



United States Department of the Interior
National Park Service

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 by entering the information requested. If any 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.

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1. Name of Property

=====

historic name Congregational Church of Ludlow

other names/site number United Church of Ludlow

=====

2. Location

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street & number 48 Pleasant Street

not for publication n/a

city or town Ludlow vicinity n/a

state Vermont code VT county Windsor code 027

zip code 05149

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally x statewide x locally. (See continuation sheet for additional comments.)

Suzanne Gannale National Register Specialist 12-17-03
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 commenting or other official/Title Date

State or Federal agency and bureau

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Congregational Church of Ludlow, Ludlow, Windsor Co., VT

4. National Park Service Certification

I hereby certify that this 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): _____

Elson R. Beall 11/29/04

Jan

Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
Religious Buildings, Sites, and Structures in Vermont

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Religion Sub: religious facility
Education library

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Current Functions (Enter categories from instructions)

Cat: Religion Sub: religious facility
Social civic

7. Description

Architectural Classification (Enter categories from instructions)

Shingle Style

Materials (Enter categories from instructions)

foundation stone
roof slate
walls wood shingle
other _____

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

8. Statement of Significance

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture
Religion

Congregational Church of Ludlow, Ludlow, Windsor Co., VT

Period of Significance 1891-1953

Significant Dates 1891-1892

Significant Person (Complete if Criterion B is marked above)
n/a

Cultural Affiliation n/a

Architect/Builder Architect: Hapgood, Edward T.
Builder: Smith, Clinton F.

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

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9. Major Bibliographical References

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

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

Primary Location of Additional Data
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

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10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing
18 686499 4807271

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.)

Congregational Church of Ludlow, Ludlow, Windsor Co., VT

11. Form Prepared By

name/title Paula Sagerman, Historic Preservation Consultant

organization n/a date October 17, 2003

street & number P.O. Box 128 telephone (802) 348-7122

city or town Williamsville state VT zip code 05362

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 the SHPO or FPO.)

name United Church of Ludlow

street & number 48 Pleasant Street telephone (802) 228-4211

city or town Ludlow state VT zip code 05149

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 the 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 Project (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES
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Section 7 Page 1

**Congregational Church of Ludlow
Ludlow, Windsor County, Vermont**

Description

The Congregational Church of Ludlow is located at the northwest corner of Pleasant and Elm Streets in the Town and Village of Ludlow, Windsor County, Vermont. This Shingle-Style church was constructed 1891-1892, and except for some minor changes, retains most of its original fabric and appearance. It is a rare example of an intact mature Shingle Style church in Vermont. The building has always served as a church. It is in good condition and is well-maintained by its current owner, the United Church of Ludlow. The building retains its integrity of location, setting, design, workmanship, feeling, materials and association, and there are no threats to its integrity.

Setting

Ludlow is a town with a population of 2,400. It is located in the southwestern corner of Windsor County and is bordered by the Green Mountains to the west. The township is traversed by the Black River and its tributaries, which flow into the Connecticut River. Ludlow consists of Ludlow Village and two hamlets, Smithville and Grahamsville, otherwise it is rural. It is also the home of the Okemo Mountain ski resort, which is at the west end of Ludlow Village.

Ludlow Village, including Pleasant Street, is listed on the State Register of Historic Places. It is located at the confluence of the Black River and Jewell Brook, and contains a historic linear business district along the east-west Main Street, which is part of Vermont Route 103 and follows the Black River. Running north-south through the town and village is Vermont Route 100, which runs the length of the state through the Green Mountains. There are historic residential neighborhoods generally one block deep off of Main Street, including the neighborhood that the subject church is located. Just east of the intersection of Main Street and Elm Street, there is a triangular town common that contains historic public and residential buildings. The church is located one block south of the southwest corner of the common.

The Congregational Church of Ludlow (hereinafter called "the church") is located at 48 Pleasant Street, in an intact nineteenth-century residential neighborhood that appears to be eligible for the National Register of Historic Places. The densely-settled neighborhood consists of mostly single family homes with uniform moderate setbacks.

The church sits on a small, flat lot, faces Pleasant Street, and has a forty foot setback, which is a much larger setback from the street than the nearby homes. It has a fifteen foot setback from Elm Street. Just west of the church is the 1905 Shingle Style church parsonage. Behind the church is a gravel driveway leading to a 1961 two-bay garage that faces Elm Street.

Exterior

This asymmetrical two-and-a-half story church has a hand-tooled mortared fieldstone foundation, wood shingled walls, and a cross-gable slate roof. The complex form of the church is formed by the T-shaped footprint of the main block and rear ell plus several projections: a dominant three-

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story projecting corner bell tower at the southeast corner, a small one-story projection at the right end of the west elevation of the main block, a two-story projecting tower at the northeast corner of the ell, an enclosed porch spanning the east elevation of the ell between the main block and rear corner tower, a two-story shallow projection that spans most of the west elevation of the main block and shares a roof slope with the one-story projection, forming a catslide roof, and an enclosed staircase at the rear gable wall, to the right of the rear tower. A large unadorned brick chimney rises off-center from the main roof ridge.

