, clapboard garage with overhead door and pass door. Non-contributing.

41. The Albert Y. Gray House, 1872

The A. Y. Gray House, the first elaborate, Italianate style house in the district, was built in 1872 for the younger son of Albert W. Gray. Three years after building the house, A. Y. and Leonidas Gray together took over their father's horsepower manufactory, the backbone of the town economy, which then became known as "A.W. Gray's Sons." The house, which stands across the street from Leonidas' house, #51 (built two years later) and A. W.'s house, #50, bears the initials "AYG" in the etched glass transom. The Y

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 32

apparently has no other significance than to distinguish Gray from his father, Albert W. (Alice Hickox, interview, 10/27/84).

A.Y.'s was the second building erected on Montvert Avenue, the Montvert Hotel (#36) having been built the previous year by the Grays and others.

The original carriage barn to this house, #42, was attached at rear until it was moved to its present location in 1915 by A.Y.'s son-in-law, Brainard Avery.

The tall, 2½ story, gable front, sidehall plan, clapboard house has a cruciform configuration, entry porch, and full rear Italianate style porch connected to a gabled shed ell.

Each leaf of the double leaf door has a tall, round headed, etched glass panel and intricate woodwork below. Above is the segmental arched transom. Elongated 2/2 sash windows have shouldered surrounds, bracketed sills, consoles supporting large molded cornices, and flanking blinds. Small, paired, round headed gable windows have hood moldings with fleur-de-lis crowns and incised infill. Framing these are the widely projecting raking eaves, supported by paired, incised brackets. Trim includes wide, molded frieze boards, corner boards and sill boards. The roof is slate shingle and the foundation is slate ashlar.

In the gable of the west ell is a 1 story, bracketed bay window. From the roof ridge intersections rises a brick chimney with deep panels and pronounced corbelling.

Added c.1900 were a glazed brick, diminishing exterior chimney that has segmental arched panels and a cap that mimics the original chimney; and a stained glass window that lights the stair from the second floor eave side.

Significant recent alterations include the removal of side porches, and the addition of a triple sliding glass door in the east ell gable, and a double glass door to the rear porch.

The rear porch connects to a 3 x 2 bay, 1½ story gabled shed, now used as an office. It has a bracketed cornice, casement sash windows in ornate surrounds, and a central French door.

41a. Garage, c.1975

A 2-bay, gable front, clapboard garage with a single, wide overhead door, and a small louvered cupola. Non-contributing.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 33

42. The A. Y. Gray Carriage Barn - The Avery Library - The Carriage House, 1872/1930

Originally attached to the rear of #41, this ornate Italianate style carriage barn was moved to the present location by Brainard Avery to serve his house, #40. The sloping land in front of the building was landscaped with a circular, tree-lined drive, little of which survives today. In the 1930's, Avery converted part of the building to an art gallery, and added the small annex, which is fronted by an Ionic portico. Later used as his law library, the building was sold a few years ago as a private residence (Kay Avery, interview, 10/18/84).

The eaves front, c.27' x 20', 3 x 2 bay, 1½ story carriage barn has a gable wall dormer on front, a rear, 1 story gabled ell, a central cupola, and a narrow, portico-fronted, flat-roofed annex with north and west parapets.

In the central bay is a glazed and paneled, overhead garage door (c.1930), and a similar pass door next to it, both of which have tall double transoms, and share a shouldered surround with a widely projecting cornice. Windows have flanking blinds, and 6/6 sash in shouldered surrounds. Window sills and projecting cornices are bracketed, the latter having free-standing, scroll-sawn crowns. Paired brackets support the returning box cornice, and ornate gable screens fill the dormer and gables. The well-detailed cupola has a low hip roof broken by segmental arched cross gables that echo the round-headed, louvered openings below. The clapboard building stands on a concrete foundation and has a slate roof.

The annex has a central French door sheltered by an Ionic order portico that has pilasters and a full 3-part stylobate. It is linked to the carriage barn by a 1-bay, gable roofed wing with a single 1/1 sash window flanked by over-sized blinds.

42a. Tool House, late 19th century

This small 1½ story, gable-roofed, clapboarded structure has a vertical board door on the gable end and a double door on the eave side.

43. The Cummings Carriage Barn - House, c.1920

Following a fire around 1915 that destroyed the Cummings House on this site, the remaining carriage barn was remodeled to the present, modest Colonial Revival style house (Alice Hickox, Interview, 10/25/84).

It has a 3-bay, ½-Classic Cottage main block with a slightly recessed, 4 x 1 bay wing to the left, and a 3 x2 bay projecting wing to the right.

The Christian Cross door has ¾-length sidelights, an elliptical louvered fan, and a screen door with diagonal lattice patterns. Windows have 12/12 sash. In the recessed

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 34

wing's gable is a French door with broad 2/3-length sidelights and a keystone fanlight, both gracefully leaded. In the projecting wing's gable is a leaded, semi-circular lunette. The clapboard building stands on a concrete foundation and has a slate roof. Inside are two Neo-Federal style mantles.

44. The Frank Rogers House, c.1870

Frank Rogers, who came to Middletown Springs from Poultney around 1900 to work for A.W. Gray's Sons, lived in this simple, gable front house until he moved up to the Gardner Homestead on North Road. He died in 1974 at the age of 93.

Non-contributing additions to the 2½ story, c.22' x 27', clapboard house include a replacement door surround, a 1-story, 3-bay, slightly recessed ell, an irregularly fenestrated rear wing, and a partial eave side, shed-roofed porch. The glazed and paneled door is framed by fluted pilasters and an underscaled pediment. Windows have 2/2 sash, with flanking blinds. A small louvered gable window has an Italianate, peaked and incised lintel board. Right eave side fenestration has been altered to accommodate the modern ell. Trim includes sill, corner and frieze boards. The slate roof is bordered by raking eaves with small modillions, and at the front of each eave side, incised consoles.

44a. Garage/"The Lamplighter" Antique Shop, c.1970

A gabled, c.40' x 15', 1 story, vertical flushboard-sheathed building, with two eaves front overhead garage doors and a hooded door to the antique shop. Non-contributing.

44b. Shed, c.1970

Small, gable front, vertical flushboard garden shed with central double leaf door; possibly a c.1925 garage moved to present site and altered.

45. The Flanders House, c.1870

According to the owner, this modest house was built by a man named Flanders, who probably worked at the A. W. Gray's Sons manufactory farther north on South Street.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 35

The small, c.20' x 22', 3 x 2 bay, 1½ story, gable front sidehall plan house has a 4-bay, recently altered, recessed wing. The door has two long, glazed upper panels, and a molded architrave surround with a heavy molded cornice. Front first floor windows have 2/2 sash and molded cornices. All others are modern, 1/1 sash replacements. The foundation is concrete and fieldstone. Clapboard walls have simple fascia trim, and the slate roof has raking eaves. Fronting the narrow, clapboard ell is an enclosed porch with modern 1/1 sash windows.

45a. Chicken House, c.1935

A low, c.12' square, shed roofed, novelty sided chicken house with fixed 6-pane windows.

46. The Dyer Leffingwell House, c.1875

Dyer Leffingwell became postmaster in 1875, took over M. E. Vail's brick Greek Revival style store on East Street (which burned in 1920) in 1876, and about that time, built this modest house (Smith & Rann, 1886, p.672; Alice Hickox, Interview, 10/25/84).

It is a small, 3 x 2 bay, 2 story, gable front clapboard house with a recessed 3 x 2 bay side ell with a long, 2 bay ell. Wrapping between the main block and ell is a porch with slotted posts, each topped by scroll sawn and paneled brackets on three sides. The paneled door has a shouldered architrave surround with a tall lintel board and heavy, projecting cornice. Windows have 6/6 sash and flanking blinds. The house has fascia trim, a slate roof with raking eaves, and a small central chimney.

46a. Carriage Barn, c.1875

Vertical flushboard carriage barn with full rear "saltbox" addition, eaves front overhead garage door, large sliding batten door next to it, and irregularly polychromatic slate roof.

47. The Ed Smith House, c.1870

Ed Smith, a carpenter and joiner, built this modest, c.22' x 25', 3 x 2 bay, 1½ story gable front house for himself (Survey). Unusually, it and another house, #47a, are set back from the road and face north.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 36

The house has a wrap-around porch with replacement posts and railing, and a small, 3-bay rear wing. The door has two long, segmental arched, glazed upper panels and a plain surround. Windows have 6/6 sash and flanking blinds. Clapboard walls have fascia trim, and the slate roof has raking eaves.

47a. The Fred Shaw House, c.1870

Converted to a carriage barn c.1920, this 3 x 2 bay, c.22' x 25', 1½ story, gablefront sidehall plan house was lived in by Fred Shaw, who worked for A. W. Gray's Sons. When the company closed in 1917, Shaw, like several others employed by the Grays, moved to Wallingford to work in the American Fork and Hoe Factory (Survey).

This small, deteriorated house stands parallel to #47, and has a double leaf batten carriage door, with a hay loft door above, cut into the east eave side. The front door has two long, glazed upper panels and a wide lintel board topped by a heavy, projecting molded cornice. Windows have 2/2 sash. Clapboard walls have fascia trim, and the slate roof has raking eaves.

48. House (South Street), c.1875

Typical of the several modest houses on this southernmost section of South Street, this small, c.20' x 25', 3 x 2 bay, 1½ story gable front vernacular house may have housed a worker at A. W. Gray's Sons. The c.1920 glazed and paneled door, the 6/6 sash windows, and the fixed 6-pane kneewall windows have flanking blinds. The foundation is slate ashlar, with some cinder block infill. Clapboard walls have fascia trim, and the slate roof is bordered by a raking, molded cornice. Sheltering the door is a 1-bay, hip-roofed entry porch with a cinder block base and turned posts. Attached at rear is a novelty sided, shed-roofed privy.

48a. Carriage Barn, c.1875

A small carriage barn with rear "saltbox" addition, eaves front overhead garage door and pass door, novelty siding and a slate roof.

49. The Francis and Fanny Gray House, c.1889

Built for Francis (Frank) and Fanny Gray, son and daughter-in-law of Leonidas Gray (see #51), this 2½ story, gable front, sidehall plan house has ornament that is unique

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 37

in the district. It was probably built just before 1890 - the year their son was born. Francis Gray was a manager at the A. W. Gray's Sons horsepower manufactory, then run by Leonidas and A. Y. Gray (Alice Hickox, Interview, 10/27/84).

The house has gabled projecting bays in the rear eave side bays, a rear wing with recessed porches below overhanging second stories, a garage lean-to on the north eave side, and a full front porch.

Each leaf of the double leaf door has a long, segmental arched, etched glass panel and intricate woodwork below. The very long, narrow windows have 1/1 sash. Windows and doors have widely projecting cornices supported by fluted blocks. Trim includes sill, corner and denticulated frieze boards. Along the frieze, supporting the raking molded cornice, are flat, scroll sawn brackets with horizontally reeded soffits. The foundation is of narrow slate ashlar, and the roof is slate, with some canted butt shingles.

Chamfered and molded porch columns stand on a paneled skirt, have a turned balustrade, and brackets on three sides similar to those of the cornice. The porch frieze has enriched panels and a zig-zag dentil course. Wing porches (c.1910) on each eave side have high fieldstone foundations, and chamfered posts that support 2 x 1 bay clapboard extensions to the wing's second floor. The garage (c.1950) is flush with the facade, has an overhead door to the road, and a long sheet metal shed roof. It is non-contributing.

49a. Carriage Barn, c.1910

Eaves front, 1½ story, novelty sided carriage barn with a large sliding door and pass door on front, fixed 6-pane gable windows above hayloft doors, and a slate roof.

