

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 79000227

Date Listed: 09/04/79

Barre Downtown Historic District
Property Name

Washington
County

VT
State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

for [Signature]
Signature of the Keeper

8/23/96
Date of Action

=====

Amended Items in Nomination:

5. Classification
Description: Number of Resources within Property

The building at 190 North Main Street contributes to the historic district's architectural significance and is now classified as a contributing building. Investigation behind the building's noncontributing 1960s storefront has revealed an intact prism glass transom, a rare surviving but once common storefront design feature in the historic district. The c. 1925, one-story commercial building retains its historic location, setting, scale, setback, and storefront design features such as its tin cornice and rare prism glass transom.

This is in response to a request for certification of significance submitted by the Technical Preservation Services Branch, Heritage Preservation Services Division, and endorsed by the VTSHPO.

DISTRIBUTION:
National Register property file
Nominating Authority (without attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 79000227 Date Listed: 09/04/1979

Barre Downtown Historic District Washington VT
Property Name County State

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

6/12/02
Date of Action

=====

Amended Items in Nomination:

The property known as the Quarry Grille and Tavern, located at 210 Main Street, was classified as noncontributing when the historic district was listed in National Register. Based on documentation submitted with the Historic Preservation Certification Application--Part I endorsed by the State Historic Preservation Office, this classification is hereby reversed and the building is considered contributing to the historic significance of the historic district.

The prominently located corner building retains its massing, scale, setback and fenestration pattern. In addition, evidence of extant historic stamped metal shingles beneath the non-historic siding has been presented as well as historic photographs that will enable the building's restoration as proposed.

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

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

1 NAME

HISTORIC Barre Downtown Historic District

AND/OR COMMON

2 LOCATION

VT 302
Generally along Depot Square, North Main Street, Washington Street,
STREET & NUMBER South Main Street, and area along east side of Montpelier and Barre
Railroad right of way.

CITY, TOWN

— NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

Barre

— VICINITY OF

STATE
Vermont

CODE
50

COUNTY
Washington

CODE
023

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME Multiple--See Continuation Sheet 4-1

STREET & NUMBER

CITY, TOWN

STATE

— VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Office of City Clerk and Treasurer, City Hall

STREET & NUMBER

12 North Main Street

CITY, TOWN

Barre

STATE
Vermont 05641

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Vermont Historic Sites and Structures Survey

DATE

1979

— FEDERAL STATE — COUNTY — LOCAL

DEPOSITORY FOR
SURVEY RECORDS Vermont Division for Historic Preservation

CITY, TOWN

Montpelier,

Vermont

STATE

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

About six miles southeast of the capital Montpelier, the city of Barre lies in a hill-rimmed valley along the Stevens Branch of the Winooski River. The granite quarries that gave form to Barre as an industrial city are about three miles further southeast of the city. Millstone Hill, a double elevation, which rises to a height of about 1700 feet, has been historically the major locus of quarrying operations. About three and one-half miles northeast of Millstone Hill is another granite mass called Cobble Hill with an elevation of over 1700 feet.

The principal street in the district is Main Street (North and South) which basically developed along the route of the Stevens Branch. Main Street is generally oriented on a northwest-southeast line up to City Park. This axis is continued from City Park by Washington Street and is part of U.S. 302. At the head of City Park North Main Street begins to arc in a southerly direction and becomes South Main Street and State Route 14.

The Barre Downtown Historic District is comprised of two contiguous sections: 1) the linear commercial district along the North Main Street axis, and 2) the City Park area. The latter occurs at an important crossroads which by the second quarter of the nineteenth century was a developing focus of community life for the various settlements in the Barre area. Today it is the showplace of the city: a very architecturally cohesive grouping of primarily nineteenth- and early twentieth-century buildings--mainly civic and religious in nature--which are organized around a triangular park. The linear section is composed of the remaining significant concentration of late nineteenth- and early twentieth-century commercial buildings which sprang up along Main Street as the large-scale industrial production of granite became a reality with the advent of rail service in 1875 and a quarry railroad in 1888. This section also includes Depot Square, a short spur off of North Main Street where two passenger depots still remain though used for other purposes--#38 built in 1908 and #39 dating from about 1890. The Montpelier and Barre Railroad right of way runs against the western edge of the district. Rail operations historically skirted along the back of the commercial axis near the Stevens Branch and serviced the many granite manufactories and dealers sheds that sprang up in the Burnham's Meadow/Granite Street area (not far from the developing commercial center to the east). Originally the meandering course of the Stevens Branch brought the river up to the rear of commercial properties along a stretch of the west side of Main Street. However, it was rechanneled about 1910, filled in, and a rear drive was built. Today it now also serves as an extensive parking lot.

These two areas, that is, City Park and the linear business district, draw the strength and continuity of their architectural character from a common boom building period which spanned from the 1880s to about 1910. A key architectural and design characteristic specific to Barre in this period is the pervasive use of granite for building details. Granite wherever used is handled with virtuosity, reflecting the skills of the craftsmen that helped build the granite industry: from superbly executed public statuary such as the Robert Burns Monument (#9A) and the Soldiers and Sailors monument (#1B), to finely dressed granite window trim and wall reliefs, to highly polished, flawlessly turned columns, to signs in a variety of forms. Thus

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- | | |
|--|--|
| 1. City of Barre
12 North Main Street
Barre, Vermont 05641
(Includes #1A, #1B) | 10. Mildred M. Lake
55-57 Washington Street
Barre, Vermont 05641 |
| 2. Aldrich Public Library
6 Washington Street
Barre, Vermont 05641 | 11. Church of the Good Shepherd, Episcopal
51 Washington Street
Barre, Vermont 05641 |
| 3. Barre Housing Authority
14 Washington Street
Barre, Vermont 05641 | 12. Church of the Good Shepherd, Episcopal
51 Washington Street
Barre, Vermont 05641 |
| 4. First Baptist Church
135 North Main Street
Barre, Vermont 05641 | 13. Barre Granite Association
51 Church Street
Barre, Vermont 05641 |
| 5. Redevelopment Real Estate Corporation
c/o Richard Davis
Box 666
Barre, Vermont 05641 | 14. Barre Congregational Church
35 Church Street
Barre, Vermont 05641 |
| 6. Hedding Methodist Church
40 Washington Street
Barre, Vermont 05641
(Includes #6A) | 15. Universalist Church
19 Church Street
Barre, Vermont 05641 |
| 7. Joseph C. and Sylvia G. Palmisano
Box 552
Barre, Vermont 05641
(Includes #7A) | 16. Universalist Church
19 Church Street
Barre, Vermont 05641 |
| 8. Masonic Building Association
Inc. of Barre
2 Academy Street
Barre, Vermont 05641 | 17. City of Barre
12 North Main Street
Barre, Vermont 05641 |
| 9. City of Barre
12 North Main Street
Barre, Vermont 05641
(Includes #9A) | 18. United States Post Office
3 South Main Street
Barre, Vermont 05641 |

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- | | |
|--|---|
| 19. City of Barre
12 North Main Street
Barre, Vermont 05641 | 28. Quincy Perry
107 North Main Street
Barre, Vermont 05641 |
| 20. Ralph B. Lash Family Trust
c/o Richard E. Davis, Trustee
Box 666
Barre, Vermont 05641 | 29. Richard J. and Joann Wobby
126 North Main Street
Barre, Vermont 05641 |
| 21. GRACO, Inc.
36 North Main Street
Barre, Vermont 05641 | 30. M. H. Fishman Co., Inc.
300 Park Avenue South
New York, New York 10010 |
| 22. GRACO, Inc.
36 North Main Street
Barre, Vermont 05641 | 31. Miles Block Co., Inc.
c/o Quincy Perry
107 North Main Street
Barre, Vermont 05641
(Includes #31A) |
| 23. Milne Real Estate Co., Inc.
99 Nelson Street
Barre, Vermont 05641 | 32. Remo J. and Anita E. Berganti
172 North Main Street
Barre, Vermont 05641 |
| 24. Glenn W. Gold Corporation
99 Nelson Street
Barre, Vermont 05641 | 33. AMBA Corporation
Stowe, Vermont 05672
(Includes #33A) |
| 25. GRACO, Inc.
36 North Main Street
Barre, Vermont 05641 | 34. Howard and Mae Marr
186 1/2 North Main Street
Barre, Vermont 05641
(Includes #34A) |
| 26. Richard E. Davis Trust
c/o 1st Vermont Bank and Trust
and Lee-Marg. Leasing Corporation
Box 666
Barre, Vermont 05641 | 35. Howard and Mae Marr
186 1/2 North Main Street
Barre, Vermont 05641 |
| 27. Bigglestone Investment, Inc.
100 North Main Street
Barre, Vermont 05641 | 36. Howard and Mae Marr
186 1/2 North Main Street
Barre, Vermont 05641 |

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- | | |
|---|---|
| 37. Howard and Mae Marr
186 1/2 North Main Street
Barre, Vermont 05641 | 45. Katherine F. Ladd
c/o A.K. Wyzanski
Dreyfus Properties
131 State Street
Boston, Massachusetts 02109 |
| 38. Montpelier-Barre Railroad Co.
Depot Square
Barre, Vermont 05641 | 46. Barre Senior Citizens Club, Inc.
135 North Main Street
Barre, Vermont 05641 |
| 39. Howe Cleaners, Inc.
9 Depot Square
Barre, Vermont 05641 | 47. Central Affiliates, Inc.
28 Pearl Street
Barre, Vermont 05641 |
| 40. Nelson Bros., Inc.
201 North Main Street
Barre, Vermont 05641 | 48. BATREAL
c/o Merchants National Bank
105 North Main Street
Barre, Vermont 05641 |
| 41. D & L Corporation
c/o John Lavin
12 Grandview Avenue
Barre, Vermont 05641 | 49. Robert E. Berg and Gino A. Carmolli
81-85 North Main Street
Barre, Vermont 05641 |
| 42. Chistopher A. and Patricia L. Beltrami
25 Ayers Street
Barre, Vermont 05641 | 50. Agnes W. Ormsby (1st floor)
61 North Main Street
Barre, Vermont 05641

Salvation Army, Inc. (2nd floor)
73 North Main Street
Barre, Vermont 05641 |
| 43. Homer Fitts Co., Inc.
159 North Main Street
Barre, Vermont 05641 | 51. First Vermont Bank & Trust Co.
Box 463
Barre, Vermont 05641 |
| 44. Katherine F. Ladd
c/o A.K. Wyzanski
Dreyfus Properties
131 State Street
Boston, Massachusetts 02109 | 52. First Vermont Bank & Trust Co.
Box 463
Barre, Vermont 05641 |

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where terra cotta, cast iron, concrete, or other materials were in common usage to articulate building and design details, in Barre the important local resource of granite was often the preferred choice.