The steeply-pitched side-gable roof of the main block has a large centered cross-gable dormer with a ridge almost as high as that of the main block. The slightly tapered bell tower interrupts the valley between the dormer window and the main roof. This tower has an open, colonnaded belfry under a slate bell roof. The rear octagonal tower has an octagonal slate roof. The one-story projection has a foundation consisting of a fieldstone foundation at the west gable wall, and fieldstone corner piers flanking poured concrete at the front and rear elevations, and a side-gable slate roof. The enclosed rear stairway has a concrete block foundation. To the right of this at the first story of the rear gable wall is a small wood staircase and landing. These projections from the basic T-shaped footprint are offset by the deeply recessed front entry porch and the open belfry.

The Colonial-Revival front entry porch has a beadboard ceiling, and square pilasters at the front corners adjacent to Tuscan columns, supporting a molded pediment. Leading to the lobby at the rear of the porch is a double-leaf painted wood door; each leaf has a large vertical light over a horizontal inset panel. From the east side of the porch, leading to the library in the southeast corner of the church, is a single-leaf wood door with three lower vertical inset panels and an upper frosted square light. Leading to the porch from grade are concrete steps with wrought-iron railings. The belfry has short Tuscan columns under a molded cornice, and a beadboard ceiling. The large cast iron 33" bell has a timber frame support structure.

The wood shingled walls have a molded watertable and heavily molded beltcourse between the first and second story. However, the shingled wall surfaces remain uninterrupted horizontally as there are no cornerboards. Above the watertable and beltcourse are flared aprons. These features (beltcourse and flared aprons) also wrap around the front tower. The tower's second story bank of windows has a matching molded cornice beneath a flared apron. The projection between the main block and rear tower was originally a porch and is now completely enclosed with wood shingles that match the rest of the church. The original canted-arch opening is visible from the interior of the porch, where plywood blocks the opening.

The roof of the church has thin molded gable rakes, cornices and cornice returns. The cornice continues across the west gable wall, creating a pediment at the attic level of the west elevation (where it is not concealed by the shallow projection). The molded beltcourse wraps around the one-story projection as its roof cornice.

There is a variety of window types and arrangements. Centered above the front entry is a tripartite of six-over-six windows that meet the roof cornice and have a molded sill and thin casings. To the

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left of this is a twelve-over-twelve window that meets the beltcourse and roof cornice and has thin casings. Just around the corner on the west gable wall is a matching window. The twelve-over-twelve windows mark the location of the main interior staircase. Directly above the tripartite of windows, in the front dormer, there is a Palladian window. It has a center arched window with twelve traditional panes under pointed-arch panes. The center window is flanked by six-pane windows. The molded arch has a small keystone and the side windows have heavily molded entablatures. The first and second stories of the front tower each have tripartite of six-over-six windows with molded sills and thin casings. The first story windows meet the beltcourse.

The first story of the east gable wall of the church has an individual six-over-six window to the left of a tripartite of matching six-over-six windows with molded sills. These windows all meet the beltcourse and have thin casings and match the windows in the tower. Above the individual window is a matching six-over-six window with a heavily molded entablature under a flared wood shingle hood. Above the tripartite of windows is a Palladian stained-glass window. It has an arched center section with a keystone, vertical side windows with heavily molded entablatures, and a molded sill. The stained glass panels are on the east wall of the sanctuary, and represent "the Holy Ghost descending upon the Savior in the form of a dove." The gable has a tripartite of nine-pane fixed windows with a molded wood sill and thin casings. The wood shingle wall flares slightly above this bank of windows. The west gable wall has a matching bank of windows in its gable.

The shallow projection at the west gable wall has a stained-glass Palladian window with exterior features that match the Palladian window on the opposite wall, and it also lights the Sanctuary. The stained glass panels contain a cross and a crown. Beneath this window at the first story are two six-over-six windows; the outer edge of the pair lines up vertically with the outer edges of the Palladian window. These windows meet the beltcourse and have thin casings and match the rest of the six-over-six windows of the main block. At the left end of the projection is the ghost of a narrow exterior chimney.

The second story of the east and west elevations of the rear ell each have a tripartite of square stained glass windows that light the sanctuary. The molded wood sill meets the roof of the projecting first story of the east elevation and both banks of windows meet the roof cornice. The first story of the west elevation of the rear ell has a six-over-six window. Its left edge lines up vertically with the left edge of the bank of windows above. Like the rest of the six-over-six windows of the main block, it meets the beltcourse and has thin casings.