50. The Albert W. Gray House, 1852/c.1875, c.1910

This 2½ story, 4 x 4 bay gable front Italianate style house was built and remodeled by A. W. Gray, a self-made inventor who founded A. W. Gray and Son in 1857 (later called A. W. Gray's Sons) - the backbone of the town economy throughout the late 19th century.

Born in Dorset, Gray was "bound out" to relative and millwright, Henry Gray in Middletown Springs at age 15. At age 21 he began working for himself, building several mills in the region and eventually saving enough money to build this house in 1852, originally a 1½ story vernacular structure (Child, 1881, p.891; photograph, c.1875, in possession of the Middletown Springs Historical Society). According to oral tradition, A. W.'s son, Leonidas, who was born in 1834, was almost knocked off the roof by his father when helping him build the house at age 18 - a story that confirms the original date of construction (Herbert Davison, Interview, 10/18/84).

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 38

After 18 years of running his horsepower manufactory, A. W. Gray retired, and around that time added a second story to his house and remodeled it to the Italianate style. Upon his death in 1884, the house passed to his wife Martha, who soon after sold it to a man named Fish. Around 1900, Leonidas Gray bought it for his daughter Corine Hickox Gray, when she married Will Hickox. Next to own the house was Corine's daughter, Alice Hickox, who still lives there (Alice Hickox, Interview, 10/25/84).

The house has a 2-story, 2 x 2 bay ell with a long 1 story, 2 bay ell, and a 2 story polygonal bay window in the front bay, south eave side. The ell is fronted by a full Italianate style porch, while the main block is spanned by a full Colonial Revival style porch (c.1900) with Tuscan columns and denticulated cornice.

In the door is a large, segmental arched, glazed upper panel above decorative woodwork. Windows have variously 1/1 and 2/2 sash, and flanking blinds. The door and windows have projecting cornices supported by molded consoles. In the gable are paired, round headed, louvered openings in a hood molding with incised infill. Framing this are the widely projecting, raking molded cornices supported by paired, incised brackets. The clapboard walls have fascia trim and a molded frieze. From the slate roof rises a central brick chimney.

50a. Carriage Barn, c.1875

A 3-bay wide, eaves front, 1½ story carriage barn with an ornate cross gabled cupola. On front is a large, paneled sliding door and an overhead garage door. A 6/6 sash gable window and three small, fixed 4-pane stall windows have peaked lintel boards. The cupola has round headed, louvered openings with keystones, a denticulated cornice, gable screens, and an elaborate finial topped by a horse-shaped weathervane.

51. The Leonidas Gray House, c.1874

Leonidas Gray, the elder son of A. W. Gray, built this first of three elaborate Italianate style, Palazzo form houses in the district, around 1874. It may have been built for the occasion of his second marriage which was in 1875 (Child, 1881, p.893). According to Alice Hickox, the M. E. Vail House (#12), was supposedly modeled after this one.

In 1875, Leonidas and his brother A. Y. (see #41) took over their father's business, renamed A. W. Gray's Sons, which was the backbone of the town economy throughout the late 19th century.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 39

The large, 2½ story, 3 x 2 bay, hip roofed, cubic house has a pedimented central pavilion, a pedimented projecting bay on the north side, a two story, 3 x 2 bay gabled rear wing, a full front porch, and a cupola.

Each leaf of the double leaf door has a long, segmental arched, upper panel of etched glass, and intricate woodwork below. A large, segmental arched transom is recessed, like the doors, behind deep paneled reveals. Both are framed by a heavy, keystone architrave surround. Windows, elongated nearly to floor level, have 1/1 and paired 1/1 sash, and full entablatures with console-supported molded cornices. All have flanking blinds. The front first floor is five bays wide. The clapboard house stands on a polychromatic slate ashlar foundation, and has sill, corner and molded frieze board trim. Along the frieze are small, paired incised brackets between larger single ones, that support a molded box cornice. In the small pediments (located over the pavilion, the north side projecting bay, and in the center of the south side) are triangular arched windows framed by denticulated molded entablatures. The 2 x 2 bay bracketed cupola, surrounded by a roof rail of scroll-sawn vertical boards, has round headed windows with flanking blinds, and a low hip roof with a crowning, 3-tier finial. Breaking the slate roof around the cupola are three, irregularly placed, large corbelled chimneys. The ornate porch, which projects around the projecting pavilion, includes paired, chamfered Italianate columns, a box cornice supported by paired consoles, and segmental arched, scroll-sawn valances with pendanted keystones. On the north side is a similar, smaller porch. In the rear bay, south side is a 1 story polygonal bay window. Detailing of the wing and its small porch is similar to that of the main block.

51a. Carriage Barn, c.1874

An eaves front, 4 x 2 bay, 1½ story, clapboard, slate-roofed carriage barn with a 1½ story rear ell, and 6/6 sash windows, some of which have flanking blinds. In the third bay, eaves front, is the original broad carriage bay that has been divided into three vertical sections. This bay has a shouldered surround and a console-supported cornice.

52. Greene House c.1800, c.1920

This Federal/Colonial Revival style, 2½ story, 5 x 2 bay I-House may have always been in the Greene family, who were prominent in the town as early as the mid-19th century (Herbert Davison, Interview, 10/18/84). Albert Aden Greene, who was born here and lived from 1844-1926, was a manager in the A. W. Gray's Sons horsepower manufactory, and probably remodeled the house to the Colonial Revival style around 1920, which is about when Alice Hickox remembers the porch being added.

The c.35' x 17' house has a full front porch, a 1-story polygonal bay window on each gable end, and a 2-story, 3 x 2 bay ell. The overall massing, central balustraded stair, and parlor mantle are the only visible Federal style features. The shouldered architrave door surround, which is topped by a heavy, projecting molded cornice, dates from about 1855. Colonial Revival style features include the fully glazed door, which has

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 40

border and corner lights, the 6/1 sash windows, which have flanking blinds, the round louvered gable openings, the bay windows, the porch, and all interior trim. The porch has Tuscan columns, a turned balustrade, and like the bay windows, a dentil course with rounded gaps. The house has a concrete foundation, clapboard walls with fascia trim, and a relatively steeply pitched slate roof with slightly projecting, raking eaves. On the ell gable is a porch, glassed-in with banks of casement 10-pane windows, that was added in 1927.

52a. Carriage Barn, c.1920

A large, c. 25' x 12', eaves front, clapboard, slate-roofed carriage barn with two central, triple-leaf, glazed and paneled, folding garage doors. In the south gable are a 12/8 sash window, probably taken from the house (#52), two small windows, and a hay-loft door. Next to this building is a 50' section of balustraded fence that once encircled the property.

53. Town of Middletown Springs Bridge No. 6, 1915

Formerly spanned by a small Pratt pony truss bridge, as shown in a c.1900 photograph (Middletown Springs Historical Society), the Poultney River is now spanned on South Street by this 35' long, reinforced concrete highway bridge. Each railing is formed of two 3' high, solid concrete panels, terminated by concrete piers. The center piers bear the date, 1915, on small copper plaques. These railings continue at right angles from the bridge on the north bank, and at 45 degree angles on the south bank, for one panel length.

54. Yankee Milk Creamery, 1940

Constructed by Anthony Russo Builders of Brooklyn, New York, for the Rutland County Cooperative Creamery, as indicated on the marble corner stone, this pressed stone creamery replaced A. W. Gray's horsepower factory.

After patenting his second, improved horsepower (treadmill) in 1856, A. W. Gray began production of that and other machines in an old brick woolen mill on this site on the Poultney River. The mill was soon expanded, and the firm became, by the late 19th century, the single most important industry in the town. By 1920 the company had given way to increasing competition from the gasoline engine and closed. Clothespins and other small items were manufactured for a time, but in 1935, having stood vacant for five years, the old factory was demolished (Survey; Herbert Davison, Interview, 10/18/84).

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 41

The present, c.50' x 30', 1-story structure has pressed stone (concrete) walls with five large, multiple-light windows, and a tall overhead sliding door on front. It has a rebuilt cinder block parapet and a rear wing below grade. Non-contributing due to age.

55. The David Thomas House, 1811, c.1840

According to Frisbee's 1867 town history and the accompanying Beers Map (published separately in 1869), David Thomas was building this house, which was, in 1867, owned by A. G. Hoadley, during the flood of 1811 (Frisbee, 1867, p.87). Dr. Albert C. Norton lived here temporarily around 1875 while his house, #38, was under construction (Herbert Davison, Interview, 10/18/84).

The broad gabled, c.30' x 25', 4 x 3 bay, 3/4 Cape probably gained its present full entablature and relatively widely projecting returning box cornice around 1840. The door, and surround formed of fluted pilasters and denticulated frieze, were installed c.1970. A rear wing was demolished around 1977. Windows have 6/6 sash. The house stands on a concrete foundation, and is sheathed with wide clapboards and a slate roof which is broken by two brick ridge chimneys.

56. Congregational Church Parsonage, c.1850

One of several fine examples of the vernacular Greek Revival style in the district, this pedimented, 2 story, gable front, sidehall plan parsonage appears to have been built when the Congregational Church (#10), was moved 100 feet to the north and underwent its first remodeling to the Greek Revival style.

The c.22' x 27', 3 x 3 bay, clapboard building has a 1½ story rear wing, and a full front Queen Anne style porch. The paneled door has 4/5-length sidelights, and paneled pilasters that wrap in to form paneled reveals. The pilasters have molded capitals with paired annulets, & support a wide, two-part frieze. Windows have original 6/6 sash. Trim includes sill, corner and frieze boards, and a molded box cornice that forms a full pediment with a clapboarded tympanum. From the slate roofs of the main block and wing rise central chimneys. The porch has a paneled skirt, turned posts linked by a spindle valance and balustrade, and a molded cornice.

56a. Carriage Barn, c.1900

Eaves front, c.20' x 15', clapboarded, slate roofed carriage barn with a large double leaf door and pass door on front.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 42

57. Continental Telephone Company Dial Office, c.1970

Formerly located on North Street and reconstructed here c.1970, this simple gable front, c.15' square, concrete brick motif building is unfenestrated with the exception of a solid, hooded door. Non-contributing.

58. Mobile Home, c.1965

Small, sheet metal mobile home with curved unions of roof and ends. Non-contributing.

59. The Middletown Springs School, 1904, c.1970

Though today obscured by vegetation, when built, this monumental, Colonial Revival style school was visible throughout the district from its hilltop position. It replaced the first centralized school in the town, a brick structure built in 1895 near the mineral springs (#33). A. Y. Gray gave the lot, and either the bell or clock for the building (Kay Avery, Interview, 10/18/84).

The tall, 2-story, 9 x 4 bay, clapboard school has front and rear, 1 x 1 bay projecting pavilions, a high concrete foundation, and a steep-pitched, slate hip roof crowned by a 3-tier tower. Main block trim includes a molded wooden water table, staggered corner quoins, and a heavily denticulated, molded box cornice. Windows have tall 2/2 sash and molded cornices. A shed-roofed front addition (c.1970) trimmed and fenestrated like the main block, has extended the left four bays forward as far as the pavilion. The first levels of the pavilions have small cavetto cornices, imitation rustication in wood, and similar Ruskinian arches over deeply recessed, arched entrances. The double leaf, glazed and paneled doors within have fanlights with radiating muntins, and bordering colored lights. The upper level of each pavilion has large paired pilasters, infilled by a keystone arch, and a crowning denticulated pediment. Beneath the arch, in the front, are two modern paired windows; above, the date "1904." Flanking the rear pavilion are two massive, exterior brick chimneys. The shingled tower has an arched belfry with pilasters that support a clock, and a square, flared dome.

