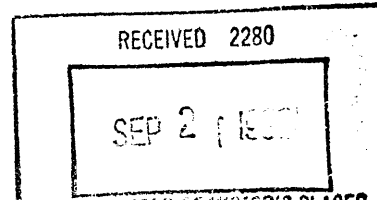


United States Department of the Interior
National Park Service



12-12

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Howard Mortuary Chapel

other names/site number Howard Memorial Chapel

2. Location

street & number 455 North Avenue N/A not for publication

city or town Burlington N/A vicinity

state Vermont code VT county Chittenden code 007 zip code 05401

3. State/Federal Agency Certification

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

Elva Gilbertson, National Register Specialist 9/17/1999
Signature of certifying official/Title Date

Vermont State Historic Preservation Office

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register See continuation sheet

determined eligible for the National Register See continuation sheet

determined not eligible for the National Register

removed from the National Register

other, (explain:)

Edson R. Beall
Signature of the Keeper

10/21/99
Date of Action

Name of Property County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not include previously listed resources in the count)

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

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

Contributing Noncontributing buildings, sites, structures, objects, Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions (Enter Categories from instructions)

Current Functions (Enter Categories from instructions)

FUNERARY/mortuary

WORK IN PROGRESS/FUNERARY/mortuary

7. Description

Architectural Classification (Enter Categories from instructions)

Materials (Enter categories from instructions)

Late Gothic Revival

foundation stone

walls stone

roof slate

other limestone

Narrative Description

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

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National Park Service****National Register of Historic Places
Continuation Sheet****Howard Mortuary Chapel
Burlington, Chittenden Co., VT**Section number 7 Page 1

The Howard Mortuary Chapel is located in Lakeview Cemetery in Burlington, Chittenden County, Vermont. The chapel is a masonry building in the High Victorian Gothic style. The walls consist of random-ranged, quarry-faced ashlar blocks of Monkton quartzite, locally known as redstone. Gray limestone with a bush-hammered finish is used for the watertable and as trim. Contemporary newspaper accounts identify the limestone as being from quarries in Isle La Motte. The front of the building features an entrance porch and bellcote, which rises from the steeply pitched gable roof. Buttresses and stained glass lancet windows line the walls. Lakeview Cemetery is located on the west side of North Avenue. The cemetery grounds slope downhill to the west toward Lake Champlain. The chapel, which faces North Avenue, sits in a flat area between the road and the start of the downhill slope. A cast iron fence lines the cemetery along the street, and a set of elaborate, cast iron, Gothic Revival entrance gates just to the north of the chapel allows access into the grounds. The cemetery drive splits just inside the gate with one branch turning south before circling around to the west near the southeast corner of the chapel. Granite curbing extends out from the front steps of the chapel and circles around the building, enclosing a lawn area. The curbing at the southeast corner has disappeared. Stone slabs are scattered around this lawn area. These slabs were bases for urns that are now missing. Several trees stand near the building. The building, now undergoing a sensitive rehabilitation, is in good condition and retains integrity of location, design, setting, materials, workmanship, feeling, and association.

Howard Chapel rests on a foundation of redstone. A limestone watertable circles the building. The main redstone walls rise above the watertable. Originally the outside of the mortar joints were pointed with black pigmented mortar, which was tooled to produce concave lines. These lines were then filled with white lime putty. As the mortar deteriorated over the years, some joints were repointed with mortar of a different color. Recently the chapel was largely repointed, reproducing the appearance of the original joints. The roof is covered with purple slate shingles. Bands of square cut shingles alternate with bands of octagonal cut shingles.

The east wall has three bays, the central one being the main entrance. The entrance porch projects out from the main wall. This porch has a steeply pitched gable roof covered with purple slate shingles, which alternate in pattern like the main roof. There is a strip of wood molding along the edge of the gable. This molding turns outward at its bottom to run horizontal for a short distance. A band of alternating redstone and limestone blocks runs