The gable wall of the rear ell has an entry door adjacent to paired six-over-six windows to the left of an individual six-over-six window. These windows all meet the beltcourse and have thin casings and match the rest of the windows. The doorway contains a modern wood door with three lower horizontal panels and a four-pane upper vertical light. It leads to the exterior wood stairway. The gable contains a Palladian window with exterior features that match the other stained glass Palladian windows. This window is above the pulpit and depicts Christ speaking with Mary and Martha. The door/window combination lines up vertically with the Palladian window above, and the wall surface between the two sets of openings projects slightly. The end wall of the adjacent enclosed

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staircase contains a door that matches the rear door.

The front (south) elevation of the one-story projection has a six-over-six window to the left of a wide wood door with two lower vertical panels and a nine-pane upper light. The window matches the windows of the main block. The rear tower contains a vertical stained glass window in its northeast face.

The church is a mature example of the Shingle Style. Features of this style that occur on the church include the Queen Anne asymmetrical massing, cross-gable roof, powerful abstract forms such as the large gables, large corner towers that evoke lighthouses, continuous skin of shingled exterior walls with flared aprons and window hoods, contrasting projecting and recessed surfaces such as the towers contrasting with the recessed front entry porch, thin moldings so as not to interrupt the flowing shingled surfaces, and Colonial Revival details such as the pedimented entry porch with Tuscan columns, the colonnaded belfry, Palladian windows, the heavily molded beltcourse, and the cornice returns.

Interior

The first story of the church includes a lobby, vestry, library, kitchen, pantry, office, bathrooms, and stairway. The second story of the church includes the sanctuary and the Ladies Parlor. The stairway, lobby and library are at the front of the church, and the library extends into the tower. The stairway is in the southwest corner of the main block and the office is in the one-story projection. The pantry is in the northwest corner of the rear ell, and the kitchen extends between the lobby and pantry. The vestry is located in the northeast corner of the main block and east side of the rear ell. There are also two small bathrooms in the first story of the rear tower. The Ladies Parlor is in the southeast corner and extends into the tower. The sanctuary is in the rear half of the main block and all of the rear ell. The sanctuary has a vaulted ceiling, creating a two-level attic space. The attic is unfinished.

The lobby has modern wall-to-wall carpeting, wood wainscoting with a molded cap, plaster walls, and molded architrave door casings. The front wall has beadboard wainscoting and the rest of the walls have 3" wide vertical board wainscoting. In the lobby there are doorways to the office, kitchen, the cellar stairway, and the vestry. The cellar stairway is under the main staircase and has an enclosed vestibule that projects into the lobby. All the doors in the lobby are wide and have four horizontal inset panels. The office door has a horizontal light instead of the third panel. The kitchen door has been converted to a Dutch door, and the doorway to the vestry is double-leaf. There is also a square chamfered column supporting the upper run of the main stairway. All of these wood features are painted. The stairway has a square newel post with inset panels and a railing consisting of 3" vertical board wainscoting under 9" high balusters that support a molded railing. The outer walls of the stairway have matching wainscoting with a molded cap. The newel post and molded railing are varnished and the rest of the wood elements are painted. The staircase is covered with modern carpeting.

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The library has narrow-board hardwood flooring, vertical board walls, and a beadboard ceiling with molded oak beams in a wheel-spoke pattern. The doors and windows have molded architrave casings. In the northwest corner of the room is an "Aldine patent" fireplace with an oak Eastlake-style mantel on a chimney-piece that has a horizontal mirror flanked by vertical panels beneath a small shelf. Above the mantel is an engraved wood plaque that reads "Memoriam, Florence Harding Gill." In the northeast corner are built-in wood shelves.

The office has modern wall-to-wall carpeting, 3" horizontal board walls, and a suspended tile ceiling. The kitchen has linoleum flooring, plaster walls with a molded chair rail, and molded architrave door and window casings, except for the doorway to the pantry, which has flat-stock casings. There is a pair of swinging four-panel doors to the vestry as well as a horizontal pass-through window. The pantry has linoleum flooring, plaster walls, and molded architrave door and window casings, except the door to the kitchen, which has flat-stock casings. There is a four-panel door to the community room as well as a pass-through window.

The vestry has linoleum flooring, plaster walls with a molded chair rail, and molded architrave window and door casings, except for the rear exterior door, which has flat-stock casings. Chamfered square columns with molded bases and capitals support the beam that runs down the center of the room. A doorway leads to the former exterior porch; it has a double-leaf five-panel door with inset panels. This porch is now used for storage. Off the northeast corner of the vestry is a small vestibule that leads to two small bathrooms in the tower. One bathroom has a four-panel door with molded architrave casings and the other has a two-panel door with flat-stock casings. The vestibule and bathrooms have narrow-board painted hardwood floors and modern fixtures. All of the four-panel doors on the first floor have Eastlake-style lock plates and round metal doorknobs.

The open stairway between the lobby and the second story has a mid-level landing and an upper landing that is also a hallway leading to the sanctuary and Ladies Parlor. The doorway to the sanctuary faces the stairway and has a wide double-leaf door with four inset molded panels. The doorway to the Ladies Parlor is adjacent to the staircase and has a narrower double-leaf door with four inset molded panels. The exterior wall of the upper hallway has 3" vertical board wainscoting with a molded chair rail.