60. The Hastings House, c.1820/1974

Known locally as the "Hastings House" and shown on Beer's Map by the name "Mrs. J. Hastings", this 3 x 2 bay Classic Cottage is non-contributing due to alteration. In 1974 the wing (#60a) was removed, the present 3 x 2 bay, slightly recessed wing added, and

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 43

the interior and exterior were remodeled. The clapboard, slate-roofed house has black tinted 1/1 sash windows, and a similar storm door over the Christian Cross door. Roof eaves are slightly flared and have no projection at the gable ends. Former fenestration on the main block consisted of an off-center (right) door with abutting windows; it is now symmetrical around a central door. The new wing mimics the flared eaves of the main block.

60a. House (Schoolhouse Road), c.1983

Formerly the wing to #60, this 2-story, clapboard, 3 x 2 bay, eaves front building is presently being remodeled as a house. Non contributing. Moved to this site in 1973.

61. The Middletown Springs Cemetery - The Old Cemetery, 1787 - c.1920

Located diagonally opposite the town green at the central intersection of town, the "Old Cemetery" is as old as the district itself. It contains several hundred marble and slate gravestones, dating from the late 18th to the early 20th centuries, and is bordered by dense rows of cedars. Luther Filmore, who cleared and settled the land that is now the district center, sold to the town one acre for a cemetery in 1787. Jonas Clark (who built #82 across the street), gave another acre in 1854, on the condition that the town keep it fenced (Frisbee, 1867, p.38). An 1891 Clark family geneology refers to Jonas' brother, Enos, as a "stone cutter" and adds that "...some of his work may be seen at the Old Cemetery at Middletown Springs" (Clark, 1891, p.14). Indeed, some of the earlier gravestones, that have carved angels or willows, bear the initials "E. C." in a lower corner. The gate on West Street, c.1920, is formed of two cast iron posts, with flared, foliate bases and capitals, and a sign that says "Middletown" in metal letters. The iron, anthemion motif rail along the bottom is a remnant of the fence that once bounded the lot of Henry Gray's c.1835 brick house, which stood on the site of #25, until it burned in 1920 (see also #27).

62. The Dr. Kinney House, c.1870

Dr. Kinney, who probably built this house, lived here and kept his office in the ell in the late 19th and early 20th centuries (Alice Hickox, Interview, 10/25/84). The house is a good example of an Italianate residence.

It is a clapboard, 2½ story, 3 x 2 bay, c.25' x 30', gable front sidehall plan house with a 3 x 2 bay recessed ell, and full porches spanning the main block and ell. The door has a segmental arched, glazed upper panel and, like both the 2/2 sash windows and the 1/1 sash kneewall windows in the ell, have molded cornices. Windows have flank-ing blinds. A round-headed, louvered gable window is framed by the main block's modillion

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 44

cornice. Curvilinear, scroll-sawn brackets support the raking cornice eaves along the eave sides. The slate roof has central courses of hexagonal shingles. The foundation is of thin, coursed slate ashlar. Porches have decorative vertical board skirts, chamfered columns, scroll sawn brackets that appear as segmental arched valances, and modillion cornices. On the west side is a partial, wrap-around screened-in porch with a clapboard apron. On the rear of the ell is a clapboard, shed roofed wing with tall side parapets.

62a. Carriage Barn, c.1870

An eaves front, c.25' x 15', clapboard carriage barn with two overhead garage doors, and a slate roof with central courses of hexagonal shingles.

63. Parker House c.1870

Similar to, but much simpler than the Italianate house (#62) next door, this 2½ story, 3 x 2 bay, gable front, sidehall plan house has a full front porch, a modern, 1½ story rear wing, and a modern replacement door. Windows have 2/2 sash, molded cornices, and flanking blinds. The foundation is concrete, the clapboard walls have fascia trim, and the slate roof has raking eaves. The porch has a lattice skirt, simple chamfered columns, and a solid frieze valance that curves down to meet each column.

63a. Carriage Barn, c.1910

A small, c.18' x 12', eaves front, novelty sided, slate roofed carriage barn with an overhead garage door, a 12/12 sash window, and a rear lean-to with an exterior chimney and separate entrance.

64. Jay Norton House c.1850, c.1865

This excellent example of a small-scale Greek Revival style house was probably built by Jay B. Norton, who lived from 1819 - 1874 (Jenks, 1982, p.10), and whose name is shown by the site on Beers' 1869 map. He may have been related to William K. Norton, who probably built the outstanding Greek Revival style house (see #81) across the street. The two houses appear to be contemporaneous within a few years. Child's Gazetteer of 1881 lists Sarah C. Norton as both the widow of Jay B., and a milliner and dressmaker on West Street, probably working out of this house (Childs, 1881, p.361).

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 45

The 1½ story, gable front, sidehall plan, clapboard house has a 2-bay rear wing, and a long 1½ story side ell, with a 3-bay, remodeled ell. The door has eight intricately molded raised panels, and is flanked by 2/3-length sidelights. Paneled entry pilasters wrap around to form paneled reveals and have molded capitals with paired annulets. These support an architrave, deep frieze and a heavy, molded cornice. Windows have 6/6 sash in simple architrave surrounds, with flanking blinds. Trim includes paneled corner pilasters, similar to the entry pilasters, that support a triple fascia architrave, frieze and molded box cornice. The foundation is concrete and the roof is slate. The ell (c.1865) has a 2-bay, recessed, eaves front porch and a recessed, first floor porch across the gable end, supported by simple Italianate columns. The ell's ell, extended c.1970 to the east, accommodates a wide garage door in its rear gable. The wing, at the opposite side of the house, has a partially exposed front gable sheltered by a 1-bay porch with incised consoles.

65. Buxton House, c.1880

Of marginal significance, this simple, aluminum sided, gable front house retains its original fenestration, and helps to maintain the rhythm of the streetscape. The 1½ story, 3 x 2 bay, c.25' x 30' house has a small rear wing, a modern door, 2/2 sash windows, and a slate roof trimmed by a molded cornice with raking eaves.

65a. Garage, c.1950

Gable front, cinder block garage with a large opening and clapboarded gable. Non-contributing.

66. Moyer House, c.1850, c.1920

This small, 1½ story, gable front, 3 x 4 bay, mid-19th century house has peaked lintel boards, and added Colonial Revival style features such as shingled walls, a glazed door, 8/1 sash windows, and a full front porch. The porch has a decorative cobblestone foundation that forms piers, upon which stand Tuscan columns. The foundation is concrete. The slate roof is broken by a central chimney, and trimmed by a molded cornice with raking eaves. A small, 2-bay rear wing has a parapet on the west.

66a. Garage, c.1920

An excellent example of an early 20th century garage, this c.20 foot square, 2-bay, wood structure has a high fieldstone foundation, a steep slate hip roof, and folding glazed and paneled garage doors.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 46

67. Seamans House, c.1870, c.1915

One of several modest, late 19th century houses in the district, this 1½ story, gable front, sidehall plan house has a rear wing and 1-story parapetted side wing. The 3 x 2 bay, c.25 foot square, clapboarded main block has a glazed and paneled door, and 2/2 sash windows, all topped by splayed, peaked lintel boards. Windows, including eave side kneewall windows, have flanking blinds. The foundation is slate ashlar and concrete. The slate roof is broken by a central chimney, and trimmed by a molded cornice with raking eaves. The tall, 2 x 2 bay side wing (c.1915) has elongated 1/1 sash windows, a slate ashlar foundation that extends to support a projecting, diminished brick chimney, and a low-pitched shed roof that is hidden by a side parapet.

67a. Shed, c.1940

Gabled shed, c.10' x 12', with asphalt brick siding. Non-contributing

68. St. Margaret's Episcopal Chapel - Middletown Springs Public Library, 1899

Ten years after Reverend E. H. Randall of Poultney established an Episcopal Mission in Middletown Springs, this small, shingled chapel was built, largely by the efforts of Dr. A. C. Norton's wife (see #39), whose father was an Episcopal minister in Arlington, Vermont, (Burlington Daily Free Press, 2/16/84, 6:3; Herbert Davison, Interview, 10/18/84). In 1976, having stood vacant for several years, the building was deeded to the town by the Episcopal Diocese for use as a library.

The gable front, c.20' x 30', 4 x 1 bay chapel has a steep-pitched slate roof crowned by a small belfry, an eave side entry porch at the northeast corner, and a small rear wing. A central, rectangular, single-light window in the gable front, and paired light windows along the eaves, originally contained pointed arched stained glass lights. The gable is defined by a horizontal fascia board, and contains two courses of pointed shingles.

Sheltering the replacement paneled door is an entry porch formed of square, carved balustraded posts, incised corner brackets, and a steep, half-timbered gable roof. Scroll-sawn rafter tails trim both the main block and porch. Diagonally opposite the porch is a gabled wing vestibule, served by a stair to an upper level. The wing also has an exterior brick chimney with an elaborate clay cap. The belfry is formed of four shingled posts that support a pyramidal roof.

A marble datestone inscribed "1899" is laid in the right front corner of the fieldstone foundation.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 47

69. The Dana Carpenter House, c.1880

Dana Carpenter, at various times a botanist, photographer, printer, druggist and telephone linesman, probably built this house, and lived here until the early 20th century, when he moved into #81 (Clinton Parker, Interview, 10/9/84; Kay Avery, Interview, 10/18/84).

The T-plan, 1½ story, gabled house has small shed-roofed porches where the 2 x 1 bay main block sections meet. There is a small, deteriorated lean-to at rear. Both the glazed and paneled door (under the east porch) and the narrow 1/1 sash windows have molded cornices. Windows have flanking blinds. The clapboard house stands on a concrete foundation, has fascia trim, and slate roofs with raking eaves. A chimney rises from the roof ridge intersections. The porches have decorative vertical board skirts, and slotted posts with scroll-sawn brackets.

69a. Carriage Barn, c.1880

An eaves front, c.25' x 15', novelty sided, slate-roofed carriage barn with a large, sliding batten door, adjacent pass door on front, and a rear "saltbox" addition.

70. St. Anne's Catholic Church, 1968

Originally built in 1885 by both local Catholics and annual guests at the Montvert Hotel (#36) (Alice Hickox, Interview, 10/28/84), the Catholic Church burned down in 1967, to be replaced by the present Colonial Revival style church. The 3 x 5 bay, 1½ story building has a diminished projecting pavilion from which rises a tower with an octagonal, domed, louvered belfry - all suggestive of the Federal style. Other features borrowed from that style include fluted pilasters, a triglyph frieze, and a flushboarded pediment with a keystone oculus. Non-contributing due to age.

71. Lamson House, c.1850

This small, 5 x 2 bay Classic Cottage has a long, 3 x 2 bay recessed wing with a rear ell. The glazed and paneled door has a shouldered architrave surround with a widely projecting molded cornice. Windows have 1/1 sash and flanking blinds. The clapboard house stands on a marble slab foundation and has fascia trim, a two-part frieze and a slate roof with a returning molded box cornice. The wing has a glazed and paneled door, and irregular, 1/1, 2/2 and 6/6 sash windows.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 48

71a. Carriage Barn, c.1900

A long, c.40' x 15', eaves front, clapboard, slate-roofed carriage barn. In the front are several double leaf and sliding doors, and at rear is a full, novelty sided lean-to.

72. Kenyon House, c.1870

A steep cross wall dormer punctuates the central bay of this 3 x 3 bay residence which has a rear ell, and staggered butt, asbestos shingle sheathing. The paneled door has narrow 4/5-length sidelights and a wide lintel board. Windows have paired 4/4 sash in the front, first floor, paired fixed 2-pane kneewall windows, and peaked lintel boards. Six-over-six and replacement 1/1 sash is found elsewhere. The foundation is concrete faced fieldstone. The asphalt shingle roof has a molded cornice with raking eaves. The eaves of the slate roofed, irregularly fenestrated ell extend to form a porch, supported by chamfered and drilled posts above a plywood skirt.