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Howard Mortuary Chapel
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below the molding on each slope of the gable. The bottom block of these bands is redstone. Another block of redstone sits beside the first, paralleling the wood molding. A thin band of limestone runs below the polychrome bands, but does not make the horizontal turn. Each set of bands springs from a limestone skew corbel. The bands and corbels are slightly raised above the wall surface. A steeply pitched, side-facing gablet sits atop each set of horizontal members. Seen from the side, the wood molding of the front turns the corner and continues as the molding for the gablet. The outermost redstone block fills the face of the gablet, and the whole rests on the skew corbel. A pointed arch of limestone blocks caps the entranceway of the porch. Letters spelling "MY REDEEMER LIVETH" are inscribed in the exterior face of these blocks. A double door, the top of which forms a pointed arch when closed, is recessed within the entranceway. Each door leaf has four recessed panels. The top two contain diagonal beaded board. The third has diagonal beaded board that ends in a wave molding. This molding tops a flat area containing a geometric design. Each bottom panel features a geometric design. All of these panels only contain beaded board on the interior side of the doors. A heavy archivolt frames the doorway. The outer part of the archivolt springs from colonettes topped by Norman capitals. Three limestone steps lead up to the door. The area in front of the steps and between the curbing is paved for a short distance. This pavement is cracked and crumbling and has returned to grass near the cemetery drive.

On either side of the entranceway is a stained glass lancet window. All of the chapel's windows have the same exterior form. A pointed arch of limestone blocks tops each window opening. The limestone windowsill is slanted in front of the window opening to drain water. Each window is set in a wood window casing. The redstone blocks along the sides of each window opening alternate between horizontal and vertical orientation, suggesting the appearance of quoins. A stained glass oculus window is centered immediately above the entrance porch. Limestone blocks circle the window opening.

There is a buttress at each of the outer edges of the wall. A limestone block with a pointed top is flush with the wall immediately above each buttress. Limestone coping tops the diagonal surface of the buttresses. The second course of stone below the coping is also limestone. This course is in line with the windowsills. All of the chapel's buttresses have this configuration.

The gable end of the east wall is similar in appearance to the gable end of the entrance porch. A strip of wood molding runs along the roofline, turning horizontal at the bottom. A band of alternating limestone and redstone blocks, flanked on top and bottom by thin bands of

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limestone, runs below the molding. The topmost and bottommost redstone sections are single blocks. The other redstone sections consist of two small blocks that together equal the size of a full block. These bands spring from a limestone skew corbel and end at the bellcote at the top. Redstone blocks rest on the skew corbel outside the top thin limestone band, approximating the horizontal turn of the polychrome band on the porch. All of the gable end trim is slightly raised from the wall surface. A gablet, slightly larger than the ones on the porch, sits atop each horizontal section. The side view of the gablet is the same as that of those on the porch.

A bellcote projects out from the plane of the main wall at the top of the gable. The bottom of the bellcote is a limestone corbel arch. The body of the bellcote rises vertically for roughly three courses before the sides begin to angle inwards. Limestone coping covers the shoulders. A limestone plaque is centered in the bottom of the angled section; the plaque is inscribed "PRESENTED BY LOUISA H. HOWARD 1882." A limestone slab tops the angled section. Above the slab, the redstone rises to a steeply pitched gable roof covered with purple slate shingles. A wood cross tops the roof. A wood molding runs along the eaves and gable end. The center of the top section is open and forms a pointed arch. The top of the arch is made of limestone blocks and springs from limestone skew corbels. The bell rests in this opening, framed in wood trim.

Each side of the chapel has four bays. Each bay contains a stained glass lancet window. There are five buttresses on each side, one at each end and the rest dividing the bays. Wood molding lines the eaves.

The decoration along the rear gable end is similar to that along the front gable end, although there are minor differences. The top of each set of stone bands ends before the apex and is beveled to form a vertical line. A piece of wood trim continues each top thin limestone band to the apex of the gable. Unlike the front, the top thin limestone band does not continue down to the skew corbel. Instead, the horizontal redstone blocks are adjacent to the redstone block at the bottom of each polychrome band. There is a gablet at the bottom of each set of bands like those on the front.

There are two bays in the west wall. A stained glass lancet window is in the south half of the wall. A doorway with a pointed arch top is in the north half of the wall. A pointed arch of limestone blocks tops the doorway opening. The limestone threshold is at the same level as the

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watertable and is sloped to shed water. The redstone blocks on either side of the opening alternate between horizontal and vertical orientation like those of the windows. The door is recessed within the wall and is set in a wood casing with a bead at the outer edge. The door contains recessed beaded board panels on both the interior and exterior. A buttress is at each end of the wall. An electrical meter box is now being installed between the window and the southwest buttress.