The sanctuary has a modified square plan and a vaulted ceiling that reflects the cross-gable roof above where the main block meets the rear ell. The ceiling is "supported" by hammer beams resting on square pilasters. The beams meet at small scrolled brackets and drop finials. The sanctuary has a narrow-board hardwood floor, molded baseboard, and plaster walls and ceilings. A pair of wide doorways leads to the Ladies Parlor at the rear of the sanctuary. They each have a double-leaf door that matches the door between the hallway and sanctuary. The sanctuary has molded architrave door and window casings and sills. The side lights of the Palladian windows have molded cornices and keystones at the arch. All of the wood elements of the sanctuary are painted.

The raised altar spans most of the north end of the sanctuary and contains a choir loft, pipe organ,

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and pulpit. The altar has modern wall-to-wall carpeting, and the choir loft has a molded wood railing with turned balusters and square paneled newel posts. Behind the pulpit and between the high Palladian window and chair rail, the wall is decorated with a horizontal panel flanked by vertical panels. The panels are divided by chamfered pilasters with molded bases and capitals. Above each panel is a shallow horizontal panel divided by scrolled brackets.

The oak pews are curved, forming a partial semicircle, and have decorative end panels, molded bases, scrolled armrests, and a molded cap. The end panels have a blind molded fanlight over a blind double pier arch. The end faces of the upper scrolls of the seat backs have an embossed rose window pattern. The pews are painted except for the varnished bases, armrests, and caps.

The pipe organ is located in the northwest corner of the sanctuary behind the choir loft and has paneled wood screen beneath the exposed pipes. The front face of this screen has vertical panels with a molded cap. Spanning most of this wall above the cap, the screen rises to the height of the adjacent west gable wall and also has vertical panels. The other side of the organ assembly, which faces the pulpit, has a built-in organ keyboard beneath a screen of square panels.

A doorway at the northeast corner of the sanctuary leads to the rear tower. The doorway has a four-panel door. The interior of the tower leads to the modern rear staircase. This staircase is unfinished.

The Ladies Parlor has modern wall-to-wall carpeting, plaster walls, molded baseboards, and molded architrave door and window casings and sills. Above the doorway to the hallway is a heavily molded entablature. To the left of this doorway is a square chamfered pilaster with a molded base and capital. On the wall shared with the sanctuary there is a projecting fireplace with a marble chimney face and hearth surrounded by a large wood chimneypiece that wraps around the side walls of the chimney. The chimneypiece consists of a paneled dado with tall vertical inset panels beneath shorter vertical inset panels, and a molded cornice. The molded mantel is supported by thin Tuscan columns. All of the wood elements in this room are made of painted oak.

Construction Chronology

The Congregational Church of Ludlow was constructed on an empty lot in an already densely-settled neighborhood. Construction of the church began in the Fall of 1891 and it was completed in April 1892.

A newspaper article printed May 5, 1892, the day the church was dedicated, provides a description of the building:

"...covered on the outside with cedar shingle with broad beltings, jets and trimmings of spruce, with plain mouldings, for finish. This is covered, with the exception of the finish and doors, with Cabot's creosote stain, the roof being a moss green, intended to remain a permanent color, while the walls are stained with a rich brown which will, by the action of

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the weather, fade to a silver grey, giving the church a soft and uniform tint. The belting courses and principal trimmings are of delicate cream white, and sash and doors are olive green. The pillars of the front porch and the porte cochere are drab."

The exterior remains very much the same as it was then, except for the roof material, porte-cochere, two side (east) entrances, chimneys, and front steps. Alterations to the exterior of the church began in 1948, when the walls were reshingled and the rear enclosed stairway was constructed. Until 1949, the one-story west projection was a porte-cochere. The gable end of the extant roof and cornice of the porte-cochere was supported by paired Tuscan columns resting on a stone base. Under the porte cochere, adjacent to the church, there was a stone landing leading to a set of steps that projected forward from the structure. At the outer corners of the landing were single Tuscan columns. The porte cochere was enclosed in 1949 to create a coat and storage room. This is probably when the beadboard walls were installed. In 1971, the room was converted to an office. This is probably when the tile ceiling and carpeting were installed. It is possible the extant exterior door and window were originally under the porte-cochere, leading to the interior of the main block.

The original chimney was in the same location and had the same dimensions as the extant chimney but was replaced twice, the second time in 1966. There was a small kitchen chimney at the left end of the west elevation of the main block. It was removed at an unknown time. It is difficult to determine the material of original front steps, but it is apparent there were short cheek walls. In 1958, the steps were replaced with the extant concrete steps with metal railings.

At the east elevation of the main block, near the front tower, where there is now an individual window, there was originally an entry to the library. It had a segmental-arch hood supported by large scrolled vertical brackets, and a door with lower vertical panels and vertical stained glass window. A small landing had a balustered railing and there were wood steps leading to grade. This doorway was converted to a window at an unknown time before 1973, when the east elevation appears in a photograph of this date. The window appears to be contemporaneous with the rest of the windows, so it may have been removed from the pantry and installed in this location, as there appears to be a missing window on the west pantry wall.