73. Buxton House, c.1965

An aluminum-sided, 5 x 2 bay ranch style house with a low-pitched gable roof and 2-bay garage wing. Non-contributing.

74. Hilliker House, c.1880

Possibly moved to the present site, this very small, 3 x 1 bay, 1½ story, eaves front clapboard house has a modern glazed and paneled door, tall 1/1 sash windows, single sash kneewall windows, and simple fascia trim. The asphalt shingle roof has raking eaves and a central chimney. The concrete foundation projects slightly.

74a. Shed, 1984

Tar papered, c.25' x 10', gabled shed under construction. Non-contributing.

75. Buffum House, c.1870, c.1890

Terminating the West end of the district is this modestly ornamented, 3 x 2 bay, c.25' x 20' residence with a bracketed and paneled, polygonal bay window (c.1890), scalloped shingled kneewall, pronounced fieldstone foundation, and recessed wing. The 2/2 sash windows, single-light kneewall windows, and door, which has a segmental arched glazed panel, have shouldered surrounds with peaked lintel boards and molded cornices.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 49

The slate roof is broken by a central chimney and trimmed by a molded cornice with raking eaves. Fronting the wing is a porch with plain, replacement posts. The porch retains one scroll-sawn bracket, and a decorative, cut-out board skirt.

75a. Barn, c.1870

A tall, c.25 foot square, clapboard, domestic barn that is built into the hillside. The facade has a large, paneled double leaf door, adjacent pass door, and hayloft door above.

76. Parker House, c.1915

This simple, early 20th century, c.38' x 25', 3 x 3 bay house has a tall, overhanging hip roof with exposed rafter tails. The central third of the facade, defined by vertical fascia boards, contains a large glazed and paneled door flanked by small picture windows. Other windows have 1/1 sash. The clapboarded, slate-roofed house stands on a concrete foundation.

76a. Garage, c.1915

A small, gable front, c.10' x 15', clapboard garage with a central double leaf door.

77. Bernhardt House, c.1850

A fine example of a Greek Revival style Classic Cottage, this 5 x 3 bay, c. 35' x 22', clapboard house has original front and gable end entry porches, and a 3-bay ell with an ell addition. The door has two long raised panels, and is flanked by 2/3-length sidelights with muntins that form border and corner lights. Jambs and transom bar are paneled. The pedimented entry porch is supported by paneled entry pilasters, and square, paneled columns, both of which have molded capitals with single annulets. The porch has a triple fascia architrave, plain frieze, and molded cornice. The central east gable porch is similar but simplified. Main block trim consists of paneled corner pilasters and a full entablature identical to those of the entry porch, scaled accordingly. The low-pitched slate roof is trimmed by a widely projecting molded returning box cornice. Windows have 6/6 sash in architrave surrounds with pronounced drip caps. The foundation is concrete-faced fieldstone. On the west gable end is an exterior, diminished brick end chimney (c.1935). The ell has two 12/8 sash windows and a

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 50

prefabricated door with sidelights. The ell's ell has a large picture window with small pane snap-in muntins.

77a. Chicken House, c.1935

A 1½ story, c.20' x 12', novelty sided chicken house with banks of square, wire mesh windows in the eaves front and shed dormer.

77b. Barn, c.1920

Moved to this site in 1941, this small, c.30' x 20', ground level stable barn has novelty siding, a slate roof, a full rear eave side lean-to, and a shed-roofed milkhouse on front. The gable front has two large double leaf doors. The rear (east) gable peak projects.

77c. Shed, c.1935

A small, c.10 foot square, gabled, clapboard shed with a gable front door, irregular fenestration, fascia trim, and a shed dormer.

78. Methodist Church Parsonage, c.1837

Very likely built concurrently with the 1837 Methodist Church, which stood at the corner of West and South Streets until demolished in the 1940's, this vernacular, late Cape type house appears today exactly as it does in a c.1880 photograph (In the collections of the Bailey-Howe Library, Burlington, Vermont). The house stands on the crest of a hill which drops to the west, bounding several acres that have historically been open land, though within the past 20 years have been partially subdivided.

The 5 x 2 bay, c.30' x 17', clapboard house has a very low kneewall, small 12/8 sash windows with flanking blinds, and a 3 x 1 bay ell. The glazed and paneled door has multiple-light, 2/3-length sidelights with no muntins, and a delicately molded architrave surround. Triangular gable windows have small lights with diagonal muntins. The house stands on a concrete foundation, and has an asphalt shingle roof with a central chimney, and a delicately molded, slightly projecting returning box cornice. The ell

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 51

includes c.1915, glazed and paneled folding garage doors.

78a. Shed, c.1950

Small, shed roofed, novelty sided shed. Non-contributing.

78b. Garage, c.1950

Gable front, c.12' x 20', novelty sided garage with large, central overhead garage door, and crowning gabled cupola. Non-contributing.

79. Coburn House, c.1860

This well-preserved, 2½ story, 3 x 2 bay, gable front, sidehall plan, clapboard house has a 2 x 1 bay, 1½ story side ell, and an extended rear wing. The door, which has two long, etched glass upper panels, has a shouldered architrave surround with a heavy, projecting molded cornice. Windows generally have 6/6 sash (with some 2/2), peaked lintel boards and flanking blinds. Ell windows are elongated. The main block gable has a broad, triangular louvered opening, while the ell gable has two small, fixed 4-pane windows. The wing, which has its own long, unfenestrated clapboard wing, has a steep cross wall dormer with a small 6/6 sash window, and altered fenestration below.

79a. Carriage Barn, c.1870

A 1½ story, c.25' x 20', eaves front, clapboard, slate roofed carriage barn with a flush wing to the west. The main block has a large opening formerly enclosed by a sliding door, while the wing has two smaller, paneled doors. Above these, and in the gable, are paneled hayloft doors.

79b. Milk House, c.1933

Small, 4' x 15', shed roofed, clapboard milk house with fascia trim, exposed purlins, a door in the gable end, and a bank of three fixed 6-pane windows on front.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 52

80. The Dana Carpenter Pharmacy, c.1900

Dana Carpenter, a botanist, photographer, telephone linesman, printer and druggist, ran a pharmacy here beginning in 1920. It replaced his original pharmacy in the Valley Hotel Building, which stood near #24 and burned in the fire of 1920. He moved this building to the present site, next to his residence (#81), from behind his former residence (#69) immediately following the fire. The building may have originally been Carpenter's print shop (Kay Avery, Interview, 10/18/84).

The simple, gable front, 2½ story, 3 x 3 bay, c.22' x 27' clapboard building has a full front porch, and a rear lean-to with a garage extension to the west. In the front center is a broad, double leaf, glazed and paneled door with boarded up glazed panels. In the left bay is a paneled door, and in the right, an extra large, boarded up window. Other windows have 2/2 sash. The building stands on a fieldstone foundation, has fascia trim, a slate roof with raking eaves, and a rear, exterior corbelled chimney. The porch has turned posts, a novelty skirt, and an asphalt shingle hip shed roof. In the shed roofed, clapboard garage addition is a glazed and paneled, double leaf garage door (c.1915).

80a. Sugar House, c.1920

A small, 7 foot square gabled building with a side lean-to. It has a central batten door, large, louvered gable vents, a concrete foundation, novelty siding, asphalt roof and exposed rafter tails.

81. William K. Norton - Dana Carpenter House, c.1855

An excellent example of the Greek Revival style in Vermont, and the best example of the style in the district, this large, flushboarded, Georgian Plan house was probably built by farmer William K. Norton around 1855 - a period of increased commerce following the arrival of the railroad in Poultney, ten miles to the west. Rare surviving features include original wall paper in the hall and several rooms, a front fence detailed like the house (#81a) and a brick, c.1855 ash house (#81b).

"W. K. Norton", shown by this house on Beers' 1869 map, was almost surely William K. Norton, who lived from 1822 - 1891 (Jenks, 1982, p.21) and is listed in Child's Gaze-
teer of 1881 as a farmer living on West Street (Child, 1881, p.361). His wife was Helen Clark (Jenks, 1982, p.21). In 1855 William Norton was born (Jenks, 1982. p.21), and

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 53

he is listed in Child's Gazetteer of 1881 as a carpenter living on West Street. It is possible that William K. Norton married Helen Clark and, as the architectural detailing suggests, built this house between 1850 and 1855, in time for the birth of their son William Clark. Helen Clark may have been a daughter of Rutland County Attorney General Jonas Clark, who built #82 and lived there until his death in 1854. This could help explain the close proximity of the two houses, their shared Georgian Plan-plus-portico configuration, and the remodeled entrance and other Greek Revival style features of #82, which are very similar to features of this house. Jay B. Norton, a contemporary and possibly a relative of William K., lived in and probably built the Greek Revival house (#64) across the street (see #64).

Dana Carpenter acquired the house sometime in the early 20th century, after an elderly woman who was living here, whom he had been caring for, died (Kay Avery, Interview, 10/18/84). Carpenter, a druggist, moved #80 next to the house in 1920, after his drug store on East Street burned (see #'s 69, 80).

The pedimented, 2-story, 5 x 2 bay, c.38' x 25' Georgian Plan house has an entry portico and a 1½ story, 5 x 1 bay, central ell with flanking porches. Within the recessed entrance is an intricately molded 8-panel door framed by a transom, corner lights, and 2/3-length sidelights, all with muntins that form narrow border and small corner lights. The several intersecting jambs and transom bars have narrow raised panels and terminating corner blocks. The deep reveals and soffit are paneled like the door.

Forming the portico are paired, square columns and similar single pilasters that stand on a marble floor, and support a full entablature with a flat roof. The columns and pilasters are paneled, and have molded capitals with triple annulets, as well as molded bases. The entablature includes a triple fascia architrave that wraps around to obscure the transom in elevation.

The house has, on the front and sides, a marble slab foundation that projects at the corners to support corner pilasters. These, and the full entablature they support, are detailed like the portico. Breaking the slate roof are large brick, interior end chimneys. Windows have 6/6 sash, identical interior storm windows, and projecting molded cornices over slightly shouldered architrave surrounds. Louvered blinds partially obscure the surrounds.

The flushboarded ell has simplified trim, 12/12 sash windows (possibly taken from #82), and 2/3-length porches on each side, served from the main block by narrow, paneled double leaf doors. Each porch has square columns with annuletted capitals, and a shed

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 54

roof with a molded box cornice. A small, clapboarded and pedimented privy (c.1870) projects from the ell gable end. With the exception of a fine balustraded and bracketed stair, and an elaborately trimmed parlor east of the hall, interior trim is generally quite simple.

81a. Fence, c.1855

The last of the once numerous yard fences in the district, this rare, 50 foot long Greek Revival style fence is formed of ten square, balustraded, paneled posts, identical in detail to the portico columns of #81.

81b. Ash House, c.1855

A rare and early example of an ash house, used to leach lye for soap, this 4 foot square, 5 foot high structure has double-width brick walls, slate watertable and door lintel, and a fieldstone foundation. The gable roof has a returning box cornice, and has partially collapsed.

81c. Barn Foundation, c.1855

This 32' x 20', variously 4 to 6 foot high fieldstone foundation has a large break in the long west wall. It may have originally supported an eaves front "Early (Yankee) Barn" or an eaves front "Early Bank Barn."