A chimney rises from the roof ridge at the rear of the chapel. A redstone block straddles the ridge and has two courses of limestone coping to either side. A limestone slab with edges beveled to a point rests atop the above named elements. Two courses of redstone blocks rise above the slab. Two courses of limestone with their edges beveled outward from top to bottom act as coping above the redstone. A final course with vertical edges and of unknown composition tops the chimney.

INTERIOR

The main interior room is rectangular and fills three of the four side bays. An alcove extends into the west wall. The floor in and just outside of the alcove is raised higher than the main floor. A door on either side of the alcove leads to a rear room. The doorways each have a pointed arch top, although the doors are rectangular. A partition with a recessed beaded board panel fills each resulting space. The doors also have recessed beaded board panels. The double doors of the main entrance open into the room in the east wall. The floor of the main room, including the alcove, is covered with the building's original Brussels carpet. The carpet, although worn and dirty in places, is largely intact. The walls are gray-painted plaster, except for the baseboard, beaded board wainscoting, and chair rail, which circle the room. These elements continue inside the alcove, although the wainscoting above the raised floor is taller than in the rest of the room. The baseboard and chair rail are painted a pinkish-purple color; the wainscoting is painted bluish-purple. A painted line circles the main room above the chair rail. The center of the line is red, and a thinner blue line flanks each side. A band of moldings runs along the top of each of the side walls. These bands consist of a red-painted beaded board panel flanked above and below by a tan-painted roll molding. A gold-painted cavetto molding is below the lower roll molding. Water infiltration over the years caused some damage to the plaster walls, but this damage has been repaired recently.

The window coves, including that of the oculus, are embrasured and once had a repeating stencil pattern of a vine with clusters of three leaves. The window coves, except for the

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oculus, subsequently have been painted over with a light blue paint. Water infiltration has caused some plaster damage and paint failure in the window coves. The lancet windows have two patterns. Both have thin rectangular panes along the edges, a main body of small squares, and two large squares, one near the top and one near the bottom. One pattern has a diamond shape in each large square, a small diamond centered in each large diamond, and small circles bisected by the edges of the large diamond. The other pattern has three concentric circles instead of the diamonds and small circles at the top, bottom, and sides of the largest circle. The windows in the east and west walls have the circle pattern. The easternmost side windows have the diamond pattern, and then the windows alternate along the sides. The oculus depicts a Greek cross embedded in a quatrefoil. The windows suffered some damage over the years, but recently have been repaired.

The opening of the alcove is in the shape of a pointed arch and has a stenciled border around its edge. A blue square is painted just above the chair rail on either side of the opening. A gray shield containing a gold crown is within each square. Two bands spring from the squares. The thick outer band is light blue and contains a dark blue floral pattern. The thin inner band is red and has an alternating trefoil and colon pattern in pink. A cross stands at the apex. The phrase "Blessed Are the dead who die in the Lord" is written above the top of the opening. The back wall of the alcove also has stencil patterns along its sides. A band of red is at the outer edge. A thick orange band with a yellow floral pattern is next. A thin brown band with yellow dots is the innermost section. The main body of the rear wall once was covered with diagonal lines forming a diamond pattern. The diamonds contained an alternating pattern of crosses and fleur-de-lis. A quatrefoil containing the letters "I H S" was near the center of the main body. The background has since been painted red. Two thin lines, one gold and the other white, have been painted along the outer edge. A white Latin cross with a sunburst extending from the axis is painted where the quatrefoil used to be. The letters "I H S" are painted above the cross.

The ceiling of the main room is beaded board and is in three sections. The two side sections slope up to a flat section; roll moldings separate the three. The ceiling retains its original decorative pattern of alternating gold and white stars set on a blue background. Hammer-beam trusses span the ceiling. The beams are painted tan and have chamfered edges. The edges are painted red or gold. There are gold-painted keystones with pendants in the top center of the trusses. The keystones are covered with floral stencil designs.

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The rear room is a narrow space that circles around the rear of the alcove. The walls are gray-painted plaster. A board with hooks is attached to the rear of the alcove. This room also has a baseboard, chair rail, and beaded board wainscoting, although the baseboard and chair rail are not as elaborately molded as in the main room. These elements are painted gold. The room has a flat plaster ceiling. There is a hatch to an attic crawlspace in the south half of the ceiling. There is no carpet on the board floor. There are lancet windows in the side walls and in the south half of the west wall. An exterior door is in the north half of the west wall.