Buildings in the district are of several basic types: houses, churches, institutional and civic buildings, commercial blocks, railroad stations. Buildings are predominantly in good condition. Many sustain their original use or, in the case of some, a compatible use. Three former dwellings in the City Park area have been converted to office use (#5, #7, and #11), and the former Hotel Barre (#3) has been adapted into housing for the elderly. Commercial blocks have generally retained since the late nineteenth-century growth period a multi-purpose character with retail, office, and residential spaces often occurring in one building. (Several also had meeting halls on upper floors.) Some changes in use have taken place as with the passenger depots--#39 has housed a cleaners for many years and #38 serves as the General Offices of the Montpelier and Barre Railroad. The Wheelock Law Office (#46) is presently used as a senior citizens center. The former town hall (#50) was originally built for mixed uses with town functions on the second floor and commercial on the first; the Salvation Army has owned and occupied the second floor for a number of years while the first floor remains in commercial operation.

Despite the common boom building period, the City Park area and the commercial section have very distinct and different qualities. The commercial buildings north of City Hall to the Granite Block (#20 - #22) share the frontality and linear aspect of the North Main Street axis and will be considered part of it in the description. The City Park area is architecturally and spatially very three-dimensional. Buildings in the park area generally have a compatible, easy rhythm of spacing, similar and often common frontage lines, are usually set back from the roadway on a short span of lawn, and create a variety of vistas as one travels through the several intersections around the triangular park. The Aldrich Public Library (#2) and the Spaulding Graded School (#9) have dramatic deep setbacks, and are very important visual points in the district. The Universalist Church is another dominant structure by siting, and its massive side clock tower gives special emphasis to the intersection in front of City Hall. In addition, a major visual focus occurs at the head of City Park where the compelling granite figure of "Youth Triumphant"--part of the crescent-shaped Soldiers and Sailors monument (#1B)--commands the North Main Street axis as it bifurcates to the south and south-east.

In terms of architectural styles the City Park area which is heavily comprised of religious and civic buildings shows a more conscious and systematic expression of style than does the linear commercial section. Most examples come from the late picturesque phase of the Victorian period: some notable examples include the Episcopal

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church (#12) - Gothic Revival; Hedding Methodist Church (#6) - Queen Anne; and Spaulding Graded School (#9) - Richardsonian Romanesque. The Neo-Classical Revival style is largely reserved for public architecture and is successfully used to achieve a monumental effect for buildings of relatively small scale. The Post Office (#18) and the Aldrich Public Library (#2) are important examples. Most buildings are of brick with granite used for trim and foundations. Two buildings make extensive use of granite masonry: the Episcopal Church with rock-faced blocks and the Post Office with the dressed block more appropriate to the Neo-Classical Revival style.

Some important late nineteenth-century remodelings occurred in the City Park area transforming the once Greek Revival Congregational and Universalist churches (#14 and #16) into then current fashion with Richardsonian Romanesque features substantially expanding the scale of the former and late Gothic Revival features creating the vertical emphasis of the latter. In general, the exterior appearance of most buildings in this section have remained intact with the exception of the extensive siding and remodeling of two frame buildings (#5 and #7).

By way of contrast to the park area the commercial district is a linear progression of adjoining or very narrowly spaced commercial blocks the more substantial of which are three and four stories. These are reflective of the period when the downtown developed as an urban commercial center paralleling the growth of granite quarrying and manufacturing into a large-scale industry. Later one-story infill primarily replacing wood-frame blocks and a few brick buildings has created some cliff-like changes in height.

The architecture of this section has the frontality characteristic of most commercial districts and employs the typical late nineteenth-century three-part design divisions of: a prominent cornice; elongated, flat mid-section with regular openings; and street-level shopfronts. The horizontal proportions however differ from buildings in metropolitan centers where multi-windowed central bays are favored to give a horizontal emphasis. In Barre, narrow, single window-width central bays are almost ubiquitous.

Architecturally, the commercial district shows a continuity of appearance which primarily derives from a late and eclectic use of Victorian-era stylistic sources. The French Second Empire Wheelock Law Office (#46, already listed in the National Register) is one of the few survivors from the pre-boom period which began in the 1880s. Averill's Block (#21) at City Park is a good example of Panel Brick/late Italianate. The Granite Block (#22) is Neo-Grec with Victorian Gothic detailing. Panel Brick--the ornate patterned brickwork characteristic of innovative centers such as Boston and New York in the 1870s--was popular in Barre through 1900 (#40). The Richardsonian Romanesque is the basis for the Blanchard Block of 1904 (#20).

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It is not uncommon to find elements of three and even four of these styles on a single building such as with the Worthen Block (#47). The Neo-Classical Revival style was less eclectically used and shows a more systematic use of typical stylistic motifs as with #48. One of the two real statements of the Queen Anne style in the entire district occurs with a former passenger depot (#39)--in essentially a domestically scaled and rendered version of the style. Modest examples of Commercial Moderne are found with Fishman's and Newberry's (#30 and #45).

The commercial district as with the City Park area shows a decided preference for masonry construction which gives it a solid, monumental appearance. Many buildings are brick with granite trim; the two rock-faced granite buildings (#22 and #31) have special visual prominence, especially the latter which is of more massive proportions than other blocks along North Main Street. One of the few wood buildings surviving from the pre-boom days is the old town hall (#50), in a remodeled form.

Remodelings predictably are far more extensive in the commercial part of the district than in the City Park area and range from artificial siding jobs to irreversible storefront alterations. Old photographs show that granite detailing, including expensive ornament such as polished columns, was often used at the shopfront level although its use certainly did not supplant that of cast-iron posts and columns for framing large window areas of the late nineteenth-century storefront. With the exception of a few vestiges as on #31, granite detailing survives in the commercial area only on the upper floors of buildings.

Shopfront alteration has caused another visual change: basically a rearrangement of the traditional nineteenth-century building front line. Some replacement structures such as Fishman's were designed with projecting storefronts; however, it became a common way of modernizing the storefront area of older commercial structures, sometimes with a few visually unrelated fronts grafted onto the same building. The west side of North Main Street is very much given to this trend and has lost much important detailing plus the crispness of its earlier appearance because of it.

Other remodelings of sorts relate to public improvements. A Bicentennial tree-planting program has occurred along the North Main Street axis. A visually very obtrusive change occurred in the early 1970s under a traffic program (TOPICS) which involved the creation of an elaborate traffic island system along City Park as well as the addition of highway-scale sign boards over three major intersections.

Within the boundaries of the district most of the substantial commercial blocks remain; however, some major buildings have been lost which were an important part of Barre's burgeoning center during the boom years. The most notable include the three-story Panel Brick Miles and Gordon blocks. The latter (also serving as the I.O.O.F. building) was built in 1891 and at the shopfront level had massive granite

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Corinthian columns and piers instead of cast iron, as used on the adjacent Miles Block. Numbers 29 and 30 are now on the site of these two buildings. At the bend of North Main Street recent one-story stores (#23-25) now occupy the sites of a series of Italianate (apparently frame) buildings which ranged from two to four stories. French's Block had the most effusive detailing with pedimented window heads over the second-story windows and a tassel-like detailing descending from the bracketed cornice.

The boundaries of the Barre Downtown Historic District reflect the architecturally cohesive development of Barre center during the surging years of the granite industry. Most of the domestically-scaled buildings in the center before 1880 soon gave way to an urban form of building, and, an urban scale and density. The advent of rail service was the crucial and long-awaited impetus necessary to stimulate exploitation of a valuable local resource. The passenger depots are a part of this transformation of Barre. Northwest of Depot Square and the district boundary, North Main Street has essentially lost its earlier architectural continuity and only isolated commercial blocks remain amidst an increasingly encroaching strip. To the other sides of the district boundaries the nature of the built environment changes into residential or industrial areas while south of the Fire Station the urban density rapidly drops off into a rural character.

All buildings and sites within the district are as follows:

1. City Park (bounded by North Main Street, Church Street and Washington Street)

Located at the intersection of six major streets, City Park forms the focal point of Barre's city center. The triangular green space with spruces and elms provides a visual transition from the hillside dominated by the Spaulding Graded School and the lower lying commercial district. It is ringed by many of the community's most important religious and civic buildings.

In the early nineteenth century the Common of the Lower Village (as what eventually became Barre City was once called) became a natural hub with its crossroads location for public activities of the developing agricultural town. Paths, and later roads went through the Lower Village to other settlements: Thwingville (North Barre), the Upper Village (South Barre), Gospel Village (to the northeast), and Jockey Hollow (to the south). The Methodists erected a meeting house on the common in 1800/1801 which was also used for some years for town meetings.

City Park has two structures:

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1A. The Barre Bandstand:

An important fixture of City Park since about the last quarter of the nineteenth century, the wooden gazebo was part of Barre's dynamic ethnic cultural life. Bands that undoubtedly used it were the: Scot Bagpipe Band, the Italian-American Trans-Atlantic Club, and the Barre City Band. It has been relocated and altered a number of times and is presently at the center of the park. The structure is octagonal in shape and is roofed by a two-part domed cap. Arched bracing between chamfered posts and acorn-and-star patterned slats at the base form part of the decorative trim.