81d. Barn, c.1870

This c.25' x 20', eaves front, novelty sided barn has a diminished, c.30' x 20', vertical flushboard wing, and a sheet metal roof. The main block eaves front has a large double leaf batten door with a tall boarded up transom, and a similar pass door with a transom. The wing has two large sliding doors, the center one with a transom.

82. The Jonas Clark House - "Old Spa Shop", 1814

A very fine example of the Federal style, the Jonas Clark House, which is the district's only high style federal and its only brick building, occupies a site of primary importance. It is both a terminating landmark for travelers from the east, and is one of

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 55

the five buildings that make the green a strong architectural hub for the district. The house was documented by the University of Vermont Old Buildings Project of 1936-1938, in part due to its several unusual features, such as a Federal style porch, marble parapet consoles, inscribed lunette keystones, and carved marble interior embellishments. Some of the resulting photographs, by Herbert Wheaton Congdon, appear in Congdon's book Old Vermont Houses (Brattleboro: Stephen Daze Press, 1940).

The brick house was built in 1814 for Jonas Clark, himself a mason before becoming a lawyer and holding several public offices, including Rutland County Attorney General for 16 years (Hemenway, 1877, p.825). His brother, Enos Clark, a mason, "house builder" and "stone cutter" who carved several gravestones in the Old Cemetery (#61), may have built the house and carved the marble embellishments (Clark, 1891, p.14).

Features added c.1855, such as the door and surround, rear porch, and almost all interior trim, are very similar to features of #81, and may be associated with that house. Accordingly, the 12/12 sash windows in the ell of #81 may be original to this house (see #81).

The Georgian Plan, c.36' x 28', 5 x 3 bay, 2½ story house has paired parapet end chimneys, marble trim, an entry portico, a rear porch (c.1855), and a long, 1½ story clapboard ell (c.1855). The four panel door has a multiple-light storm door and ¾-length sidelights. The transom bar and four door jambs have narrow raised panels and corner blocks. Reveals are paneled. Sheltering the entrance is a pedimented, full Roman Doric order portico with a marble base, paired front columns, and a plastered elliptical ceiling. Between the front and rear columns are spindle benches.

The front and south brick walls are of Flemish bond while the north and rear are common bond. A projecting marble watertable trims the marble ashlar foundation. Windows have 6/6 sash (one 12/12 remains at rear), marble sills and splayed lintels, and flanking blinds. The north wall has only one window. Parapets have marble copings, wrought iron wall ties, and elliptical lunettes with radiant muntins. Marble lunette keystones are inscribed "1814" in the south, and "Jonas Clark" in the north. Four marble, paneled quadrant consoles occupy the parapet corners. The roof, which is slate on front and asphalt shingle on the rear, has a slightly projecting molded box cornice. The Greek Revival style rear porch, identical to the rear porches of #81, has square columns with annuletted capitals, a heavy entablature, and a hip roof. The c.45' x 22' ell has a full entablature, raking eaves, two double leaf batten doors with strap hinges, a pass door, and 12/12 sash windows that may be original to the main block.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 56

Inside, windows and doors have c.1855 shouldered architrave surrounds. In the parlor is a carved marble, Federal style mantle flanked by elliptical-arched niches with fluted wooden surrounds and carved marble keystones.

83. The Middletown Springs Baptist Church - Town Garage, 1806/c.1950

The second of three churches built on the green in the early 19th century, the former Baptist Church by 1950 had unfortunately been converted to animal feed bins and the town garage. Remaining features of the church today are the mass of the main block, the low-pitched pediment, and the narrow entablature. From just below the pediment projects a large, full-width wing with a pair of large overhead garage doors. The main block, containing feed bins, is inaccessible. The whole is asphalt shingle-sheathed.

The Baptist Church was organized in 1784, and from 1796-1806, members met along with the Congregationalists in the jointly-built meetinghouse (see #10). When in 1806 the Baptists built this church, the Congregationalists returned to them the \$630 they had contributed to building the original meetinghouse. In 1924 a Community Church was formed by the Congregationalists, Baptists, and Methodists. Four years later, the Vermont Baptist Convention deeded to this new church the Baptist Church building. Proving too costly to maintain, the church was deeded back to the Convention in 1931, and was eventually sold to a farmer, who converted it to feed bins (Davison, 1982, pp.1-4).

A c.1875 photograph (Frisbee, 1975 (reprint, 1867), p.96a) shows the church, which by then had elements of three architectural styles. Wall pilasters supporting a modillion cornice remained of the Federal style. Greek Revival features included the entrance, and a triangular louvered pediment opening. The 2-tier cupola, now gone, had been remodeled to the Italianate style with paired, round headed louvered openings and a steep hip roof with blind gable dormers and numerous finials. Non-contributing due to alterations.

84. The Maletus Paul House, c.1875

Though it does not actually border the green, this Italianate style, 2½ story, gable front, sidehall plan house nevertheless makes a significant architectural contribution to it. The house was built by the first town constable, Maletus Paul, who died in 1911 at age 71 (Child, 1881, p.359; Alice Hickox, interview, 10/25/84). The wing, which projects slightly to the south, may be part of the previous house on this site, shown on Beers' 1869 map by the name W. McClure. A c.1880 photograph (in the collections of the Bailey-Howe Library, Burlington, Vermont) shows that this house had a 2-story, one by one bay Mansard tower that originated from the roof of the side porch, and covered

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 57

the now exposed east gable of the wing. Diagonal brackets now trim the cornice there. The awkwardness of the tower further suggests that an existing structure was merely added onto.

The 3 x 3 bay house has a recessed, double leaf door with a broad etched glass transom, paneled reveals, and a wide fascia surround. Sheltering the door is a widely projecting molded cornice supported by incised consoles. Windows have 2/2 sash, shouldered surrounds, flanking blinds, and projecting molded cornices which are bracketed on the second floor. First floor windows nearly reach the floor. Wing windows, unlike the main block, have canted lintel boards. A round, louvered gable opening has four fleur-de-lis keystones. The clapboard house stands on a slate ashlar foundation, has fascia trim, and a slate roof with raking eaves supported by paired, open brackets.

The nearly fully cross-gabled wing has a rectangular, 1-story, bracketed bay window with Eastlaskan ornament. The bracketed porch has chamfered, raised panel Italianate columns and a lattice skirt.

84a. Carriage Barn, c.1875

Square plan, gable front, 1½ story plus attic, clapboard carriage barn with a louvered cupola. Flanking the large, paneled, central double leaf door are 6/6 sash windows. These, and a small 9-pane gable window have flanking blinds. Above the central door is a paneled hayloft door. The cupola has a flared, overhanging, steep hip roof with a blind gable dormer in each eave side, and a wood finial. The cupola roof retains its original wood shingles, unlike the asphalt shingle-roofed main block.

85. Hirshon House, c.1885

Similar to, but more ornate than #14, this 2-story, c.35' x 30', 5 x 3 bay, nearly square plan house has a flat roof, full front porch, and bracketed porch. The central glazed and paneled door has a tall, boarded up transom and a molded cornice. To the left of this is a paired 1/1 sash window with folding blinds, and to the right, an original picture window with a transom of five colored lights. Other windows have 2/2 sash, molded cornices and flanking blinds. The clapboard house stands on a polychromatic slate ashlar foundation. The house is Italianate/Queen Anne in style.

Supporting the widely projecting molded cornice are large Eastlaskan brackets, with several smaller brackets between them that line the paneled frieze. The architrave

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

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

For NPS use only
received
date entered

Continuation sheet

Item number

7

Page

58

has, between the large brackets, diagonal matchboard-infilled panels. The full front porch has turned posts, and eaves trim that echoes the main block entablature. The porch posts support large Eastlavian brackets, which are spanned by a spindle valance and a frieze studded with smaller brackets. In the rear bay, south side is an ornate, bracketed polygonal bay window.

85a. Carriage Barn, c.1885

An eaves front, clapboard carriage barn with stickwork gable screens in both the gables, and in a steep central wall dormer. In the gables are full size 2/2 sash windows. Extending up into the dormer is a similar opening enclosed with hinged blinds. The central carriage bay has a large, paneled double leaf door. The slate roof has two bands of diamond shaped shingles.

86. The Henry Clay Copeland House, c.1885

Attributed to New York City banker, Henry Clay Copeland (Alice Hickox, Interview, 10/28/84; Survey), who lived from 1844-1933 (Jenks, 1982), this very large and ornate house is the last built of three generally similar, Palazzo form, Italianate style houses in the district. Though Clay established his residence in the posh Brooklyn Heights of New York City, he built this house in his native town. He also built the no less impressive barn, #17a, on his family homestead farm, which he ran by hire.

The 2½ story, 5 x 4 bay, c.38 foot square house has pedimented projections from the left two bays of the front, and the rear two bays of the south side. There is a 3 x 2 bay, 1½ story rear gabled wing, a full wrap-around front porch, and a steep hip roof with a crowning cupola.

Each leaf of the segmental-arched, central double leaf door has a long, etched glass panel, and intricate woodwork below. The surround consists of chamfered Italianate pilasters with raised ornament, that support a hood. The hood has Eastlavian consoles and a heavy, molded cornice underlined by large, rounded dentils. The elongated, 1/1 sash windows have similar hoods, and flanking blinds. Second floor windows are segmental-arched.

The clapboard house stands on a slate ashlar foundation, has fascia trim, and an elaborate, rope molded, bracketed entablature with rounded dentils. The Eastlavian brackets are large at all corners, and similar but smaller along the frieze. They have

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 59

foliate pendants, and support a molded box cornice. Pediments over the two 2-bay projections have fluted bargeboards with sunburst-motif flares where they meet the horizontal slate pent roofs. Tympana have diagonal matchboard infill and paired square windows with ornate raised surrounds. Pedimented dormers with paired and single 1/1 sash windows break the front and north roof slopes. They have large consoles that rise to form the projecting window jambs.

The 2 x 1 bay, hip-roofed cupola has round headed windows, and much ornament repeated from the main block. The ornate porch has chamfered and channeled, Italianate columns that support Eastlavian consoles and a projecting cornice. Linking the consoles are a rope molded frieze, and an archade of segmental, incised valances. The skirt has lattice-infilled chamfered panels with bordering cut-out fascia boards.

86a. Garage, c.1970

Gable front, 1½ story, clapboard garage with a central overhead sliding door, and bracketed cornice returns. Non-contributing.

87. Haynes - Marcy House, c.1865

Despite extensive alterations, this 3 x 2 bay, 1½ story, gable front, sidehall plan house retains its original Greek Revival style door surround, and makes a significant contribution to the streetscape of North Street. It is probably the house shown on Beers' 1869 map by the name "Dr. S. H. Haynes."

The house has a steep-pitched cross wall dormer to the south, and an ell to the north with a recessed porch and its own ell. The c.1900 glazed and paneled door has 4/5-length sidelights, and paneled entry pilasters that support a full entablature. The pilasters wrap in to form paneled reveals. The door entablature has a triple fascia architrave. Windows have been widened and replaced by modern 1/1 sash with very narrow surrounds. Trimming the clapboard walls are the fieldstone foundation, corner boards, and a multiple fascia frieze. The asphalt shingle roof has widely projecting raking eaves, trimmed by slight, scroll-sawn bargeboarding in the gable peaks. The ell, which is flush with the main block, has a 3-bay recessed porch, a picture window to the right of this, and a small, original 6/6 sash window.

87a. Garage, c.1980

Cinder block, shed-roofed garage with overhanging front pent roof, two overhead doors and a pass door. Non-contributing.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 60

88. McClure-Parker House, c.1850

Beers' 1869 map indicates C. W. McClure living in this vernacular Greek Revival style residence. Child's 1881 Gazetteer lists Charles W. McClure as a wagon maker, carpenter, and a worker at A. W. Gray's Sons from about 1860 to the time of the listing (Child, 1881, p.360).