The chapel was originally heated with a stove in the southwest corner of the main room. Panels of sheet metal are still in place along the wainscoting there. A hole was cut in the interior wall to the south of the doorway in order to allow the stovepipe to run into the rear room. The stovepipe entered the chimney in the center of the west wall of the rear room. The thimble and a piece of stovepipe are still in place there. A clean out door for the ash pit is a short distance below the thimble. The building is currently unheated, although adding a heating system is part of the current rehabilitation plans. Electricity was added to the building in the 1930s. Lights were suspended from the ceiling in the main room and an electric organ was purchased. Updating the electrical system is also part of the rehabilitation program. The building retains its original pews, pulpit, and biers.

Howard Mortuary Chapel

Chittenden County, Vermont

Name of Property

County and State

10. Geographical Data

Acreage of Property less than one acre

UTM references

(Place additional UTM references on a continuation sheet.)

UTM grid for Zone 18, Easting 640720, Northing 492790

UTM grid for Zone, Easting, Northing

see continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name / title Douglas S. Terpstra, organization UVM Historic Preservation Program, date 12/18/98, street & number 442 Main Street, telephone 802-656-0577, city or town Burlington, state Vermont, zip code 05405

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location. A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Burlington Cemetery Department, Lakeview Cemetery, street & number 455 North Avenue, telephone 802-863-2075, city or town Burlington, state VT, zip code 05401

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

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

8. Statement of Significance

Applicable National Register Criteria

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

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

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

Property is:

- Criteria A, B, C, D, E, F, G with checkboxes and descriptions.

Areas of Significance

(Enter categories from instructions)

architecture
social history

Period of Significance

1882 - 1950

Significant Dates

1882

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Fisher, Alfred Benjamin

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- Criteria for previous documentation on file (NPS).

Primary location of additional data:

- Criteria for primary location of additional data.

Name of repository:

Bailey-Howe Library, University of Vermont

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Howard Mortuary Chapel
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The Howard Mortuary Chapel, built in 1882 on North Avenue in Burlington, Vermont, is significant under National Register Criterion C for embodying the distinctive characteristics of a type, period, or method of construction, specifically a High Victorian Gothic cemetery chapel. The masonry walls of contrasting colors and textures, the banding of materials, and the heavy and solid feeling created by the building are all features characteristic of the High Victorian Gothic style. The chapel is also significant under Criterion A because it clearly reflects Victorian-era attitudes toward cemeteries and their uses. Cemetery chapels developed to meet the need for shelter during funeral services away from city churches. Cemeteries were also a popular focus for philanthropical giving in that period.

The Howard Mortuary Chapel was a gift to the City of Burlington from Hannah Louisa Howard (1808-1886), a local philanthropist. She was a native of the city and was the daughter of John Howard, a successful early hotelkeeper there. Most of her philanthropic efforts were focused on helping the poor people of Burlington. She made gifts to the Home for Destitute Children, formed the Louisa Howard Mission, endowed scholarships at the University of Vermont for disadvantaged students, and, in her will, left money to form the Burlington Cancer Relief Association. Her brother, John Purple Howard, made a fortune as a hotel owner in New York City and was also a major Burlington philanthropist.

Louisa Howard made her offer of a chapel in August of 1881, and the Burlington City Council accepted the offer the same month. Construction of the chapel began the next spring in Lake View Cemetery on North Avenue. Land for the cemetery had been purchased in the 1860s to relieve overcrowding in the two older public cemeteries. The grounds were laid out according to plans by architect E. C. Ryer, and the cemetery was consecrated on June 14, 1871. The cemetery soon became Burlington's most prestigious. The wealthiest businessmen of the city purchased family plots and installed elaborate memorials and mausoleums. Lake View, like Victorian-era lawn park cemeteries in other cities, became one of the leading local attractions. The natural beauty, the artistic quality of the monuments, and the opportunity for peaceful meditation away from the chaos of the city were all reasons for the popularity of visiting cemeteries. John P. Howard's donation of a fountain and entrance gate in October of 1874 established a precedent for his sibling's later offer.