1B. Soldiers and Sailors Memorial:

A granite war memorial (1924), honoring the young men of Barre who fought in World War I, stands at the broad northern end of the park. Its central motif is a kneeling figure, "Youth Triumphant," executed in a Social Realist style. The sculpture rests on a podium framed by a semi-circular granite exedra and commands the vista of the North Main Street axis. A New York sculptor C. Paul Jennewein won a nationwide competition held for the memorial's design. Architect John Mead Howells designed the architectural setting, and local granite craftsman Gino Tosi (aided by E. Yuri and A. Dementi) carved the memorial.

2. Aldrich Public Library (6 Washington Street)

A well-preserved example of the Neo-Classical style, the Aldrich Public Library (1907) is notable for its monumental character and Barre granite detailing. The trustees of the library had firmly believed that some portion of the building should be of granite. \$5,000 was voted by the Town of Barre to the building fund with the condition that granite be used.

The library occupies a prominent corner site enhanced by landscaping, walkways, and a formal entrance flanked by cast-iron lamps of Beaux Arts design. The building's four elevations are symmetrically arranged, with a pedimented entrance pavilion forming the central feature of the three-bay facade. Buff-colored Roman brick walls, rising two stories from a podium-like base, have light Barre granite accents in the trim. Rusticated brick pilasters frame the corners as well as the central bay which features monumental Ionic columns of polished granite. The Doric entrance surround is capped by a large semi-circular arch containing granite sculpture in the tympanum. On the second level, the window is recessed and fronted by a balcony. A paneled parapet over the central bay further emphasizes the entrance pavilion and continues along the main facade.

Leonard Frost Aldrich, a very prominent Barre citizen, provided the motivational

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and financial impetus for the building of the library. He was a State Representative from 1859 to 1860, served as a justice of the peace, held a variety of town offices, and served on several institutional boards. He devoted much energy to furthering educational opportunities in Barre through the formation of the Barre Academy and Goddard Seminary.

3. Former Hotel Barre (14 Washington Street)

The Washington Apartments building was constructed in 1915 as the Hotel Barre. The main mass of the building is formed by a narrow, oblong five-story block with a flat roof. A two-level, Colonial Revival style Corinthian portico, decorated with geometric insets at the balustrade level, provides the focal point for the design. The building's brickwork is laid in Flemish bond and features a reticulated pattern in the tympanum of the arches above the first-story windows. Local granite appears as trim for the three front bays at the portico and in blocks at the basement level. A deep cornice forms a prominent horizontal division between the fourth story and top floor, which was apparently a later addition.

The building, which is on the site of the former City Hotel, was converted with little exterior alteration to elderly housing in 1970 according to plans by architect Benjamin Stein.

4. First Baptist Church (24 Washington Street)

The First Baptist Church (completed 1894) is a representative expression of the picturesque plan type for churches in Barre. It contains elements of the Richardsonian Romanesque style, although Romanesque detailing is applied to a design that is both conservative and basically Gothic Revival in character. Of particular note is the fact that the building was originally constructed of wood and after the turn of the century was sheathed in pressed brick with granite trim.

The central element of the building's facade is a peaked Gothic pavilion with a large, arched nave window. The flanking entrance tower, which rises in four stages to a steep pyramidal roof, follows the characteristic treatment for Gothic Revival style church towers of wood-frame construction: large pier buttresses, ascending in receding planes, mark each level of the tower and are capped with pinnacles at the open belfry. Opposite the entrance tower is a lower, round projecting tower with a steep conical roof that is much more closely derivative of Richardsonian Romanesque motifs. The building's sides break from the flat wall planes in shallow projecting transepts.

5. Former house (30-32 Washington Street)

Pre-1900, Queen Anne/Colonial Revival style house. Wood-frame; 2 1/2 stories; steep

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gable roof; shallow two-bay main block; round-arched gable window. Artificial siding; extensively altered, especially in the first story; trim removed. Converted to offices. Non-contributing in present form.

6. Hedding Methodist Church (40 Washington Street)

The foremost example of picturesque church design in Barre is the Hedding Methodist Church (1894/5). The diverse character of the building's finishing materials, the use of polychromy, and the juxtaposition of distinct and varying design forms all represent the best aspects of the Queen Anne style design tradition. The most unusual, and distinctive, feature of this well-preserved church is the arched bridge that links the nave to the offset corner tower.

The design for the church was by L. B. Valk of Brooklyn and consists of a steep-gabled nave, flanking lower side aisles, and an offset front entrance tower on the Church Street side of the building. Along the side elevations are cross gables over shallow transepts, with lower, attached, hip-roofed appendages.

Red and grey slate, red pressed brick, granite, and wooden shingles and detailing appear throughout the building. Wooden trim is concentrated at the tower, which has corner buttressing rising to pepper pot pinnacles at the steep pyramidal roof and round-arched multi-pane windows. The door canopy of the tower has stickwork facing and is supported on slender granite columns--an unusual design feature. Victorian-era polychromy is particularly apparent at the nave wall: in the slate-hung projecting gable, the wood paneling of the gable peak, and the surfaces that contain arched nave windows with wooden tracery and amber and opalescent glass.

The Methodists had an active history of church construction and relocation beginning with a frame building on the common in 1801/2. By 1838 a new church had been built near the site of the present one with front facing Washington St. It no longer exists.

6A. Brick, one-story rear addition, 1957. Non-contributing.

7. Apartment Building (46 Washington Street, 113-117 Church Street)

Built between 1894 and 1900 as four-dwelling, Mansard style apartment block. Wood frame; Queen Anne style corner tower; 2 1/2 stories; long rear ell facing Church Street with two canted bays containing side entries and two-story porches. Extensively altered facade; artificial siding. Used for offices and apartments. Non-contributing in present form.

7A. Brick rear addition. Non-contributing.

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8. Masonic Temple (2 Academy Street)

The core of this large hillside complex is a brick Greek Revival style residence. The building's broad proportions, heavy cornice at the gable roof, five by two bay configuration, and wide doorway are characteristic of this stylistic period in Vermont. Granite appears in window sills and lintels, the entrance enframingent, and in massive blocks for the foundation.

The house, located at the front of the complex, is visible from City Park. A more monumental effect has been obtained by the addition of a prominent Doric portico and pediment at the front entrance during the early 20th century. In 1929 a large brick masonic hall and offices were attached to the rear, with a Neo-Federal style entrance facing Academy Street.

The former house (in some form) was originally that of Joseph Ripley who served as town clerk from 1818 to 1840. An 1894 reference notes "On the east of the Park we have the home of long-time Town Clerk Mr. Ripley, raised one story and making the substantial residence of H. A. Phelps."¹ The Phelps brothers did not come to Barre until 1884, shortly after opening an extensive hardware store--specializing in quarrying and stone shed supplies. Alteration to the building is visible; it must have occurred long before, circa 1845, however.

9. Spaulding Graded School (60 Washington Street)

The Spaulding Graded School for "high school and intermediate scholars" was built in 1891/1892 on the site of the old Barre Academy and designed by St. Johnsbury architect Lambert Packard. Dr. Jacob S. Spaulding had been principal and business manager of the academy for 28 years since its inception in 1852.

The school was the showpiece of the city's public school system dating from an era when a community's public schools were a matter of intense civic pride; the school's layout, furnishings and equipment represented the most modern examples of their type at the time the building was constructed. Its design is particularly well-suited for a prominent hillside site, spreading across a large, landscaped lot in a broad horizontal mass that forms a visual terminus for the southeastern vista from City Park.

Spaulding School incorporates elements of both the Richardsonian Romanesque and Jacobean styles. Balanced--though not symmetrical--in bay arrangement and massing, the building has a three-part facade consisting of a corbeled, crow-step pavilion, a projecting central entrance bay flanked by round towers, and grouped windows set

¹Dr. H. J. Henry Jackson, Historical Souvenir, (Barre, Vermont: Nickerson & Cox, 1894), p. 74.

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in a vertical wall surface near the Washington Street side of the building. The ribbed ogee cap and open arcade of the taller tower is a particularly distinctive feature. Walls are of brick with granite for sills and foundations.

Detailing in this building is concentrated at the facade, in patterned brickwork, a granite-edged Syrian arch at the entry, and in the towers. The remaining elevations, which are not visible from City Park, have a much simpler surface treatment, planar wall areas, and few projections. A massive hip roof, abruptly rising to a higher peak near the side elevations, spreads across the main block in unbroken slopes.

In 1914 a hip-roofed addition, similar in dimensions and basic detailing, was connected to the southwest corner of the original structure. Positioned at an offset angle, the later addition does not detract from the visual impact of the main building.

9A. Robert Burns Monument

The Scots were not long in Barre before organizing a Burns Club and soon decided to erect a public monument to him. Dedication ceremonies were held in 1899. J. Massey Rhind of Edinburgh, Scotland designed the statue which was carved by a very skilled Barre sculptor, Sam Novelli. The panels at the base of the statue which depict scenes from Burns' poetry were conceived of by James B. King and expertly carved by another important local craftsman, Elia Corti. The statue faces City Park and rises from the hillside in front of the Spaulding school.

10. Lake House (55-57 Washington Street)

Pre-1894, Italianate style T-plan residence. Two stories; wood-frame construction; low hip roof; side (Washington Street) entries; bracketed eaves; two-story porch at all. Queen Anne style bay along the front elevation (faces Spaulding Street).

11. Former House (51 Washington Street)

Between 1889 and 1894. Italianate style; wood-frame; three-bay facade; two stories; low hip roof; prominent cornice. Original trim and siding altered. Serves as offices for Washington County Mental Health Center.

12. Church of the Good Shepherd (Episcopal) (39 Washington Street)

The Church of the Good Shepherd (1895), reminiscent of a small English abbey, is the only church building in Barre's center constructed entirely of local granite.