The clapboard, c.30' x 20' house has a broad, central cross wall dormer, low kneewall, and long recessed wing. Flanking the raised panel door are narrow, single-light, replacement sidelights. These are surrounded by virtually flush paneled pilasters that support an entablature with a heavy projecting cornice. Windows are relatively small and have 2/2 sash. The low-pitched slate roof has a slightly overhanging returning box cornice. The irregularly fenestrated, clapboard wing includes an overhead garage door, and has a slate and asphalt shingled roof.

88a. Garage, c.1920

Small, gable front, c.10' x 15', asphalt brick-sheathed garage with a double leaf batten door and a rolled roof.

89. Anderson House, c.1910

One of only a few early 20th century buildings in the district, this modest L-plan house has a 2-story, 2 x 3 bay gable front section and a recessed, 1½ story, 4 x 3 bay "saltbox" ell. The ell is fronted by a shed-roofed porch supported by plain square posts with simple scroll-sawn corner brackets and cobblestone pedestals. The door, in the ell, contains small upper lights. Windows have 2/2 sash. The clapboard house has fascia trim, and a slate roof with, on the gable front section, a returning box cornice. On the ell gable end is an exterior, diminishing, brick chimney. In front of the house is a 4 foot square, marble slab well cover.

89a. Shed, c.1910

A c.12' square, clapboard, shed roofed shed with a wide paneled door on the side, and a bank of three 2/2 sash windows on front.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 61

90. Capen House, c.1850

The most unusual of the several vernacular Greek Revival style houses in the district, this 1½ story, c.22' square, gable front clapboard house has quite elaborate ornament relative to its very small size, and a rare, full Greek Revival style front porch. It has a 3 x 1 bay recessed south ell with a 2-bay recessed porch, and a north carriage barn ell attached to the rear gable end.

The door has two long raised panels, and 2/3-length sidelights with muntins that form narrow border and small corner lights. Paneled entry pilasters have molded capitals with paired annulets, and support a very wide lintel board. Identical to those pilasters in detail are four square porch columns that support a deep frieze and a slate hip roof with a molded box cornice. Corner pilasters similar to the entry pilasters support a full entablature with a wide, slightly projecting returning box cornice. Windows have 6/6 sash, with molded cornices on the second floor and plain drip caps on the first. All have flanking blinds. The foundation is fieldstone and the roof is slate shingle. Both the main block and south ell have central chimneys. An exterior cinder block chimney on the north eave side is the only visible alteration to this very well preserved house. The carriage barn ell has a steep, central cross wall dormer above the sliding batten carriage door.

91. Brown House, c.1845, c.1860

Set apart from the other North Street houses by a barn, (#91a), this small, 5 x 2 bay clapboard Classic Cottage, with its column-supported projecting gable over the center three bays, is a strong visual termination for the north end of the district.

A gable dormer in the rear ell echoes the south gable in the same plane. The 6-panel door is flanked by narrow, 2/3-length, 2-light, muntinless sidelights. Paneled entry and corner pilasters support a double fascia architrave, triple fascia frieze, and returning box cornice. This entablature continues around the pedimented cross gable, which is supported by replacement square columns. The original square columns were probably identical in detail to the two engaged, paneled columns, which have intricately molded capitals reminiscent of the Italianate style. Windows have 1/1 sash. The foundation is marble slab and the roof is slate. The ell has a 2-bay, c.1860 south porch with chamfered columns, and valances that curve down to meet them.

91a. Barn, c.1845

An eaves front, c.40' x 25', clapboard, slate-roofed "Early (Yankee) Barn" with a rear ell. In the eave center is a large, sliding batten door, and a pass door next to it.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 7

Page 62

Below the 6/6 sash gable windows are square, double leaf hayloft doors. Ten small, fixed 6-pane stall windows line the south gable end and ell eaves side.

91b. Shed, c.1910

Small, c.8' x 16', gable front, clapboard shed with a slate roof, exposed purlins, a central gable front door, and a fixed 6-pane eave side window.

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/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input checked="" type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) Recreation
Specific dates	N/A		Builder/Architect	N/A

Statement of Significance (in one paragraph)

The Middletown Springs Historic District is significant for its diverse architecture, geometric layout, and for the unusual, late 19th century economic ventures that arose there. Milling and local trade sustained a vibrant early 19th century economy, until checked by a flood in 1811. The arrival of the railroad ten miles to the west in 1852 however, helped boost the economy through the rest of the century. By 1870, a mineral springs resort hotel named the Montvert was attracting urbanites from as far as Washington D.C., and A. W. Gray & Sons was shipping patented horsepowers all over the world. In addition, the consolidated Montvert Hotel Company was selling bottled mineral spring water throughout the northeast and midwest. Vernacular and high style historic buildings represent all periods of the history of the district, most notably of the Greek Revival style, following the arrival of the railroad, and the Italianate style, marking the growth of A. W. Gray & Sons. Outstanding examples of Vermont architecture include a parapetted Federal style house (#82), a high style Greek Revival house with rare flushboard sheathing (#81), a vernacular house of the same style with a rare original porch (#90), a 1796 meetinghouse remodeled to the Greek Revival style (#10), and three ornate, Italianate style houses (#'s 12, 51, and 86).

Luther Filmore "...felled the forest where the village now is" prior to the Revolution (Frisbee, p.15). He built a temporary log house at the intersection of the two main roads that traversed the secluded area. One road, today Vermont 140, follows the Poultney River east and west, while the other, today Vermont 133 to the south and T.H. 6 to the north, runs between Ira and Pawlet. Not long after this initial settlement of the district, the geometric quality of its four equal roads, oriented to the points of the compass, was formalized by the creation of a central green at the northeast corner of the roads. Symmetry was maintained in the district when in 1787, an acre of land diagonally opposite the green was bought from Filmore for the creation of a cemetery (#61) (Frisbee, p.38).

Settlers of the surrounding area, actually citizens of four different towns, avoided arduous crossings over hills and mountains to their respective town centers by simply following the contours of the land to this crossroads, which had ample water power for saw and grist mills, and soon became a village center of its own. As early as 1784, these settlers had formed Congregational and Baptist religious bodies, which shared a log meetinghouse at the southeast corner of the cemetery. Thus, on October 28, 1784, an Act of Legislature incorporated the town, with the justification

9. Major Bibliographical References

See Continuation Sheets

10. Geographical Data

Acreeage of nominated property Approx. 105 acres

Quadrangle name Middletown Springs, VT; Wells, VT-NY

Quadrangle scale 1:24,000

UMT References

A

118	6512	61015	418	116	31810
Zone	Easting		Northing		

B

118	6512	51010	418	115	91510
Zone	Easting		Northing		

C

118	6512	01310	418	115	51210
Zone	Easting		Northing		

D

118	6511	91310	418	116	01310
Zone	Easting		Northing		

E

118	6511	41310	418	116	11410
Zone	Easting		Northing		

F

118	6512	11210	418	116	61510
Zone	Easting		Northing		

G

Zone	Easting		Northing		

H

Zone	Easting		Northing		

Verbal boundary description and justification

See Continuation Sheets

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

state code county code

N/A

state code county code

11. Form Prepared By

name/title Matthew Cohen, Architectural Historian

organization Vermont Division for Historic Preservation date December, 1984

street & number Pavilion Building telephone (802) 828-3226

city or town Montpelier state Vermont

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

Deputy State Historic Preservation Officer signature *Eric Silbertson*

title Director, Vermont Division for Historic Preservation date September 16, 1985

For NPS use only
I hereby certify that this property is included in the National Register

Allores Byers date 10-17-85
Keeper of the National Register

Attest: _____ date _____
Chief of Registration

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 2

that "...the inhabitants of a part of the towns of Wells, Tinmouth, Poultney and Ira... labor under great inconvenience with meeting with their several towns... by reason of being surrounded by high mountains (Frisbee, p.7). Joseph Spaulding surveyed the town boundaries along the highest points of the surrounding hills and mountains," which left the district near the exact center. The name Middletown (changed to Middletown Springs in 1885) was borrowed from Spaulding's Connecticut birthplace, but was especially appropriate considering this new town's location at the juncture of four others.

The town grew rapidly and "...had become a central place for this part of the county" (i.e. for the surrounding towns) for business by 1810, according to Frisbee's History of Middletown. (The history, compiled between 1855 and 1867, is virtually the only source for history of the town before 1870). The Poultney River and North Brook powered several mills and other operations, while workshops, stores and dwellings lined the streets (Frisbee, p.80). Several buildings remain from this early period, from town incorporation until 1810, and convey a sense of the appearance of the district at the time. Two very simple structures, #'s 4 and 29, were probably a shop and forge, respectively, while #15, a plank-studded Cape, and #20, a simple gable front house, may have been typical vernacular residences.

James Ives, one of the two store proprietors in 1810 (Frisbee, p.80), almost surely ran his business from the green - always the focal point of the district. Number 9, a broad, eaves front, 2½ story, clapboard building bordering the green on the north retains, under several coats of paint, the hand-painted words "James Ives" in the kneewall. Bounding the green on the east was a similar structure, a c.1800 vernacular Federal style I-House. Though replaced c.1880 by the present #12, the original house there resembled #52, which was built about the same time and still stands on South Street. Filmore's first frame house, built sometime before 1800 on the south side of the green (near #25), is today very likely Niemeyer's Country Store on South Street (#27) - a 3-bay Cape with a spacious gable roof. In it, Filmore ran the first inn and tavern in town, presumably until his death in 1805 (Frisbee, 1867, p.5).

The green gained its first house of worship in 1796, when Congregationalists, Baptist and others replaced the old log meetinghouse on South Street with a new frame one. Today comprising all but the front bay of the Community Church (#10), the meetinghouse was originally nearly square in plan, had high galleries on three sides, and stood on the southeast corner of the green. Ten years later, the Baptists built their own house of worship, #83, bordering the green on the west. Originally an ornate Federal style structure, it was reduced to the present pedimented, asphalt shingled block around 1950.

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 3

Despite predictions of an earthquake by a fanatical Christian sect led by Nathaniel Wood, Middletown, according to Frisbee, buzzed with activity, until abruptly checked in 1811, when "...its numerous mills and machinery were all swept away" by a flash flood (Frisbee, p.80). Subsequent out-migration from the town was hastened by a two to three year epidemic (Frisbee, p.88).

During the following forty years, as the population continued to drop (Child, p.256), the district appears to have maintained an average level of economic activity for a Vermont town of its size. Jonas Clark, who had arrived with his family in 1791, and later became State Attorney for Rutland County, built the only outstanding house during that time, the brick, Federal style #82. With the exception of this, a large brick store in 1832 (Hemenway, p.282), and a modest Methodist Church in 1837, the district gained only a few simple houses between 1811 and about 1850, such as #'s 18, 21, and 88.

A resurgence of building in the district in the mid-1850's is explainable by the arrival of the railroad in Poultney in 1852. The vast new markets for farm products opened to the isolated town, if only after a ten mile overland haul to Poultney, may have provided the economic impetus for the several fine examples of the Greek Revival style found in the district today, most notably #'s 64, 77, 81, and 90. The best example of the style in the district, #81, a large, flushboarded Georgian Plan House, was very likely built by a farmer, William K. Norton. This and other houses bear the distinctly crisp Greek Revival style detailing typical of the 1850's (see Section 7), and especially typical of towns in the county that were clearly built up by the railroad, such as Danby.