The roofs were originally wood shingle (a feature of the Shingle Style), not slate. The slate roof may actually be fairly recent, as the 1973 Vermont Historic Sites and Structures Survey form for the church lists the roof material as wood shingle.

The porch between the main block and rear tower was enclosed fairly recently as it appears in its original condition in a 1992 photograph. The porch had a railing that matched that of the former library door, and a centered wood staircase with a railing. The rear doors (to the vestry and enclosed staircase) appear to date to the late twentieth-century.

The interior of the church is also very intact. The floor plan remains intact, and the vestry is now called the community room. A toilet room was installed in the tower in 1906, and was converted to two small bathrooms in 1947. This explains the different door types to each bathroom.

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All significant interior features remain intact, except for the wood features, which were all originally varnished, and were painted in the 1940s, and the wood flooring, which has been covered with synthetic flooring or carpeting in most places. The lobby, main stairway and second story hallway were covered in "plastic" tiles in 1958. The stairhall and second story hallway were carpeted in 1971. An 1892 photo reveals that the Ladies Parlor had a faux finish ceiling to mimic cross beams and large center medallion, a matching faux finish chair rail, and the walls had a stenciled frieze. Another historic photo reveals that the ceiling of the sanctuary had bands of stenciling below large painted "panels" framed with a floral design. The empty panels behind the pulpit were originally infilled with beadboard; vertical in the center and diagonal on the sides.

In addition, the door between the library and lobby was closed up at an unknown time. The three inch wide wainscoting and full-height wall sheathing in the lobby and library appear to date to the mid twentieth-century.

The kitchen and pantry were probably originally one room judging by the plain casings around the door between the two rooms. The pantry cabinets appear to date to the 1930s, and the kitchen cabinets appear to date to the 1950s or 1960s.

A large horse barn was constructed contemporaneously with the church. It stood northwest of the church and had a long rectangular footprint oriented parallel to Elm Street. The barn survived until 1961, when the extant two-bay garage was constructed in its location.

There are no threats to the integrity to the church and it is well-maintained. In fact, the church is currently undergoing a comprehensive rehabilitation that is in compliance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

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**Congregational Church of Ludlow
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Statement of Significance

The Congregational Church of Ludlow is significant as possibly the only example of an intact authentic Shingle Style church in Vermont. It was constructed in 1891-92, and retains its historic integrity. Also, its setting in a nineteenth-century residential neighborhood remains intact. The church meets National Register Criterion A for its contribution to Ludlow's and Vermont's history of religion and meets National Register Criterion C for its architectural merit as an intact Shingle Style church. It is being nominated under the Multiple Property Listing for "Religious Buildings, Sites, and Structures in Vermont," and meets the registration requirements for the church property type. The church relates to statewide themes of Historic Architecture and Patterns of Town Development, and Culture and Government. The period of significance of the Congregational Church of Ludlow is 1891-1953, which spans the years between when its construction began and the fifty-year limit for National Register eligibility.

The Town of Ludlow was chartered on September 16, 1761, by Benning Wentworth, colonial governor of New Hampshire. The first settlers arrived in 1783 or 1784, and were Josiah and Jesse Fletcher, Simeon Read, and James Whitney, all from Massachusetts. Ludlow was probably named after Ludlow, Massachusetts. The Town was organized in 1792, and the first annual town meeting was held that year at the home of Stephen Read.

Settlement in Ludlow began in earnest in the 1790s northeast of what is now Ludlow Village, and Ludlow remained an agricultural community until small saw and grist mills started to appear in the early nineteenth-century. Development in the village area began around 1800 due to the construction of the Green Mountain Turnpike and mills on the Black River, and Ludlow Village was incorporated in 1820. Growth in the village continued throughout the nineteenth-century, and textile production was the most important industry in Ludlow for one hundred years, until the mid twentieth-century. The establishment of the Central Vermont Railroad through town in 1849 helped further expand commercial, industrial and residential growth, particularly on Main Street near Depot Street (a few blocks from the subject church). A town common was created in the early nineteenth-century, on Main Street about one block north of the subject church. Most of the landmark public buildings in Ludlow Village are located on or near this common.

The first road through Ludlow was the Crown Point Road, which was also one of the first roads through Vermont. It was built in 1759-1760 to provide a route during the French and Indian War from Fort No. 4 in Charlestown, New Hampshire, to Crown Point, New York. The road passed through the northeastern corner of Ludlow; this section of the road no longer exists but there is a granite marker. The second road through Ludlow was laid out in 1784, and was a section of what was later to be known as the Green Mountain Turnpike and Route 103, and Main Street through Ludlow Village.