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Rectilinear in plan and simple in both form and detailing, the building's design consists of a central gabled nave with low shed-roofed side aisles. The trim, executed in wood and in carved granite, is derived mainly from Early English Gothic sources. Detailing includes: lancet and pointed openings, plate tracery, exposed rafters at overhanging eaves, and a small domed lantern at the center of the roof ridge.

13. Church Street School (51 Church Street)

A mixture of Queen Anne and Italianate style detailing is the design basis. The brick building was constructed in two phases as the Church Street School. Originally a one-story, two-room school in 1878, the building was expanded by a full story, with major alterations to the front tower, in 1884.

In its present form, the design features a central, hip-roofed tower that projects from a symmetrically arranged, five-bay facade. The building has Gothic wooden trim as well as brick detailing for the eaves, belt course, and segmental Italianate style hood molds at the windows. The front tower was altered substantially in recent years with a large ornamented granite entrance.

In its original conception, the Church Street School had a single story, hip-roof, and a shallow central pavilion. It continued in operation as a school until ca. 1920 when it was converted for offices. It now houses the Barre Granite Association, a trade organization of granite quarriers and manufacturers founded in 1889.

14. Barre Congregational Church (35 Church Street)

Richardsonian Romanesque elements--the wide round arch and multi-transom window--have been applied to what was originally an 1840 brick Greek Revival church. The bold scale of the granite trim at the building's openings sets up a strong contrast with the brick walls and provides the major visual feature of the remodeled design (1887).

The facade of the Congregational Church consists of a central gable wall, applied as a false front to the earlier structure, and flanking entrance towers. The bell tower is the more prominent of the two front projections, and features an arched entry, elongated narrow windows, an arched open belfry, and low hip roof. At the opposite corner, a low tower with graduated pier buttresses and a prominent banded window adds balance to the design. The three surface planes of the building's front elevation are tied together by a continuous granite-faced string course. An upper level rose window, outlined with large granite blocks, and a deep transom window have been centered in the front gable wall. The side elevations, pierced by round-arched windows, are treated with minimal surface decoration. The cost of the remodeling in 1887 was about \$12,000.

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15. Parish House (19 Church Street)

Between 1894 and 1900; Italianate style building. Wood-frame construction; two stories; low hip roof; two-bay facade; offset entry; bracketed eaves with corner frames; porch with chamfered posts; side wing. Clapboarded.

16. Universalist Church (19 Church Street)

In its present form, the Universalist Church is essentially Gothic Revival in character; however, some detailing from the original 1852 Greek Revival design remains on the side elevations. Its most distinctive features under the remodeling which occurred before 1884 are the corner towers; grouped pier buttresses, recessed window areas, and an unusual curvilinear broach at the upper levels form their heavily modeled decorative treatment.

Rectilinear in shape, the building has a gabled face which masks the lower roofline of the body of the church; the gable wall is pierced by three Gothic-arched windows with early colored glass. The offset front towers, capped with steep hip roofs, rise in four stages, and the more prominent north tower has a clock face on its upper level.

The Greek Revival styling of the original building remains on the side elevations where the bay divisions are marked by paneled pilasters. Originally the church had a pedimented front gable and a central tower above the gable peak. The exterior of the church has been clad in aluminum siding although most of its decorative trim has been left intact.

17. Barre Fire Station (8 South Main Street)

Built in 1904 the Barre firehouse was patterned after the Wollaston Street station in Quincy, Massachusetts. The design was selected by a committee which visited a number of New England cities to investigate buildings and prices. Plans were loaned by the city of Quincy.

The station, which is characterized by a mix of stylistic sources and a variety of materials, retains its original wooden-arched folding doors as well as its distinctive weathervane of a horse-drawn hook and ladder wagon. The building has a rectilinear, barn-like shape, and rising near the rear wall is an attached drying tower with an open belfry, arcading, and a hip roof. The elaborate decorative trim of the building befits an important civic structure. Although a large part of the building is faced with red brick, the facade and a section of the east elevation are sheathed in yellow pressed brick. Heavy rock-faced granite quoins define the building's corners and contrast in both scale and texture with the unusual

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metal-capped roofline parapet and ornate decorative gable. Terra cotta and molded brick surround both the horizontal oval windows and garage bays on the facade. A prominent belt course, dividing the garage area from the office level above, contains a name plaque.

18. United States Post Office (3 South Main Street)

Of Barre granite, the post office building was constructed from 1911 to 1912 at a cost of \$115,000. The Neo-Classical style building which uses bold Greek classical forms achieves a monumental scale among Barre's buildings. Featuring planar wall surfaces with smooth-faced granite ashlar, a taut, self-contained shape, and strict symmetry on the main elevations, the postal building was constructed under James Knox Taylor, Supervising Architect for the United States Secretary of the Treasury.

The principal elevations (on the South Main and Prospect street sides) each have a three-bay projecting central pavilion, flanked by single bays on either side. The pavilion is further emphasized at the main entrance (i.e., on South Main Street) by the use of inset Ionic columns in antis. On both major elevations, the entrances receive similar treatment: e.g., patterned metal screens, a fret band panel, and a deep cornice above. The building which is generally well-preserved was expanded on its south and west sides in 1967; a large parking lot on the south accommodates the mail trucks.

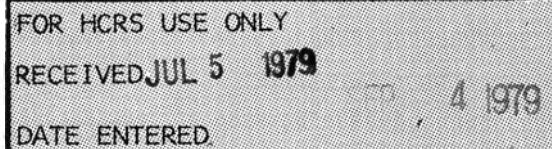
19. Barre City Hall and Opera House (12 North Main Street)

Entered on the National Register of Historic Places, June 18, 1973. Fiscal year 1978 grant of \$25,000 made to the Vermont Center for Performing Arts, Inc. for code improvements to the Opera House portion.

20. A. C. Blanchard Block (14-22 North Main Street)

The Blanchard building (1904-1905) was designed by architect Lambert Packard and is derivative of the Richardsonian Romanesque models for commercial and warehouse architecture developed in the 1880s. One of a row of commercial blocks that front on City Park, the large four-story scale corresponds well with that of the adjacent City Hall.

The main facade of the building, brick with some granite detailing, is articulated into three sections by a massive three-level wall arcade. Set immediately beneath each arch is a grouping of three curved windows while at the second- and third-story levels are groupings of three rectangular window openings. The Blanchard



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Block follows the traditional format for nineteenth- and early twentieth-century commercial buildings with its prominent cornice, planar facade with grouped openings at regular intervals, and ground-level shopfronts. Although the upper levels have remained intact, the storefront area has been extensively remodeled with large display windows and a deep signboard. The building retains its multi-use character.

21. Averill's Block (26-28-34 North Main Street)

This three-story Italianate/Panel Brick style building was erected from 1885 to 1886 and is one of the earlier large commercial blocks in Barre. Particularly notable is the building's patterned brickwork with glazed yellow brick accents--an unusual feature which introduces Victorian-era polychromy. Brick corbelling, sawtooth courses, and panels provide emphasis to the cornice area. Projecting brickwork appears over the segmental-arch windows as well as the central arched openings of the upper story. The facade bays are marked by elongated brackets at the roof line. Originally the building had a decorative central gable and a series of storefronts trimmed with Neo-Grec detailing. Through a recent remodeling the ground level has been altered to brick bays with bowed windows.

Luther Martin Averill had dealt in groceries since 1870 in the "Old Brown Ark" which was on the site where the Granite Block (#22) now stands. He built the new block to house his burgeoning business which had expanded to other stock as well.

22. Granite Block (36-40 North Main Street)

The three-story Neo-Grec style Granite Block was built in 1888 to provide offices for the prospering Granite Savings Bank and Trust Company which still is located there. One of the main design features of the building is the use of rock-faced Barre granite blocks for a textured wall surface, and contrasting smooth-finished granite for most of the trim. Gothicized trim appearing in the central bay and over the windows has also been entirely fashioned in granite.

Capped by a low cornice and central decorative gable, the design for the Granite Block features a deep frieze, narrow center projecting pavilion, and paired end windows under peaked caps. The basically flat wall surface is relieved by such features as the projecting pier buttresses and columns in the central bay, rectangular blocks positioned as triglyphs along the frieze, peaked window caps, and rock-faced granite block. The ground level has been recently remodeled with a smooth-faced granite veneer. Originally granite piers divided the space into a narrow center bay and two end bays with each end bay further articulated by granite columns.

23. Commercial Building (46-54 North Main Street)

Early 1970s; one-story brick front; projecting storefronts; continuous wooden sign

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board. Non-contributing.

24. Commercial Building (58-70 North Main Street)

Early 1970s; one-story; brick front; piers between shops; continuous wooden sign-board. Non-contributing.

25. Commercial Building (84-86-88 North Main Street)

Ca. 1975; one-story; white glazed brick front; angled corner with round opening. Non-contributing.

26. Storefront (92 North Main Street)

1950s; one-story; faced with enameled metal; single shopfront. Non-contributing.

27. Commercial Building (100 North Main Street)

Between 1911 and 1916; three-story; brick; recent metal screen and storefront on facade. Non-contributing in present form.

28. L. J. Bolster Block (114-118 North Main Street)

The four-story Bolster Block (1891) is representative of large, late nineteenth-century commercial structures. Designed with a prominent metal cornice and flat front with regularly spaced windows, the building's uniform brick wall surface is relieved by the emphasis on its central bay, the use of shallow wall piers, window trim that varies with each floor, and horizontal banding. The trim incorporates elements of the Richardsonian Romanesque, Italianate, and Neo-Grec styles.

Originally the cornice was surmounted by a decorative central gable. Although the building's original shop level cornice remains, the display areas beneath have become over the years projecting storefronts, one of which is faced with Carrara glass.

29. Commercial Building (122-126 North Main Street)

Ca. 1960; two-story; metal-faced; ribbon windows; projecting shopfronts. Non-contributing.