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Burlington architect and builder Alfred Benjamin Fisher designed the chapel. Fisher was the city's most prolific architect in the 1880s. He moved to the city in 1877 after receiving a commission to design a mansion for General William Wells. The next year he designed the Howard Opera House near the head of Church Street for John P. Howard. The Wells-Richardson Building, St. Paul's Chapel and Rectory, and a large number of high-style houses were among his other commissions. K. B. Walker supervised the construction.

The chapel was dedicated in November of 1882. A newspaper account of the ceremony lists the sources of the building's contents. Henry J. Nelson supplied the furniture, Messrs. Peck Brothers supplied the Brussels carpet, Messrs. Hosmer & Baker supplied the coffin rests, Charles Booth of New York made the stained glass windows, and the bell was manufactured at the foundry of Clinton & Menelly of Troy, New York. The granite curbing around the chapel had been added by 1884. The first use of the chapel is said to be a memorial service for Mr. A. B. Herrick, late Assistant District Attorney of New York City.

The chapel was used for memorial services into the 1940s. The Burlington Cemetery Commission established rules and regulations for the public cemeteries in 1906. Section IX, number 5 of the rules reads "No charge will be made for the use of the chapel at Lake View Cemetery, but persons desiring its use must give early notice to the Superintendent that it may be warmed when necessary and put in proper order." The cemetery commission began fundraising efforts in the early 1990s with the intention of rehabilitating the structure and returning it to use for memorial services. The chapel has received a preservation grant from the Vermont Division for Historic Preservation. To date, the mortar has been repointed, the roof repaired, the windows repaired, the exterior woodwork repainted, and new electrical service is being installed. Plaster repairs, a heating system, and an ADA compliant ramp are also planned.

The Howard Chapel is an excellent example of the High Victorian Gothic style of architecture. Characteristic elements of this style include a polychromatic exterior finish, contrasting textures and materials, decorative banding, a sense of heaviness in the detailing, and a sense of solidity, often created in part by setting the windows back from the plane of the walls. The High Victorian Gothic style, like much nineteenth century architecture, came to the United States from England. The style was popularized by architectural critic John Ruskin, whose first book, *The Seven Lamps of Architecture*, was published in 1849. Ruskin believed that architecture should be honest. Color was good, but the color should be integral to the material, not simply applied. Nineteenth century critics considered the Gothic style to be the

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Continuation SheetHoward Mortuary Chapel
Burlington, Chittenden Co., VTSection number 8 Page 3

proper style for religious buildings due to its association with the religious fervor of the Middle Ages that resulted in the massive cathedrals of Europe. This idea was especially true in the Anglican and Episcopal churches. Not coincidentally, Louisa Howard was a communicant of St. Paul's Episcopal Church, and the chapel was dedicated in an Episcopal ceremony. The High Victorian Gothic style first appeared in the United States in the late 1850s, but was not widespread until after the Civil War. This style had largely gone out of favor by the end of the 1890s. The Howard Chapel is not the only example of this style in Burlington. The College Street Congregational Church is also a very good example.

The Howard Chapel displays many elements of the High Victorian Gothic style. Most noticeable is the contrast between the reddish brown color and rough texture of the redstone and the gray color and smoother texture of the limestone. The limestone is located where it will best catch a viewer's eye, as coping on sloping surfaces, at the top of the pointed arches, at the base of the bellcote, and as the skew corbels supporting decorative bands of alternating redstone and limestone. In addition to the banding in the gable ends, the limestone of the windowsills and of the buttresses forms a band, as does that of the watertable. The alternating shape of the roof slates also contributes to the banding effect. The large, overhanging bellcote and the extensive molding of the archivolt around the main entrance provide a feeling of heaviness. The thick bellcote and entrance porch and the deeply recessed windows and doors provide a sense of solidity.

The Howard Chapel is also important for its association with nineteenth century funerary practices. Burial grounds in the older cities of the United States were filled to capacity by the early years of the century, and such burial grounds were considered unsightly, not to mention unhygienic. A solution to this problem appeared near Boston in 1831 when Mount Auburn Cemetery was laid out on rural land outside of the city. This cemetery was much larger than city burial grounds, was privately owned by an association, and was carefully landscaped to highlight its natural beauty and to downplay its function. The rural cemetery became widely popular and soon appeared in any area populous enough to require expanded burial space and to provide sufficient private and/or municipal money to develop and maintain the grounds. The lawn park cemetery, landscaped to a different aesthetic ideal than the rural cemetery, but very similar in other respects, became popular in the late 1850s. The need for a suitable shelter for burial services arose from the fact that these new cemeteries were located away from the city and its churches. Mortuary chapels appeared in response to this need. These chapels are almost invariably Gothic in design, both for religious reasons and also because

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Gothic was the style that best fit the romantic landscape aesthetic that guided cemetery design of the period. Chapels are also often located near the entrance to the cemetery, to allow the funeral service to take place before passing further along to the grave site.