The extensive 1860 remodeling of the Congregational Church (the Community Church #10) which entailed significant enlargement and the addition of a tall, ornamental tower, is an especially notable signpost of the increased activity in town throughout the 1850's. Indeed, Frisbee noted that since that year, 1860, there had been an increase in both population and new businesses in the town (Frisbee, p.107; see also Child p.256 for population figures). Actually begun in 1857, the most significant of these businesses was A. W. Gray's horsepower factory, the "springing up" of which Frisbee termed "exceedingly fortunate for the town" (Frisbee, p.108).

Gray, a born inventor, was "bound out" at age 15 to Henry Gray, who had become the leading millwright in town after his mills miraculously survived the flood of 1811 (Frisbee, p.80). A. W. became a prominent millwright, but had little success with various patented inventions, including his first horsepower (tread mill), until the patent of his improved horsepower in 1856. The next year, in an old woolen mill on the site of #54, he established A. W. Gray & Son with his elder son Leonidas, for the production of horsepowers and various agricultural machines to be powered by them (Smith and Rann, p.892).

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 4

The company expanded rapidly, in large part due to the vast markets reached via the railroad at Poultney, and the town grew up around it, as evidenced by the large number of Italianate period residences throughout the district. The most intensive residential construction took place near the factory on South Street, just below the Poultney River, and represents a cross-section of rank in the business.

A. Y. Gray, A. W.'s youngest son, who joined the business in 1866 (thereafter known as A. W. Gray & Sons) and brought to it dynamic salesmanship, built #41 in 1872, the first of four elaborate Italianate style houses in the district (Rogers, p.5; Smith & Rann, p.892). The 2½ story, gable front house had an elaborate carriage barn attached at rear (#42), which was later moved up the hill behind it. Two years later, A. Y.'s older brother Leonidas, nicknamed "the Governor" by workers at the factory for his keen management abilities, built an even more impressive house, #51, across the street. This first of three large, Italianate style, Palazzo form houses in the district purportedly served as the model for #12 (Hickox, Interview, 10/25/84).

Leonidas built his house next to the house of his father, #50. Originally a 1½ story gable front, vernacular residence that house was built in 1852 with A. W.'s savings from his early trade as a millwright (Smith & Rann, p.891). Around the time of his retirement in 1875, A. W. added the second story, and remodeled the house to the present Italianate style, reflecting his later success as founder of what would become known as the A. W. Gray's Sons horsepower factory after 1875.

Albert Aden Greene, of an old and prominent family in the town, was a manager in the Gray factory, and lived in the originally Federal style I-House, #52, which had been in his family for generations. Leonidas' son Frank (Francis) Gray, who also became a manager at the factory, built nearby the uniquely ornamented #49 around 1890 (Hickox; Interview, 10/28/84).

South of the river also lived at least two specially skilled artisans at the factory. George Phillips, the "highest paid" worker and valued for his fine woodworking skills, lived in a house (no longer standing) opposite A. W.'s house. Albert Clark, who painted the decorative lettering and border designs on the Gray machinery, built a modest, 2½ story, gable front house typical for the district, #38, around 1875 on Montvert Avenue (Hickox, interview, 10/25/84).

Some of the several very simple, 1½ story houses on South Street south of #49 housed other, probably less skilled workers at the Gray factory. Alice Hickox, granddaughter of Leonidas Gray, remembers from the turn of the century, men walking home for lunch from the factory past her house, #50, where she still lives. One of them may have been Fred Shaw, who lived in #47a (Hickox; Survey).

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 5

Hickox recalls from that time that "nearly everyone" in town worked for the Grays. Indeed, by its peak in the 1880's and 90's, A. W. Gray's Sons employed between 75 and 100 people (Rogers, p.5). Many of these however, were seasonal employees, and pursued other trades as well, which helped diversify the town economy. C. W. McClure for example, who lived in a simple, c.1840, Classic Cottage on North Street (#88), according to Child's Gazetteer of 1881, worked for the Grays "most of the time" through the 1860's and 70's, but was also a wagon maker and carpenter (Beers' Map; Child, p.360). Albert Clark, when not decorating the Gray machinery, did sign and ornamental painting on the side, was an agent for a wagon works, and ran the Montvert Hotel Livery Stable, #35, which was near his house, #38 (Child, p.358).

The virtual lack of residential construction in the district after the Italianate period (c.1865-1880) suggests that A. W. Gray's Sons merely maintained the high level of activity of the 1870's, but underwent little growth after that time. While Frank Rogers wrote of workers building houses in the early 20th century, they could not have been numerous (Rogers, p.5; see #44). Two of them may have been #'s 1 and 89 on North Street - small, c.1910 vernacular residences.

Whether or not the company expanded in the third quarter of the 19th century, its volume of production was impressive, considering A. W. Gray's modest, and relatively late beginning in a competitive market. Despite stiff competition from manufacturers such as the Pitt Brothers of Winthrop, Maine, who had in 1830 patented the first horsepower to come into general use (Ardrey, p.113), and the Westinghouse Company of Schenectady, New York, Smith & Rann loyally boasted, in their 1891 County history, that A. W. Gray's Sons manufactured more "tread machings" than any factory in the world - about 1200 annually (Smith & Rann, pp.671-892).

By the time of that history, Gray horsepowers and other agricultural machines were being sold as far west as New Mexico, and in countries as diverse as Canada, several European and South American countries, Turkey, Russia, Australia, and Mexico. A special rice thresher was even sent to Africa, to be powered by a man rather than a horse (Burlington Daily Free Press, 11/19/1887; 5:1; Rogers, p.5; Smith and Rann, p.671). The company continually obtained patents on improvements and new machines, and kept apace with changes in farming practices, adding for example ensilage cutters to their line when silos came into use in the late 19th century, and high out-put threshers in the early 20th century, to be powered by the newly invented gasoline engine.

It was the intense competition in the development of the internal combustion engine, following the expiration of Dr. Otto's patents on it around 1900, with which the

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 6

Grays could not keep up. Giants such as McCormick - Deering, John Deere and J. I. Case soon dominated the new field, which eclipsed the horsepower as the dominant form of cheap, portable power for farms and small industries.

While "Gray Gasoline Engines" were produced for a time, these were eventually given up in an attempt to specialize in machines to be powered by the then ubiquitous gasoline engines of other companies (A. W. Gray's Sons Annual Catalogue, 1912-13). The Gray's 1916 catalogue touted "Gray Line" threshing machines, which they claimed: "Can be operated with power you already have" - a 3-8 horse power engine (Gray Line Threshing Machines, p.3). The Company already had two handicaps, one being its distance from Poultney, which was the location of both the train depot, and the "Ruggles Machine Shop and Gray Foundry" from which they obtained castings. The introduction of the portable sawmill around 1910 diverted a formerly local source of lumber to lumber speculators, thus further increasing production costs (Avery, Interview, 10/18/84; Rogers, p.5). In 1917, the elderly A. Y. and Leonidas Gray finally dissolved the company. During the following 35 years, the community of over 800 decreased in size by about half, some of the workers moving to Wallingford to work at the American Fork and Hoe Factory (see #47a).

Not only did the railroad play a major role in the town's prosperity by facilitating widespread sale of Gray horsepowers, but it also brought in hundreds of urbanites each year in search of a panacea for the woes of a newly urbanized nation. In an 1870 A. W. Gray and Sons advertisement photograph, a horsepower stands in the foreground of the 137 room, Italianate style Montvert Mineral Springs resort hotel, which the Grays played a major role in constructing (Rogers, p.5).

The Middletown mineral springs, known by the Indians long before the flood of 1811 covered them, were uncovered by another flood in 1868, and found by A. W. Gray, who was inspecting his land for damage. Fame of the springs spread rapidly after Gray cured one of his worker's "meadow ivy" poisoning (Frisbee, in Hemenway, p.843). That same year, two companies formed to bottle the water and ship it throughout the northeast and midwest. The bottles from these companies are today locally coveted collector's items. A. W. Gray's rediscovery of the springs came at a time when several mineral springs were being discovered and cherished in Vermont, including one in the nearby town of Clarendon Springs (Burlington Daily Free Press, 9/3/1867; 4:1).

The two bottling companies consolidated in 1869 to form the Montvert Hotel Company, of which A. Y. and Leonidas were major stock holders, for the purpose of building a large resort hotel. Completed in 1871 at a cost of \$100,000, the hotel dominated the town from the hill above the springs. Montvert Avenue was created to serve it,

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 8

Page 7

and in the following year, 1872, A. Y. Gray built his house (#41) on the new avenue, causing the first break from the strictly axial layout of the district.

The large 3½ story hotel had a monumental portico and elaborate cupola. In front of the hotel, the site of which is marked by the foundation hole, #36, was a marble fountain and tree-lined paths. The latter survive today, one of which leads down the hill and across the Poultney River to the ornate springs house (#33), the primary attraction for the guests. Covered for a second time by the flood of 1927, the springs were again rediscovered, this time in 1972 by the Middletown Springs Historical Society, who commissioned a replica of the springs house on the original marble floor. The only structure associated with the hotel that remains intact is the livery stable, #35, which has a cupola that is a simplified version of the one that once crowned the hotel.

The Montvert fared poorly at first, until 1880, when A. Y. and Leonidas bought it, and sold it to a New York consortium headed by Jacob Eager (Smith & Rann, p.672). By 1885 the springs and associated hotel were so significant to the town that the town name was formally changed to Middletown Springs (Rogers, p.7).

At the hotel's peak, two stages left the Poultney train depot each day, bringing guests from as far as Washington D.C., who paid \$1.50 per day (a day's wages at the horsepower factory) for a room, meals, and activities such as lawn tennis, croquet, hunting, and, late in the century, bowling. Alice Hickox remembers from the turn of the century that when all rooms at both the Montvert, and the smaller Valley Hotel on East Street (which burned in 1920) were full, guests stayed in private homes in town (Hickox, Interview, 10/28/84).

Perhaps in large part due to the health-conscious seasonal population, several doctors came to Middletown Springs, three of whom built Italianate style houses, #'s 6, 39, and 62. With the help of several of the Montvert guests, in 1885 the Catholic Church built their first church on West Street. That church burned in 1967, and was replaced the following year by the present Colonial Revival style church, #70 (Hickox, Interview, 10/28/84; Davison, p.3). Indicative of the general prosperity in town in the 1870's, M. E. Vail, proprietor of a store on East Street (which burned in 1920), built one of the most pretentious houses in town, the Italianate style #12, soon after his retirement in 1876.

The Montvert, as well as the national infatuation with "taking the waters", was short-lived. The business that once drew overflow crowds to both this large hotel, and another at nearby Clarendon Springs, ceased to be profitable soon after the turn of

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 8

the century. Grossly exaggerated hotel advertisements by the New York based owners, which doubled the size of the hotel to a claimed 250 rooms, and tripled its elevation, from 960 to 3,000 feet - supposedly "above malarial line" - signaled the beginning of the end for the establishment. (Davison, Interview, 10/25/84; advertisements in possession of the Middletown Springs Historical Society).

In 1906, the hotel was auctioned and dismantled, some of the lumber being used to build several small houses between Poultney and East Poultney, as well as, very likely, #'s 32, 34, and 40, which were all built in that year. The bowling alley, originally a long, narrow building, was sectioned and formed into #34, an H-plan Bungaloid house (Avery, Interview, 10/18/84).

Cultural contact with urban areas to the south, afforded by the railroad, brought economic benefit to the town from the numerous Montvert Hotel guests, as well as from two individuals who made endowments to the town, and built four of the most significant buildings in the district.