30. M. H. Fishman Co. Building (136-140 North Main Street)

Ca. 1940, Commercial Moderne style "five and dime" block. Two stories; flat roof; upper level has two large bands of color, dark orange brick on the bottom and deep yellow brick above; dark orange brick insets over second-level bays; Chicago windows

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in upper story; apparently original ground level display areas; signboard altered.

31. D. M. Miles Building (158-168 North Main Street)

The extensive use of local granite is the most significant feature of the well-preserved Miles Block (1898). In this broad, four-story structure stone appears as a uniform rock-faced surface with little contrasting trim. Pilasters that mark the building into five large bays are finished in the same surface as the main wall face and thus little alter the planar surface treatment. Groupings of three one-over-one rectangular window openings occur in each bay with the exception of the narrower, two-window center bay. Window openings have granite lintels with the same rock-faced finish and a narrow granite sill course.

Originally the building's decoration occurred at the cornice and the ground levels. The mutulary cornice with ornamented frieze below is still intact. However, of the six highly polished granite columns that once highlighted the large plate glass shopfront areas only one remains and the plate glass has been filled in to create visually separate store areas.

David M. Miles was an entrepreneur who was involved in a number of lines of business including quarrying and real estate development. He was one of the builders of the three-story, 1880s Miles' Block (where #29 now stands) and also served as director of Barre's electric railway.

31A. Commercial Building (168 North Main Street)

Between 1894 and 1900; one-story store; flat roof; brick. Shop cornice of adjacent Miles Block continues at roofline of this building. Storefront altered. Non-contributing.

32. Quinlen Block (170-174 North Main Street)

Under construction in 1894 this Neo-Classical style business block is notable for its stamped metal surface. A variety of classical details--frieze bands, panels with rinceau patterns, egg and dart moldings, pilaster strips, a shop-level cornice--cover the surface of the building's facade in an intricate, shallow decorative trim. Stamped metal in a simpler, repetitive pattern was also used to cover the building's side elevations.

Three stories in height, the block has three central window bays with two outer bays on each side; the divisions are marked by pilaster strips on the upper floor and Ionic pilasters at the second level. One-over-one windows are set in rectangular

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openings and on the second level they are surmounted by a transom.

The building has undergone a number of changes. Although it presently has a prominent mutulary cornice, it originally had arcading above the third-story windows and an elaborate stepped central parapet above the cornice line. The original storefront cornice remains although the display area has become disparate storefronts.

33. Eastman Brothers Block (180-186 North Main Street)

Built in 1895 the Eastman Block has the typical late nineteenth-century commercial building form of a flat facade, minimal decorative detailing, and an elongated cornice area. The three-story, five-bay brick block has rectangular window openings with one-over-one windows and granite lintels and sills. Patterned brickwork and brick paneling occurs in the cornice area. Originally the shopfront level was articulated by cast-iron pilasters, but has been altered to accomodate varying storefronts.

The mix of retail, office, and residential space in this building was typical of Barre commercial blocks during the building boom. Erected by G. N. Simpson of Lebanon, New Hampshire, the block was built for the Eastman Brothers Company which operated a groceries and provisions business.

33A. Storefront (186 North Main Street)

Very narrow enclosed alleyway; one-story. Non-contributing.

34. Commercial Block (186 1/2-190 North Main Street)

The low, horizontal profile of this two-story Neo-Classical style business building (dating between 1900 and 1905) introduced the new era of commercial construction in Barre when multi-story, multi-use blocks were supplanted by simple storefront-type structures. Faced with red brick laid in Flemish bond with glazed headers, the building has brickwork for its corner quoins and at the cornice area. Molded red terra cotta replaces the use of local granite for decorative detailing. It is used for the ornate window architraves, frieze band, and elaborate central car-touches over the three second-story window openings. The front elevation is divided into three distinct bays which are treated at the upper level with shallow bay windows angled out from large rectangular openings. Small triple attic windows are positioned above each bay, and a prominent denticular cornice completes the facade. The ground level has undergone several changes especially in the signboard area although some elements of the early twentieth-century storefront design remain.

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34A. Commercial Building (190 North Main Street)

Between 1916 and 1925; one-story; brick; small single store with new front; was originally bakery. Non-contributing.

35. Former Residence (200-202 North Main Street)

Pre-1873; wood frame; two-stories; gable across; central bay with steep gable roof added by 1894. Extensively remodeled; artificial siding with some clapboarding showing still. Quite probably the home of Leonard Frost Aldrich and his sister, Freelove, until he sold it in 1892 to move to his farm. By 1894 the building was apparently converted into shops. Non-contributing in present form.

36. Commercial Building (210 North Main Street)

Between 1889 and 1894; Italianate style; wood frame; two-stories; low roof; six-over-six sash; bracketed cornice at rear. Extensively remodeled. Originally had metal facing. Between 1900 and 1905 this building and #37 connected. Non-contributing.

37. Commercial Building (6 Depot Square)

Between 1889 and 1894; one-story; single store block. Stamped metal facing; central entrance; flat roof; plate-glass display windows with pressed glass transoms. Non-contributing.

38. Former Central Vermont Railroad Depot (Depot Square)

Located at the head of Depot Square, the former Central Vermont station (1908) is a well-proportioned derivative of the compact depot designs pioneered by Henry Hobson Richardson during the 1880s. The building's major architectural features include: a spreading hip roof extended at the eaves to form a continuous canopy; the separation in plane of the wide central pavilion and shallow wings; and the changing mass of the wing and pavilion roofs.

The building is of red brick, has granite lintels and sills, and two-over-two and one-over-one windows. Originally the roof was covered with red tiles, but these have been replaced with red asphalt shingles. Several original cross-paneled wooden doors remain. The main entrance door, now altered, is centrally located on the pavilion of the Depot Square facade. Once also on this elevation directly above the entry bay was a large peaked roof dormer with granite coping. The station's track-side elevation, however, is the more ornate with a bowed ticket office capped by a prominent conical roof. A small south wing, that accommodated the baggage room, increases the horizontal emphasis of the station and creates a slight asymmetry to the massing.

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The depot was built on the site of the original station which was constructed in 1875 when the Montpelier and White River branch line of the Central Vermont Railroad first came to Barre. The Central Vermont supervisor for the construction of the new building was J. E. Cole, and F. Maynard of Barre was the master carpenter. Since 1956 the building has been occupied by the Montpelier and Barre Railroad which uses it for its general offices.

39. Montpelier and Wells River Railroad Depot (9 Depot Square)

Unusual for its domestic-looking design and scale, this Queen Anne style, wood-frame building was erected (ca. 1890) to serve as the depot for the Montpelier and Wells River railroad line. It is situated on the north side of Depot Square with its gable front facing the square and coming at right angles to the horizontal line created by the former Central Vermont station.

A key feature of the two-and-one-half-story building is the central three-story tower and polygonal roof on the east elevation. The building retains its slate-covered roof and its fishscale shingles in the gable section; however, it is sheathed in varying materials including stamped metal and asbestos siding. The eaves line at the gable roof is trimmed with bracketing, a frieze board with vertical bands, and pent eaves in the gables. Originally a wide canopy surrounded the depot at the first story. Windows are one-over-one set into rectangular openings.

The building has undergone several alterations especially at the ground level which has been converted to a projecting shopfront; a series of low rear buildings are attached to the north side. In 1934 the depot became a dry cleaning facility which use it still retains today.

The Montpelier and Wells River Railroad built the crucial connecting link between the quarries and Barre center in 1888; this line is referred to as the Barre Railroad, the "quarry railroad," and the "sky route." Soon after, the railroad began constructing a line between Barre and Montpelier to avoid transferring business to its rival line, the Montpelier and White River Railroad. It was completed in 1889, and the depot was built somewhat later. During World War I (1917/18) regular passenger service between Barre and Montpelier was discontinued on this rail line.

40. Nichol's Block (199-205 North Main Street)

One of Barre's earlier large commercial blocks (before 1889), this three-story Panel Brick style building is notable for its granite and brick masonry trim. Brickwork appears in the corbeled cornice area, piers marking the central bay and corners, and in the hood molds over the segmental arch window openings. Granite was used for window lintels, also to mark the sill and lintel levels of the central bay, and, to provide contrasting decorative trim in the brick piers.

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The design is typical of Barre's late nineteenth-century commercial architecture-- a prominent cornice serves as a visual terminus for the flat facade, and the narrow front is divided vertically by a shallow central bay. Its multiple use as retail stores, hall, and apartments is also very characteristic of its period. The shop-front level, which apparently retains the original wooden cornice, plateglass, transoms, door surrounds, and central entrance piers have remained comparatively unchanged. The building originally had a decorative central gable above the cornice.

41. Currier Block (185-191 North Main Street)

Horizontal in emphasis, the main facade of this two-story brick commercial building is organized into three recessed bays with groupings of three rectangular window openings in each end bay and four in the center. Windows are one-over-one and have granite lintels and bonded flat arches. Cast-iron piers and columns remain at the street level--a Corinthian capital appears on the south alley corner--although the storefronts, particularly in the signboard area, have undergone much alteration. A prominent cornice caps the building. Date: pre-1905.

42. Magnet Movie Theater (171-173 North Main Street)

Between 1905 and 1910; brick painted red; two stories; three-bay front with prominent shaped gable; rectangular openings in upper story--boarded; deep side elevation; marquee removed. Mixed use when built--i.e., also used for retail purposes and lodging. Shopfront altered.

43. Commercial Building (159 North Main Street)

Pre-1925; one-story; flat roof; plate glass front; deep side elevations. Was apparently originally storage garage for cars. Extensively remodeled, metal facade. Non-contributing.

44. Commercial Building (151 North Main Street)

Ca. 1930; one-story; flat roof; white-painted, cast-stone facing; brick side elevations; single shopfront with deeply recessed store area. Extensively remodeled. (Apparently built at same time as #45--close similarity in height and use of cast-stone facing material.) Non-contributing.