The Congregational Church of Ludlow (hereinafter called "the church") faces Pleasant Street, which is parallel to and one block south of Main Street. Pleasant Street had been laid out between Depot Street and Elm Street in 1845. At that point, Reuben Washburn, who lived in a farmhouse at the

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corner of Main and Elm Streets, owned most of the land on Pleasant Street, including the church lot. He and some of his neighbors sued the town in 1845, as they were "dissatisfied with the layout of the street." In 1850, after the suit was brought to county court, each plaintiff was awarded one cent for damages. Elm Street, which passes by the east side of the church, appears on the 1855 Doton map of Ludlow.

When the Town was chartered, a glebe lot was set aside for the Church of England, but was not developed as such. In 1792, the same year the Town was organized, some citizens of Ludlow started worshipping weekly, except for the winter months, but with no formal church organization. Services were probably held at the house of Stephen Read, a few miles outside of Ludlow village, the same location as the first town meeting, and also in a natural outdoor amphitheater. Read's house is no longer standing.

The First Congregational Meeting House Society, the first church society in Ludlow, was formally organized September 25, 1806, forty-four years after the first Congregational Church society was organized in Vermont in Bennington in 1762. It was the ninety-first Congregational Church society organized in Vermont. At this point, there were twenty-four church members. The first service of the organized church was held at the High Street schoolhouse, with a preparatory lecture given by Rev. Prince Jenne of Plymouth, Vermont. At this service, Peter Read (1751-1839) was chosen as the first deacon. He became the pastor in 1810, and served both positions until 1826. Read was also the first Ludlow representative to the state legislature, starting in 1795.

The first Congregational meeting house was constructed in 1807, on High Street, and was the first meeting house in Ludlow. It reportedly was a small, plain building with no exterior adornment. It was replaced by the second Congregational Church in 1839. This was a Greek Revival style building with a Gothic Revival steeple. It was removed in 1897, after the construction of the subject church.

Other local Congregational societies were also formed, and overlapped each other over time. The "Congregationalist Society in Ludlow for the purpose of supporting and settling a minister" was organized in 1826 and disbanded three years later. The "Congregational Meeting House Society at Ludlow" existed for an unknown period of time but was responsible for the construction of the second church building. Three other Congregational societies existed before the construction of the extant church. In 1890, a combined church/society organization was formed, the Ludlow Congregational Association.

The idea for a new, third church, in a new location, was discussed as early as 1875, when a committee was formed to investigate the matter. The reason to build a new church is documented in church records as being that it was believed "that the interests of Christ's Kingdom centering in the Congregational Church in Ludlow would be advanced and its power for usefulness increased by a change from its present location, and the erection of a new house of worship....." It is assumed that the congregation had also outgrown the 1839 church. Ludlow had experienced industrial, commercial and residential expansion during the third quarter of the nineteenth-century, and during

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the last quarter of the nineteenth-century, many new landmark public and religious buildings were built in town, such as the 1892 Baptist Church.

In 1885, the Society bought the Gregg place on Main Street, with the intention of building a church there. A building committee was formed, including Rev. H.P. Fisher, E.A. Howe, Viola Cooledge, Maria Pierce, and M.H. Goddard. The committee raised \$2,591 for the construction of the new church. In 1890, a design and fundraising committee was formed, including D.F. Cooledge, Charles Raymond, and Martin Goddard. The previous building committee gained additional members at this time; E.C. Crane, A.H. Lockwood, and William Lawrence.

In May 1890, the church voted to accept the gift of Hon. Daniel A. Heald and his wife Sarah of the lot at the corner of Pleasant and Elm Streets. The deed transfer took place September 1, 1890. This parcel was known as being part of the Washburn Lot. As mentioned above, in 1828, Judge Reuben Washburn had built a farmhouse at the corner of Main and Elm Streets, and owned what was to become Pleasant Street. Sarah Heald was probably Judge Washburn's daughter, and the Healds owned the Washburn farmhouse as well as the church lot. The 1885 Burleigh panoramic map of Ludlow reveals that the church parcel was one of the last empty lots on Pleasant Street. The only other empty parcel was directly across the street; this was soon occupied by another house.

The Healds also donated the architectural plans for the church, which were drawn by Edward T. Hapgood, AIA, of New York City. In May 1891, the contract for the construction of the church was given to Clinton F. Smith of Middlebury, Vermont, for \$6,939. The church was completed in April 1892 at a total cost of \$10,918, including furnishings. J.T. Remington of Wallingford, Vermont, was the construction foreman. Lumber was provided by J.N. Harris, who later wrote the *History of Ludlow, Vermont*. The frescoes in the sanctuary and on the ceiling of the Ladies Parlor were painted by E.P. Saunders of Bellows Falls, Vermont. (They have since been painted over.) The George H. Holbrook bell, produced in Medway, Massachusetts, probably came from the previous church, as it dates to 1839.