Henry Clay Copeland, who was born in Middletown Springs in 1844 at his family homestead, #17, became a prosperous New York City banker, and established his primary residence in the posh Brooklyn Heights neighborhood of that city. In his native town, he built #86 around 1885, the third of three pretentious, Italianate style, Palazzo form houses in the district, the others being #'s 12 and 57 (Hickox, Interview, 10/28/84; Survey). The house, built at a time of prosperity but apparently little economic growth in the town, bears the only traces of the Queen Anne style (which was common from about 1885 to 1900) in the district. Those features (excluding Queen Anne porches added to some houses) include the assymetry of the facade, and the splayed fascia bargeboards with sunburst motifs in the pediments. Around 1920, on the family homestead which he ran by hire, Copeland built perhaps the most imposing building in the district, the elaborate Late Bank Barn, #17a.

Brainard Avery, the son-in-law of A. Y. Gray and a New York City lawyer, built for his family the architect-designed #40, a Colonial Revival style house that was featured in an architectural magazine soon after its completion in 1906 (Avery, Interview, 10/18/84). That same year, Avery built the no less significant Bungaloid house, #34, for his father on the grounds of the Montvert Hotel, that was dismantled that year. Will Harrington was hired to tend the grounds of these houses, and lived in the vernacular Bungaloid #32, also built by Avery in 1906.

In 1915, Avery moved the elaborate carriage barn (#42) from behind A. Y.'s house, up the hill behind his house (#40), and created a long, circular, tree-lined drive leading up to it. A few years later, he converted the building to his law library, and

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 9

added an annex with a finely detailed, Colonial Revival style Ionic Portico (Avery, Interview, 10/18/84).

Located near the head of the Hudson River Valley, Middletown Springs still benefits economically from New York City, as tourists arrive by car and bicycle, patronizing the Middletown Springs Inn (#12) and the antique shop, known as the "Old Spa Shop" (#82), both on the green. A sign on the green greets these visitors today, and displays the distances to various destinations, including New York City, 230 miles to the south.

While no significant structures were built in the fifty years since the Copeland Barn, #17a, around 1910, the historic district suffered three serious setbacks since then. In 1920, a fire cleared a fine row of buildings along East Street, facing the south end of the green. Among them were Henry Gray's brick, c.1835 Georgian Plan house, built after he moved Luther Filmore's frame house (#27) to its present location, a 3½ story, brick Greek Revival style store built around the same time and later run by M. E. Vail (see #12), and two or three frame commercial structures, including the Valley Hotel. Around 1950, the former Baptist Church, #83, was converted to non-contributing feed bins, and later the town garage. The vacant Methodist Church, located at the northeast corner of the cemetery (#61) was deemed too dangerously located to house the town office, and was dismantled around 1945, when the Episcopal Chapel (#68) took on that function.

Since the late 1960's, limited subdivision and construction of Ranch Style houses has taken place on West Street, reflecting the town's emerging role as a "bedroom community" for large employers such as the General Electric Company in Rutland.

The historic district nevertheless retains a remarkable degree of continuity, and at the green, a strong focal point.

The Middletown Springs Historical Society has been largely responsible for renewed interest in the town history. Since 1972 they have uncovered the marble floor of the mineral springs house and built a replica of it (#33), created a park there with an historical display, and bought the Cyrus Adams House (#9), sparing it from demolition. This year, the Historical Society participated in a celebration of the bicentennial of town incorporation, and associated with it, the nomination of the Middletown Springs Historic District to the National Register of Historic Places. Future plans of the Society include the opening of a museum, and the writing of the town history from 1867 (when the last history was written) to the present.

This activity will surely help preserve for the future the historic buildings of the town, which reflect an early, isolated prosperity, an active, late 19th century economy which was stimulated by the railroad ten miles to the west, and the quiet 20th century history that characterizes the district today.

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 9

Page 1

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 9

Page 2

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 10

Page 1

BOUNDARY DESCRIPTION

The boundary of the Middletown Springs Historic District begins at Point A, the intersection of a northern extension of a line running 50 feet east of and parallel to the easternmost wall of #17 (all numbers refer to sketch map) and a line running 1000 feet north of and parallel to the northern right-of-way line of East Street. It thence proceeds in a southerly direction along said extension to Point B, the intersection of said extension with a line running 100 feet north of and parallel to the northern right-of-way line of East Street. It thence proceeds in an easterly direction along said line to Point C, the intersection of said line with a northern extension of a line running 20 feet east of and parallel to the easternmost wall of #18. It thence proceeds in a southerly direction along said extension, said line and a southerly extension thereof to Point D, the intersection of said extension with the northern right-of-way line of East Street. It thence proceeds in a westerly direction along said right-of-way line to Point E, the intersection of said line with the northern extension of a line running 50 feet east of and parallel to the easternmost wall of #19. It thence proceeds in a southerly direction along said extension, crossing East Street, said line and a southerly extension thereof to Point F, the intersection of said extension with a line running 85 feet south of and parallel to the southern right-of-way line of East Street. It thence proceeds in a westerly direction along said line, crossing both North Brook and Burdock Avenue, to Point G, the intersection of said line with a line running 85 feet east of and parallel to the eastern right-of-way line of South Street. It thence proceeds in a southerly direction along said line, crossing Burdock Avenue, to Point H, the intersection of said line with a westerly extension of a line running 25 feet north of and parallel to the northernmost edge of the foundation of #33. It thence proceeds in an easterly direction along said extension, crossing North Brook, said line and an easterly extension thereof to Point I, the intersection of said extension with the northern bank of the Poultney River. It thence proceeds in a southerly direction along a line running 1000 feet east of and parallel to the eastern right-of-way line of South Street, crossing the Poultney River, to Point J, the intersection of said line with a westerly extension of a line running 75 feet north of and parallel to the northernmost wall of #35. It thence proceeds in an easterly direction along said extension, said line and an easterly extension thereof to Point K, the intersection of said extension with a northerly extension of a line running 20 feet east of and parallel to the easternmost wall of #35. It thence proceeds in a southerly direction along said extension, said line and a southerly extension thereof, crossing the private extension of Montvert Avenue, to Point L, the intersection of said extension with an easterly extension of a line running 200 feet south of and parallel to the southernmost wall of #35. It thence proceeds in a westerly direction along said extension, said line and a westerly extension thereof to Point M, the intersection of said extension with a southerly extension of a line running 150 feet west of and parallel to the westernmost wall of #35. It thence proceeds in a southerly direction along said extension to Point N, the intersection of said extension with an eastern extension of a line running 60 feet south of and

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 10

Page 2

and parallel to the southern right-of-way line of Montvert Avenue. It thence proceeds in a westerly direction along said extension and said line to Point O, the intersection of said line with a line running 350 feet east of and parallel to the eastern right-of-way line of South Street. It thence proceeds in a southerly direction along said line to Point P, the intersection of said line with an easterly extension of a line running 70 feet south of and parallel to the southernmost wall of the main block of #44. It thence proceeds in a westerly direction along said extension, said line and a westerly extension thereof, all of which run a course identical to that of a stone wall, crossing South Street, to Point Q, the intersection of said extension with the western right-of-way line of South Street. It thence proceeds in a southerly direction along said right-of-way line to Point R, the intersection of said line with an easterly extension of a line running 30 feet south of and parallel to the southernmost wall of #45. It thence proceeds in a westerly direction along said extension, said line and a westerly extension thereof to Point S, the intersection of said extension with a line running 150 feet west of and parallel to the western right-of-way line of South Street. It thence proceeds in a northerly direction along said line, crossing the Poultney River, to Point T, the intersection of said line with an easterly extension of a line running 50 feet south of and parallel to the southernmost wall of #59. It thence proceeds in a westerly direction along said extension, said line and a westerly extension thereof to Point U, the intersection of said extension with a southerly extension of a line running 50 feet west of and parallel to the westernmost wall of #59. It thence proceeds in a northerly direction along said extension, said line and a northerly extension thereof to Point V, the intersection of said extension with a line running 150 feet south of and parallel to the southern right-of-way line of West Street. It thence proceeds in a westerly direction along said line to Point W, the intersection of said line with a southerly extension of a line running 50 feet west of and parallel to the westernmost wall of #74. It thence proceeds in a northerly direction along said extension, said line and a northerly extension thereof, crossing West Street, to Point X, the intersection of said extension with the northern right-of-way line of West Street. It thence proceeds in a westerly direction along said right-of-way line to Point Y, the intersection of said line with a southerly extension of a line running 100 feet west of and parallel to the westernmost wall of #75. It thence proceeds in a northerly direction along said extension, said line and a northerly extension thereof to Point Z, the intersection of said line with a line running 200 feet north of and parallel to the northern right-of-way line of West Street. It thence proceeds in an easterly direction along said line to Point AA, the intersection of said line with a northerly extension of a line running 100 feet east of and parallel to the easternmost wall of the main block of #77. It thence proceeds in a southerly direction along said extension, said line and a southerly extension thereof, crossing West Street, to Point BB, the intersection of said extension with the southern right-of-way line of West Street. It thence proceeds in an easterly direction along said right-of-way line to Point CC, the intersection of said line with a southerly extension of a line running 40 feet west of and parallel to the westernmost wall of #78. It thence proceeds in a northerly direction along said extension, crossing West Street, said line and a northerly extension thereof, to Point DD, the intersection of said extension with a line running 250 feet north of and parallel to the northern right-of-way line of West Street. It thence proceeds in an easterly direction along said line to Point EE, the intersection of said line with a line running 150 feet west of and parallel to the

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

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

For NPS use only
received
date entered

Continuation sheet

Item number 10

Page 3

western right-of-way line of North Street. It thence proceeds in a northerly direction along said line to Point FF, the intersection of said line with a westerly extension of a line running 40 feet north of and parallel to the northernmost wall of #91. It thence proceeds in an easterly direction along said extension, said line and an easterly extension thereof to Point GG, the intersection of said extension with the western right-of-way line of North Street. It thence proceeds in a southerly direction along said right-of-way line to Point HH, the intersection of said line with a westerly extension of the northern property line of #1. It thence proceeds in an easterly direction along said extension, crossing North Street, and said property line to Point II, the intersection of said property line with a line running 150 feet east of and parallel to the eastern right-of-way line of North Street. It thence proceeds in a southerly direction along said line to Point JJ, the intersection of said line with a line running 20 feet north of and parallel to the northernmost wall of #8. It thence proceeds in an easterly direction along said line and an easterly extension thereof to Point KK, the intersection of said extension with a line running 250 feet east of and parallel to the eastern right-of-way line of North Street. It thence proceeds in a southerly direction along said line to Point LL, the intersection of said line with a line running 200 feet north of and parallel to the northern right-of-way line of East Street. It thence proceeds in an easterly direction along said line, crossing North Brook, to Point MM, the intersection of said line with a southerly extension of a line running 50 feet west of and parallel to the western wall of #17a. It thence proceeds in a northerly direction along said extension, said line and a northerly extension thereof to Point NN, the intersection of said extension with a line running 1000 feet north of and parallel to the northern right-of-way line of East Street. It thence proceeds in an easterly direction along said line to Point A, the point of origin.

BOUNDARY JUSTIFICATION

The boundary of the Middletown Springs Historic District encompasses the visually and historically cohesive streetscapes of East, North, South and West Streets, and Montvert Avenue. It extends to the northeast to include the related structures to #17, and a portion of the open hillside to which they relate, which can be seen from many parts of the district. At the southeast, the boundary extends to encompass both the grounds and foundation (#36) of the former Montvert Hotel, which played a major role in the late 19th century history of the district, as well as three significant structures related to it, #'s 33, 34, and 35. The boundary extends slightly to the southwest to include the Middletown Springs School, a focal point of activity in the town and district since 1904, and a primary visual focal point in the district, despite overgrown vegetation. The boundary excludes a sizeable section of land on the north side of West Street, between #'s 76 and 77, which has historically been open land and which in the past 20 years has been partially subdivided and built upon.