45. Commercial Building (145 North Main Street)

Ca. 1930, Commercial Moderne style store (Newberry's). Wide; one-story; polished granite veneer base extends partially up sides, cast-stone facing above; long, low parapet with shallow curves at ends; flat roof; original long fascia sign across

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facade--fluted frame, red-metal board, gold letters; green awning; original large display windows with angled corners at two end entrance bays. Well-preserved; good example of its type.

46. Wheelock Law Office (135 North Main Street)

Entered on the National Register of Historic Places June 18, 1975.

47. Worthen Block (123-133 North Main Street)

The decorative detailing of the Worthen Block (1890) reflects several stylistic trends of the post-Civil War era, including elements of the Panel Brick, Italianate, and Victorian Gothic periods. The three-story brick building with its basically planar front elevation has elaborate stages of patterned brickwork and corbel tables in the elongated cornice area. Patterned brick work appears over the round-arched third-story windows and the segmental openings of the second floor. Granite sill courses divide the facade on the upper floors. The narrow center bay is given special decorative treatment and features on the third-story level paired lancet arches recessed within dressed granite round-arch trim. Alteration of the original store-fronts has been comparatively moderate--cast-iron posts remain; however, a very large continuous fascia signboard dominates the cornice level.

48. Commercial Block (105-119 North Main Street)

The last of Barre's large red brick and granite commercial structures, this 1909 Neo-Classical style block has a decidedly horizontal emphasis, floors of varying height, and a concentration of ornament at the second level. Local carved and dressed granite, rather than the terra-cotta ornament common to most commercial buildings of its stylistic era, is extensively used for its classical-inspired trim.

The three-story, flat-roofed building is faced in Flemish bond brick with glazed headers. The main elevation is divided into three main sections by monumental Doric pilasters of dressed granite. The third floor has two end bays of two openings each while the center section has five: openings are rectangular, have long one-over-one windows, and granite shouldered architraves with elaborate sills. The window treatment at the shorter second-story level is more ornate. It features a large Palladian window in each end bay with a rounded relief panel above the broad center window which is framed by short pilasters--all in granite. Also at this level the center section has a long granite rectangular panel with swag reliefs spanning three center windows. The building is capped by a broad cornice, a decorative brick parapet, and a small scrolled pediment of granite at the center.

This building has traditionally housed banks as well as retail stores. The original

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design is well-preserved except at the street level where the original storefront with granite pilasters has been totally remodeled with brick infill.

49. Commercial Building (81-85 North Main Street)

One story; five-bay brick building with very elongated side elevations due to additions. Recent Neo-Colonial clapboarded facade; narrow projecting shopfront bays. Apparently part of the original three-story, pre-1884, brick Jackman Block which was substantially destroyed by fire after 1925 has been subsumed in the present building. Non-contributing.

50. Former Barre Town Hall (71-77 North Main Street)

The earliest remaining building in Barre's commercial district is the former town hall. Presently it is a two-story, clapboarded, wood-frame building with a false front, cornice with paired brackets, and, on the second-story level, three pairs of large rectangular window openings. These have one large single pane with eight-light transoms above.

Apparently the building was a gable-roofed Greek Revival/Italianate style building in its original form but underwent at least a few remodelings, one in the late nineteenth-century when the false front was added and another in the twentieth century when the upper level windows were altered. A very early twentieth century view shows the fenestration of the building as consisting of simply two two-over-two windows on the second floor. Also a prominent gable is shown centered above the cornice line. On the side and rear Greek Revival detailing survives in peaked wooden lintels and in a three-part classical eaves treatment, cornice returns, and entablature blocks.

Around 1857 the town contracted with Stillman Wood and Nathan Morse to construct the first story of what was to be the town building up to the floor of the hall; the town was to erect the hall. When completed, the building was used for a combination of commercial and town purposes, and Stillman Wood had a drug store on the first floor. During the thirteen years he was postmaster beginning in 1864 and well into the term of the next postmaster, the town hall also housed the post office. In 1871 Wood started the first newspaper in Barre, The Barre Times, which was a monthly and which in its advertising columns focused on the merchandise available in Wood's drug store. A stagehouse was added to the rear of the building in 1879. Some years later the roof collapsed under the weight of heavy snows which provided the impetus for the building of a second town hall--this one built on the site of the present City Hall. The old town building after being vacated by the town was generally used for commercial purposes and in the early twentieth century the Salvation Army occupied the upper floor for its activities.

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51. Stillman Wood Block (59-61 North Main Street)

Built between 1884 and 1889 on the site of Wood's former residence, this two-story granite-veneered commercial block was originally a brick, free-standing, Italianate style building. The facade was originally divided into three sections--on the second-story level--with a four-window center section and three windows at each end bay. The elaborate bracketed cornice was surmounted at the center bay by a segmental hood pediment flanked by urns. Between 1905 and 1910 a two-bay brick addition of very similar design was constructed on the northwest side thus connecting the Wood block with the adjacent town hall. Main wall faces were not flush, the addition projecting slightly from that of the town hall. About 1960 the Wood block was heavily remodeled. It was faced in large blocks of granite veneer--polished up to the upper level window sills--and the second-story fenestration became almost a continuous band of horizontally attenuated rectangular openings with a rectilinear patterning of mullions and transoms. The storefront area has also been altered.

Although this building has undergone extensive change it has retained its original height. The new materials, fenestration, and horizontally emphasized mass are compatible with the district.

52. Aldrich Building (47 North Main Street)

Built in a trapezoidal shape that takes advantage of its corner site overlooking City Park, this 1910 block marks a sharp departure from the building format and materials of most of Barre's late nineteenth- and early twentieth-century commercial buildings. The walls are of yellow brick, and matt-glaze terra-cotta blocks are used for contrasting trim. Granite is used, however, as lintels over the second story windows.

A three-story, flat-iron type, the Aldrich Building has paired rectangular window openings between projecting piers. The piers terminate in terra-cotta caps rendered in flat, classical-derived designs. The cornice area is accentuated by corbeling that creates a kind of staggered-butt effect and by a parapet that becomes at the wedge end a peaked gable, and, on the sides, curvilinear, shaped gables. Other decorative features include spandrel panels marking the change in floor levels and the geometric patterning of the sash bars in the top sash of the third-floor windows.

The site of this building has been a key one in the history of Barre. This 1910 block was anteceded by another Aldrich Block; it housed, among other offices, the National Bank of Barre of which Leonard Frost Aldrich was president for fourteen years.

FHR-8-300A
(11/78)

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Those buildings that are determined to be non-contributing to the character of the Barre Downtown Historic District (numbers are as appear on enclosed sketch map) are: #6A, #7A, #23, #24, #25, #26, #29, #31A, #33A, #34A, #36, #37, #43, #44, #49.

8 SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The Barre Downtown Historic District represents in a compact area the dramatic and rapid transformation of Barre center from a small agriculturally based community to an urban, industrialized environment beginning in the 1880s when the advent of rail service triggered off the full-fledged development of a local granite industry. Barre, which was not incorporated as a village until 1886 and as a city until 1895, was literally a community poised for the right moment in time when the availability of an efficient and economical means of access to potential outlying markets would permit the exploitation of a long-recognized local resource. The markets were there for granite for commemorative, building, or paving purposes; however, Barre's handicap in building a major inland stone industry was not partially removed until the Montpelier and White River branch of the Central Vermont opened a line to Barre center in 1875, and, not overcome until a quarry railroad was opened up by a rival line in 1888. Most of Barre's large commercial blocks and its architecture around City Park date after the building of the quarry railroad, but expansion began in the 1880s. The Barre Downtown Historic District thus reflects in both an architectural and historical sense the surging growth and urbanization of a small Vermont community directly resulting from a burgeoning industry that came to dominate every aspect of life and the environment. Further, the district reflects pride in granite as an important local resource in the varied ways it was applied to buildings during the boom years, even when other materials--e.g. terra cotta and cast iron--were more commonly used on a national basis. Barre, in north central Vermont, soon attracted with its promising granite industry a major influx of skilled stone workers from Scotland, Italy, and other countries; the craftsmanship and virtuosity with which both immigrating and local artisans handled granite are indicative of long traditions of stone working and are directly reflected in the quality and character of Barre's district.

Granite became a feasible material for building and commemorative purposes in the United States during the Greek Revival period through the pioneering work of Solomon Willard in his capacity as architect and superintendent of the Bunker Hill Monument. Willard, who supervised the project from 1825 on, developed basic mechanical devices for quarrying, working, and laying blocks of granite. Through his initiation the Bunker Hill Monument Association purchased a quarry in Quincy to furnish the material for the obelisk at the least expense, and Gridley Bryant designed a horse-drawn railway to transport the stone over three miles from quarry to tidewater. As was his intention, Willard succeeded through this project in stimulating the development of the granite industry. The Quincy quarries which were subsequently opened with their advantageous seaboard location supplied granite for use all over the eastern coast. Barre would have to wait through the next half

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Beers, F. W. Atlas of Washington Co., Vermont. 1873. Reprint. Charles E. Tuttle Co., Inc., 1971.

Brayley, Arthur W. History of the Granite Industry of New England. 2 vols. Boston, Mass.: The National Association of Granite Industries of the United States, 1913.

See Continuation Sheet #9-2.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \pm 25

QUADRANGLE NAME Barre, VT; E. Barre, VT

QUADRANGLE SCALE 1:62500

UTM REFERENCES

A | 1,8 | 6,9,9 | 9,2,5 | 4,8 | 9,6 | 4,5,0

B | 1,8 | 6,9,9 | 9,0,0 | 4,8 | 9,6 | 3,9,0

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C | 1,8 | 6,9,9 | 4,5,0 | 4,8 | 9,6 | 4,3,0

D | 1,8 | 6,9,9 | 2,7,5 | 4,8 | 9,6 | 8,0,0

E | 1,8 | 6,9,9 | 4,8,0 | 4,8 | 9,6 | 8,2,0

F | | | | | | | | | | | |

G | | | | | | | | | | | |

H | | | | | | | | | | | |

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet 10-1 - 10-3

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Miriam Tremenziozzi, Preservation Consultant

ORGANIZATION

DATE 7 June 1979

STREET & NUMBER 97 Lakeview Terrace

TELEPHONE (802) 862-5074

CITY OR TOWN Burlington, Vermont 05401

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

William D. Timney

TITLE State Historic Preservation Officer

DATE 6-25-79

FOR NPS USE ONLY

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

Carol Shull
KEEPER OF THE NATIONAL REGISTER

DATE 9-4-79

ATTEST: *[Signature]*
CHIEF OF REGISTRATION

DATE 9/4/79

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of the nineteenth century before full-scale quarrying and manufacturing of abundant stone resources could occur.