Vermont's cities began to take part in this movement generally at a later date than the rest of the nation. This delay was in part because Vermont's later settlement resulted in smaller cities that filled their burial grounds more slowly. However, Vermont's few large cities and villages began to develop cemeteries in the new style by the middle of the 19th century. As mentioned above, cemetery overcrowding in Burlington resulted in the development of Lake View Cemetery in the late 1860s. Although North Avenue today is a residential and commercial area, the new cemetery was surrounded by farmland when it opened. Lake View, with its winding paths snaking downhill past trees, lawns, and monuments to the shore of Lake Champlain, is an excellent example of a lawn park cemetery. As with rural and lawn park cemeteries elsewhere, Burlington's citizens felt the need for a chapel. W. G. Shaw spoke of this need at the dedication of the chapel in 1882:

But with all these delights and advantages, Lake View Cemetery had one need.

Remote from the churches of this city, it had no shelter for religious service, no chapel erected for the worship of God or the solemnization of funeral ceremonies.

In many instances, from one cause or another, such a want was much felt. Not unfrequently it is desirable to have funeral services held in the grave yard ... At certain seasons of the year, the weather interferes with the long and slowly moving procession, and renders it advisable to have a portion or all of the services here at the cemetery.

In addition to this practical benefit, an appropriate edifice for worship, of beautiful architectural form, . . . is a valuable and natural addition to the ornamentation and artistic development of a cemetery.

Burlington was not alone in its receipt of a new cemetery and chapel. Bellows Falls built a chapel around 1885 in Oak Hill Cemetery. Rutland (c.1900), Montpelier (1905), and St. Johnsbury (1907) all have chapels, like Burlington's, built at or near their cemetery entrance.

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**Howard Mortuary Chapel
Burlington, Chittenden Co., VT**

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The Howard Chapel also reflects another important aspect of Victorian-era funerary practice--philanthropic gifts to cemeteries. Rural and lawn park cemeteries became popular before the development of public parks. In fact, these cemeteries in their heyday played a role similar to that of the later public parks. A cemetery was seen as a peaceful oasis away from the city, where one could be refreshed spiritually and physically. Cemeteries became popular attractions as well as sources of civic pride. Wealthy industrialists and businessmen of the period would give donations to local cemeteries, often the one in which they had their family plot. As noted above, John P. Howard donated the gates and a fountain to Lake View before Louisa Howard made her gift of the chapel. The chapels in St. Johnsbury and Montpelier, Vermont, were gifts as well. In the town of Shrewsbury, John P. Bowman radically reworked the Cuttingsville burial ground into a miniature lawn park cemetery in part as a reward to the village for hosting his elaborate family mausoleum.

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Howard Mortuary Chapel
Burlington, Chittenden County, Vermont

Verbal Boundary Description

The chapel is on the western side of North Avenue on the grounds of Lakeview Cemetery. The boundary begins at the western edge of the cemetery driveway to the east of the chapel. The western edge of the driveway forms the boundary along the east side of the chapel. The boundary follows the outside edge of the stone curbing as the curbing curves away from the driveway to the south and circles around the building. As the curbing nears the west edge of the driveway once again, the western driveway edge again resumes the boundary.

Boundary Justification

The boundary encompasses the area historically associated with the chapel. The area beyond the boundary best relates to the significance of the cemetery as a whole. Future research may determine that the cemetery as a whole is eligible for the National Register.

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Photographs

The following information is the same for all photographs:

Howard Mortuary Chapel
Burlington, Chittenden County, Vermont
Douglas Terpstra
12/98
Negative filed at Vermont Division for Historic Preservation

Photograph 1
View looking NW showing context of chapel

Photograph 2
View looking SW showing east and north sides

Photograph 3
View looking NE showing south and west sides

Photograph 4
View looking E showing detail of redstone masonry

Photograph 5
View looking W showing west wall of main room