The first services held in the church were in the vestry on February 21, 1892. The church was dedicated May 5, 1892, one hundred years after the first religious services were held in Ludlow. The pastor at the time was Rev. Evan Thomas. After Thomas left the church in 1893, he became the editor of the local newspaper, *The Vermont Tribune*. The horse sheds that once stood northwest of the church were probably contemporaneous with the church as they are mentioned in an 1893 church record. A Shingle-Style parsonage was constructed just west of the church in 1905 and remains intact. The church was originally powered with gas; this system was replaced with electricity by 1905.

The Healds also furnished the Ladies Parlor (although its mantel clock was donated by Mrs. Seth Thomas), paid for the construction of the porte-cochere (now the one-story projection at the west side of the church), and donated the stained glass window over the pulpit in memory of Judge and Mrs. Reuben Washburn. The stained glass Palladian window facing Elm Street on the east wall of the sanctuary was presented by the Sunday School. The stained glass Palladian window

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facing the side yard on the west wall of the sanctuary was a gift of the Young Peoples' Society of Christian Endeavor.

The furnishings of the Florence Memorial Library were donated by church members James S. Gill and his wife Rachel, of Ludlow and Boston, in memory of their daughter Florence. Mrs. Gill was also largely responsible for the cost of the church parsonage. The library originally was a public library, free and open to local citizens. It was closed to the public after the Fletcher library opened in 1900 on Main Street.

The pipe organ was installed in 1898 by J.P. Barrett of Boston. It was designed and built by George Sherburne Hutchings (1835-1913), a reputable organ manufacturer. Hastings was from Boston and from 1873-1917 he produced organs with tracker, tubular-pneumatic and electric actions. Today, the organ is reportedly worth \$130,000.

Edward T. Hapgood (died 1915) was probably chosen as the church architect due to his proximity to the Healds; all were living in New York City at the time the church was constructed. This is possibly Hapgood's only design in Vermont. He was a New York City architect when he designed the church, but is more known as a Hartford, Connecticut architect. His firm Hapgood & Hapgood (with Melvin H. Hapgood) designed and supervised the construction of several public buildings in Connecticut, such as the Hall of Records in Manchester, the Simsbury High School, and the Rossia Insurance Office Building in Hartford. The firm also partnered with another architect for the State Library and Supreme Court Building. One of Edward Hapgood's designs is individually listed on the National Register of Historic Places, the Horace Belden School in Hartford.

Contractor Clinton F. Smith was from Middlebury, Vermont. Also living in Middlebury at the time was one of Vermont's most well-known architects and builders, Clinton G. Smith. Their similarity in name and hometown suggests a family connection, but this relation could not be determined. It is possible the "F" was a typographical error when the subject church was constructed, but this church does not appear on a comprehensive list Clinton G.'s completed projects.

Donald A. Heald, who donated the land and architectural plans for the church, was an important figure in American fire insurance history. Heald was born in 1818 in nearby Chester, Vermont. He was a lawyer and operated an office in Ludlow from 1844 (the year after his marriage to Sarah Washburn) until 1857, when he moved to New York City. In 1865, he joined the Home Insurance Company of New York City. He helped establish the National Board of Fire Underwriters in 1865, and is credited for writing the first fire-specific underwriting policies. At the time the church was built, he was President of the Home Insurance Company. Heald also helped establish New York City's first paid fire department, and advocated means of fire prevention and fire-fighting. His contributions to the fire insurance industry are particularly important when considering the context of New York City during the third quarter of the nineteenth-century, when fire hazards multiplied due to the continued increase in the height of buildings and the growing garment district. It is odd that Heald presented plans for a church constructed entirely of wood, including the roofing, at a time when stylish buildings were also being constructed of brick and stone walls and slate roofing.

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The church may be the only example an intact *mature* Shingle Style church in Vermont. Although when it was constructed it was considered "colonial," since architectural historian Vincent Scully, Jr., coined the term "Shingle Style" in 1955, it has been considered this latter style. The church is of the mature Shingle Style because its massing and detailing is different than that of the early Shingle Style types. Early development Shingle Style structures of the 1870s and 1880s (and into the twentieth-century in Vermont) maintained Queen Anne, Eastlake and medieval features such as a variety of wall surface types, pointed arch windows, projecting bracketed rooflines, Stick-Style porches, and Gothic Revival towers.

The mature phase of the Shingle Style, during the late 1880s and 1890s (and later in Vermont), included Queen Anne asymmetrical massing with powerful abstract forms such as large gables, continuous wood shingle walls and roofs, flared wall aprons, stone foundations, projecting towers that evoke lighthouses, contrasting projecting (towers) and recessed (front porch) spaces, Colonial Revival details such as cornice returns, multi-pane double-hung windows, Palladian windows, little or no overhang of the roofs, Tuscan columns, pediments, and thin window and door casings so as not to interrupt the flowing wall surfaces. The subject church incorporates all the features of the mature Shingle Style. The only significant Shingle Style feature that has been altered is the wood shingle roof, which is hidden below the extant slate roof. Scully notes when referring to the mature Shingle Style, that "the revival was obviously making a serious attempt to evaluate colonial architecture, and to understand the Queen Anne."