Settlers first came to what became the town of Barre in 1788, and by the early nineteenth century the granite from Cobble and Millstone hills was being used for building stones and millstones. The latter, according to Thompson's 1824 gazetteer of Vermont went to various parts of Vermont and to New York and Canada. In Thompson's 1842 history of Vermont the light-colored granite is considered a "source of profit to those who own it"¹ and "is eagerly sought by those who can afford the expense, as a most durable and ornamental article in building."² Montpelier, Burlington, and other areas apparently received large amounts.

Early quarrymen in the Barre area were reportedly Robert Parker, Thomas Courser, and Abijah Abbott. Parker and Courser were believed to have opened the first quarry in the area and to have been the first manufacturers of Barre granite. Parker's son, John, and John's son-in-law, Elipahlet Hewett, succeeded in the business and in an 1834 newspaper advertisement announced that they can quickly furnish hewn or rough stone of all descriptions, namely "underpinning(s); door steps; sills; caps; pillars and circles; window caps and sills; hearth and stone steps; mantletree pieces and tomb stones; posts, caps and balls; jet stone, grist and oil mill stones."³

A notable event in Barre's early granite history was the construction of the State Capital building in Montpelier from about 1832 to 1837. The foundation, underpinning, window caps, sills, cornice, and pillars were taken from a quarry on Cobble Hill owned and worked by Oren Wheaton and his father Pliny--labor was furnished by the state. Ashlar for the walls came from Millstone Hill. Transportation was slow and difficult: teams of horses and oxen made the laborious frequent trips from the quarries to Montpelier.

An important family which was early involved in the Barre granite industry was the Wheatons. Oren learned granite cutting from John Parker, and with his father, Pliny, owned and operated a quarry on Cobble Hill for many years. In 1840 Pliny completed for his family's use an all granite house--one of the few in the state. The cut

¹Zadock Thompson, History of Vermont: Natural, Civil, and Statistical (Burlington, Vermont: Chauncey Goodrich, 1842), p. 11.

²Ibid.

³Jackson, Historical Souvenir, p. 87.

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granite for the Greek Revival version of the Barre Congregational Church and that for the Courthouse in Montpelier was furnished by Pliny Wheaton in 1840 and 1844 respectively. After Oren died in 1861 the family tradition was carried on by Pliny Oren Wheaton who owned seventy acres of quarry land and manufactured building materials of many kinds. Some of the buildings for which he provided the dressed stone are: the Congregational Church (#14)--i.e., its remodeling; the Spaulding Graded School (#9); and, both the Bolster and Worthen blocks (#28 and #47).

In general, granite quarrying and manufacturing in the pre-boom days lumbered along slowly. Walling's 1858 map of Washington County showed Cobble Hill with two quarries and Millstone Hill with three, and in Hemenway's gazetteer of 1882 there were only eight reported. However, by 1894, just about four years after the laying of the quarry railway, there were seventy quarries in operation. Where there had been only a half dozen manufacturing firms in 1880, by 1894 there were 119 in Barre alone.⁴ As the boom period neared and broke farms were broken up or purchased in entirety for quarrying operations, and some firms assembled acreage from several farms. Barre center with its flat land in the valley along the Stevens Branch and its rail access burgeoned with granite manufacturing and dealers sheds in the Burnham's Meadow and Granite Street areas not far west of the expanding commercial axis along North Main Street.

What launched this sudden growth was rail service; but its arrival would be long in coming. In 1844 the Vermont Central--as it was then called--in planning its line from St. Albans to Boston via White River Junction followed the Winooski River Valley southward from St. Albans since it was the only point where the Green Mountain range was naturally penetrated. However, two routes became possible in the western part of Berlin: one by way of the Dog River and the other via the Winooski and the Stevens Branch, its tributary. The latter, the "Gulf Route" would have included Barre. A survey report of this route, presented to the Vermont Central Board of Directors, cited in its support the potential business of the Barre granite industry (more than 600 tons were going to Burlington a year). Despite this and other arguments, the Vermont Central main line took the Dog River route, and for almost twenty-five years Barre granite had to be transported by horse and ox teams ten miles to the nearest station.

When the Montpelier and White River Railroad was chartered in 1867, Barre began to plan for its future by obtaining an act the next year that would give it bonding capabilities to aid in the construction of the road. In 1871 a town meeting vote

⁴Jackson, Historical Souvenir, p. 91.

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was passed authorizing the town to bond itself, and a committee was appointed to negotiate with Governor Smith, then head of the Central Vermont Railroad. After lengthy negotiations and in consideration of a sum of \$55,000, Barre center received its first rail line in 1875.

The next major link, a railroad connecting the quarries to Barre center, was equally crucial. In 1888 fear that Barre granite would be channeled to Williamstown for cutting and subsequent shipping was precipitated by a rail extension to Williamstown about a mile below Barre village on the main line of the Montpelier and White River Railroad. Barre quickly worked out an agreement with the Montpelier and Wells River railroad whereby the town would take stock to the amount of \$40,000, and a quarry railroad to Barre village would be constructed. The survey was begun in the spring of 1888, and the trackage in July. The Granite Block (#22) built in 1888 to house the Granite Savings Bank and Trust Company is, in many respects, a confident statement of Barre's prosperous future as a granite industrial center.

Prior to the 1880s Barre center had ambled along in terms of growth, much as the granite business had; however, its potential as the population center for the town was early recognized, programming its later development when the granite industry finally took hold. What grew eventually into the city of Barre was in the early nineteenth century referred to as the "lower village," and further south along the Stevens Branch was the "upper village" (now South Barre). To the north along what became North Main Street was Thwingville where Joshua Twing, a mill builder, had his machine shop, foundry, and gristmill. (The latter was recently listed in the National Register.) To the northeast of the lower village was Gospel Village. By about the second quarter of the nineteenth century the lower village began to outstrip the upper which had been at first the most popular business area. Further, the common in the lower village, with its crossroads location, became a natural hub for town activities including church meetings. The Congregational Church decided when the time came for a new building to relocate from Gospel Village to the common believing that it would soon be closer to the population center. In 1848 the Universalist Church began a subscription for funds to build a new structure in the lower village; the new pastor believed it to be surpassing South Barre where the church was then located. The first religious society at the common was the Methodist Church which began to build a meeting house in 1801. The building was actually situated right on the common until it was moved in 1820 to front on Washington Street. From that time the Methodists have traditionally used that general site for location of their churches.

Thus the present nature of the common began to be defined before the building boom of the eighties. Town meetings, for example, were held in the Methodist meeting house on the common for over twenty years beginning in 1802. Though later they migrated to other locations including the frame commercial/hall type building (#50)

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on Main Street, when it came time in the 1880s to construct an urban-scale town hall the location chosen was on the City Park hub. Two prominent locations along the park became early reserved for specific functions. In 1802 the "checkered store"--at first a tavern and then later a commercial/office building--commanded the strategic corner site linking the park and Main Street where the present Aldrich Building (#52) now stands. The building, which was fitted up with a mansard roof in 1869, served as a prominent landmark all through the nineteenth century. It spurred commercial development along Main Street, and, later known as the Aldrich Building--it housed the National Bank of Barre of which Leonard Frost Aldrich was president for fourteen years--it set a tradition for the dedication of this site to Aldrich that has carried through the twentieth century. Another key site on the hub was that commanding the view of the park from atop the hill that climbs up Washington Street. This has traditionally served as a location for educational institutions: e.g., the 1852 Greek Revival style Barre Academy with its two-story pedimented portico and large cupola, and, later, the similarly sited Spaulding Graded School (#9).

As late as 1884 Barre was still very rural. A small spate of contiguous commercial development was strung northward along the west side of Main Street beginning approximately opposite the Aldrich Building. Important among these were four Italianate buildings ranging from two to four stories--the H.Z. Mills store, French's Block, and the Reynolds Building--that defined the bend of Main Street as it opens out toward the park. These buildings were part of Barre's pre-boom development and in their modest wood frame construction contrasted sharply with the more monumental brick and granite commercial blocks that were built beginning in the late eighties. They survived into the late twentieth century but due to condition have all been replaced.

The second half of the 1880s saw some important changes keynoting the accelerated urbanization that Barre center was to undergo in the 1890s as a result of the quarry railroad and burgeoning granite industry. This marked the beginning of the large brick or granite commercial blocks with Nichol's (#40), the Stillman Wood Block (#51), Averill's (#21), and the Granite Block (#22). Styles ranged from Panel Brick to late Italianate, to Panel Brick/late Italianate, to Neo-Grec with Gothicized detailing. The use of granite columns along the shop level of the Granite Block and that of cast iron along the adjacent Averill's points out the kind of design duality found among Barre commercial blocks, some, such as the former, translating conventional late nineteenth-century design details into masterfully used local materials. During this time the Congregational Church was expanded and remodeled under the stylistic influences of Richardsonian Romanesque sources and prefigures the spate of picturesque plan churches that would be built in the mid-nineties. The Richardsonian Romanesque style also served as the base for Barre's first substantial town hall. The large brick building, occupying the

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site of the present city hall, had multi-storied round-arched windows, a hipped roof, and projecting end pavilions with arcaded ground floor.