There are only a handful of other intact Shingle Style churches in Vermont, for several reasons: churches were rarely constructed in the Shingle Style, even outside of Vermont; the style itself was fairly uncommon in Vermont and was primarily residential; and most Shingle Style churches in Vermont are either not pristine examples of the style or they have been altered. Although the subject church is of the "mature" Shingle Style, several churches were constructed in Vermont *after* the subject church that are considered Shingle Style but incorporate Victorian-era features that look to the past instead of the colonial revival "future" of the late nineteenth and early twentieth-century. The early date of this mature Shingle Style church is probably due to the fact that the architect was from New York City.

Examples of less-pristine Shingle Style churches in Vermont include the 1893 Congregational Church in Bethel, which has clapboard wall surfaces (and has been altered); the 1893 United Methodist Church in Middlebury, which has a variety of wall surfaces and Queen Anne details; the 1897 Presbyterian Church in Barre, which has Gothic Revival details and tower; the 1898 Congregational Church in Bristol, which has Romanesque details and is no longer a church; and the 1909 United Presbyterian Church in East Craftsbury, which has Gothic Revival and Craftsman details.

Numerous church auxiliaries have existed throughout the history of the church. The Sunday School was established shortly after the organization of the church. The Young People's Society of Christian Endeavor was organized in 1887, and the Junior Society of Christian Endeavor was organized in 1898. The Women's Association of the Congregational Church of Ludlow was

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organized in 1907. It included the previously existing Ladies Benevolent Society, Ladies Aid Society, Woman's Foreign Missionary Auxiliary, and the Woman's Home Missionary Union Auxiliary. The Women's Association was later known as the Woman's Society of the United Church of Ludlow, and in 1953 was changed to the United Church Women. Other groups include the Roosevelt Castle of the Knights of King Arthur, the Ladies of King Arthur's Court, and the Alpha Chapter of the Pilgrim Fraternity, all organized in the early twentieth century.

In 1930, members of the nearby Methodist Church and the Congregational Church both decided that they could not maintain their buildings and that they should share one. That year, the churches joined to become the United Church of Ludlow, and services were thereafter held at the Congregational Church. The Methodist Church was the last Protestant church to be organized in Ludlow. The first services local services were held in, and the church was formally organized in 1872. In 1875, the Methodist society built a church at the corner of Pleasant Street and Depot Street. The steeple was removed in 1954, and in 1987 the structure was converted to condominiums.

The future preservation and integrity of this church, which has been known as the United Church of Ludlow since 1930, is ensured due to the current religious and secular activities as well as current rehabilitation plans. The church serves not only as a religious institution but also supports local community groups such as the Masons, Well-Child program, Boy Scouts, Girl Scouts, Cub Scouts, Alcoholics Anonymous, the Black River Good Neighbors, Mountainside Teen Runaway Support, physical exercise programs, Community Garden, Beekman House, Children Play Groups, and tutoring programs. These are all appropriate activities for this structure and people of all ages and backgrounds have the opportunity to experience and appreciate this historic landmark. The church also maintains a large bulletin board in the vestry that posts information about the history and preservation activities of the church.

A major rehabilitation program was undertaken in 2001, guided by preservation architects Tom Keefe and Mark Wesner of Keefe & Wesner of Middlebury, Vermont, and structural engineer Stephen Sopko of Zarembo-Sopko Associates of Troy, New York. The rehabilitation of the Ladies Parlor was completed in 2003 and a dedication ceremony took place on September 21. The comprehensive rehabilitation of the building will be completed in 2004, and will comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

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Boundary Description

The Congregational Church of Ludlow is located within Ludlow tax parcel #230456.000, but the boundary is slightly smaller than the parcel boundary because there is a garage in the northwest corner of the property that is not included in this National Register nomination. Therefore, the nominated portion of the property includes all land in the tax parcel except the northwest corner containing the garage. Other boundaries include Pleasant Street and Elm Street to the south and east, and the separate tax parcel for the church parsonage to the west.

Boundary Justification

Except for the northwest corner of the tax parcel where the garage stands, the extant boundaries are also the historic boundaries of the church and its setting. This boundary is sufficient to convey the historic significance of the Congregational Church of Ludlow.

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#15 and 16 - Sanctuary

#17 - Facing southwest toward church

#18 - Facing northwest toward church

#19 - Facing north toward tower

#20 - Facing northwest on Pleasant Street

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The following is the same for all photographs:
Congregational Church of Ludlow
Town of Ludlow, Windsor County, Vermont
Photographs by Paula Sagerman, May 2003
Negatives on file at the Vermont Division for Historic Preservation

Photograph #1
Facing northwest on Pleasant Street. Church is on the right.

Photograph #2
Facing northwest toward church

Photograph #3
Facing southwest toward church

Photograph #4
Facing north in sanctuary

Photograph #5
Early photograph of church

Photograph #6
Early photograph of church