The population growth in Barre town was phenomenal during the decade of the eighties. Throughout the nineteenth century from about 1830 on it hovered around 2000. From 1880 to 1890 the count had swelled to about 6800. The influx of Scots from their homeland or via other granite centers in the United States began during this decade as well as that of the Italians. An 1897 publication, referring to the fact that many Scots came from Aberdeenshire in northern Scotland, called this region the "nursery of Barre granite cutters,"⁵ and Barre, the "Aberdeen of Vermont."⁶ The period of the entrepreneur had begun, and many quickly opened their own quarry, manufacturing shed, or granite tool company. Others began commercial enterprises to support the needs of the swelling population. By 1886 the Barre Branch of the Granite Cutters National Union had formed.

The 1890s was the period of real architectural development and commercial expansion. Essentially the stylistic pattern established in the late 1880s was followed: both the use of the late picturesque phase of the Victorian period and, for commercial buildings, an eclectic mix of Victorian-era sources. At the beginning of the decade is the Queen Anne style Montpelier and Wells River railroad station (#39), the Richardsonian Romanesque style Spaulding Graded School (#9), and the Worthen Block (#47) with its combination of Panel Brick, Italianate, and Victorian Gothic features. Gothic Revival and Gothic Revival mixed with Romanesque sources became the basis for two mid-nineties churches: the Episcopal (#12) and the First Baptist (#4) respectively; also from this time is the Queen Anne Methodist church (#6). The metal-sheathed Quinlen Block (#32) emerges mid-decade with a heavy reliance on classical motifs for embellishment. Granite is glorified in the extensive rock-faced surface of the Miles Block, and the present City Hall and Opera House ends the decade (built 1899 to replace the previous one which was destroyed by fire) drawing from both Neo-Classical and Romanesque Revival sources. In this decade granite was a very important material for building details, and in the case of the Miles Block its lavish use appears almost as an advertisement for Miles who was part owner of a quarry. With the Panel Brick Gordon Block (1891)--no longer extant--granite was a major feature of the shop level, being used for massive Corinthian columns and piers. John H. Gordon who had come to Barre in 1886 worked in the granite business for four years; he set up his law practice in the building and later went on to serve as Mayor of Barre. The end of the decade was marked by an important marriage of ethnic traditions with the Scots and Italians collaborating on the creation of the Robert Burns monument (#9A).

⁵J. H. Walbridge, "The Granite City," The Barre Enterprise (April 27, 1897) p. 3.

⁶Ibid.

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This was the period when the linear block-to-block nature of the west side of Main Street was really developed. The east side of the street was slower to fill in and remained more loosely developed and spaced well into the twentieth century. During this decade several public improvements occurred such as street lighting by electricity and an electric street car. Barre was incorporated as a city in 1895, and a daily newspaper was started two years after.

The 1900s brought two important Neo-Classical style buildings: the Aldrich Public Library (#2) and the large 1909 brick and granite commercial building on the east side of North Main Street (#48). Late Victorian stylistic sources still persisted with the Richardsonian Romanesque Central Vermont Depot of 1908 (#38), and eclecticism still lingered as with the design of the fire station (#17). This decade introduced the transition from large-scale commercial blocks with three-part horizontal design divisions to more modestly scaled (though still horizontally delineated) commercial buildings (#34). After this decade commercial buildings became increasingly abbreviated into mere storefronts. Blanchard's building (1904/5) (#20) designed by Lambert Packard, however, still followed the late nineteenth-century building format. Finally, paralleling the change in commercial building is the introduction of a new commercial structure--that of the movie theater (#42).

By 1910 the architectural character of Barre center had been formed, and the building boom in this area wound down almost as rapidly as it had begun. Only a few key buildings such as the post office (#18) and the Hotel Barre (#3)--both based on the Neo-Classical Revival style--post-date this period. In the 1920s, thirties, and forties the new commercial format of low, wide buildings with massive window display areas fully emerges as with Newberry's (#45) and Fishman's (#30). Even there granite detailing still survives although in the twentieth-century form of large rectangles of highly polished veneer.

Thus Barre's conversion from rural center to urban, industrialized city took place within about twenty-five years. It reflects the critical importance of rail transportation to the growth of industry in the nineteenth century, and it directly shows the close relationship between industry, commerce, and architecture. Further, it was built by ethnically diverse people who were attracted to a small Vermont village because it promised a prosperous future. These people used their skills in granite working with pride in shaping a very distinctive Vermont city.

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

FOR HCRS USE ONLY

RECEIVED JUL 5 1979

DATE ENTERED

SEP . 4 1979

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

Barre Boundary Description

The boundary of the Barre Downtown Historic District begins at a Point A, located at the intersection of the eastern edge of the Montpelier and Barre Railroad right-of-way and the north curb line of the unnamed roadway that passes to the north of the north elevation of the former Central Vermont Railroad Depot (#38); thence the boundary continues in a northeasterly direction along said curb of said roadway to a Point B, at its intersection with a line ten feet from and parallel to the western elevation of the former Montpelier and Wells River Railroad Depot (#39); thence the boundary turns in a northwesterly direction and continues on said line to a Point C, at its intersection with the extension in a westerly direction of a line ten feet from and parallel to the rear (north) wall of the northernmost addition to the former Montpelier and Wells River Railroad Depot (#39); thence the boundary continues in a northeasterly direction along said line to a Point D, at its intersection with the western edge of the traveled way of an unnamed roadway that forms the northerly extension of Merchants Row; thence the boundary continues in a generally southeasterly direction along said edge to a Point E, at its intersection with the northern edge of the traveled way of Depot Square; thence the boundary turns northeasterly and continues along said edge of Depot Square and its northeasterly extension across North Main Street to a Point F, at its intersection with the eastern curb line of North Main Street; thence the boundary turns southeasterly and follows said curb of North Main Street to a Point G, at its intersection with the extension in a westerly direction of the northern property line of Nichol's Block (#40); thence the boundary turns northeasterly and continues along said extension and property line to a Point H, at its intersection with the rear (eastern) property line of said building; thence the boundary turns southeasterly and continues along the rear (eastern) property lines successively of Nichol's Block (#40), the Currier Block (#41), and the Magnet Movie Theater (#42) and the extension of the latter property line in a southerly direction, across Pearl Street, to Point I, at its intersection with the southern curb line of Pearl Street; thence the boundary turns in a northeasterly direction and continues along said curb line to a Point J, at its intersection with the extension in a northerly direction of the rear (eastern) property line of commercial building (#43); thence the boundary turns in a southeasterly direction and follows the rear (eastern) property lines successively of commercial building (#43), commercial building (#44), and commercial building (#45) to a Point K, at its intersection with the southern (right) property line of commercial building (#45); thence the boundary turns in a southwesterly direction and continues along said southern property line to a Point L, at its intersection with the rear (eastern) property line of the Wheelock Law Office (#46); thence the boundary turns in a southeasterly direction and continues along the rear property lines successively of the Wheelock Law Office (#46) and the Worthen Block (#47), and the extension of the latter in a southerly direction, across Keith Avenue; it then continues in a southeasterly direction along said extension, to the rear (east) of commercial building (#48), to a Point M, at its intersection with the northeast corner of commercial building (#49); thence the boundary turns southeasterly and continues

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

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RECEIVED	JUL 5 1979
DATE ENTERED	SEP 4 1979

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 2

along said rear wall to a Point N, at the southeast corner of said building; thence the boundary turns southwesterly and continues along the southern wall of said building to a Point O, at its intersection with the extension in a northerly direction of a line twenty feet from and parallel to the rear (east) facade of the former Barre Town Hall (#50); thence the boundary turns in a southeasterly direction and continues along said line and its extension in a southeasterly direction, successively behind the Stillman Wood Block (#51) and the Aldrich Building (#52), crossing Elm Street to a Point P, at its intersection with the southern curb of said street; thence the boundary turns north-easterly and continues along said curb to a Point Q at its intersection with the exten-sion in a northwesterly direction of the rear (northeastern) property line of the Aldrich Public Library (#2); thence the boundary turns southeasterly and continues along the rear property lines successively of the Former Barre Hotel (#3); the First Baptist Church (#4), former house (#5); and the Hedding Methodist Church (#6); thence the boundary crosses Church Street and continues in a southeasterly direction to a Point R, at its intersection with the southern curb of said street; thence the boundary turns in a southerly direction and continues along said curb to a Point S, at its intersection with the extension in a northwesterly direction of the rear (northeastern) property line of the apartment building (#7); thence the boundary turns southeasterly and continues along said extension and rear property line to a Point T, at its intersection with the northern property line of the Masonic Temple (#8); thence the boundary turns northeast-erly and continues along said northern property line to a Point U, at its intersection with the rear (eastern) property line of the Masonic Temple (#8); thence the boundary turns southeasterly and continues along said rear (eastern) property line to a Point V, at the southeastern corner of said lot; thence the boundary turns southerly and continues along the southern property line of said lot to a Point W, at the southern corner of said lot; thence the boundary turns southeasterly and continues along said property line and its extension in a southeasterly direction across Academy Street to a Point X, at its intersection with the southern curb of Academy Street; thence the boundary turns in a southwesterly direction and proceeds along said curb to a Point Y, at its intersection with the extension in a northwesterly direction of the northeastern (left) property line of the Spaulding Graded School (#9); thence the boundary turns easterly and continues along said extension and property line to a Point Z, at its intersection with the rear (southeastern) property line of said school; thence the boundary turns southerly and continues along said rear line and its extension in a southwesterly direction to a Point A₁, at its intersection with the eastern curb line of Washington Street; thence the boundary turns northwesterly and follows said curb to a Point B₁, at the intersec-tion of said curb with the extension in a northeasterly direction of the southern property line of the Lake House (#10); thence the boundary turns southwesterly and con-tinues along said extension and property line to a Point C₁, at its intersection with the western property line of said house; thence the boundary turns southwesterly and follows said line and the extension thereof in a westerly direction to a Point D₁, at its intersection with the southern curb of Spaulding Street; thence the boundary turns northerly and continues along said curb to a Point E₁, at its intersection with the extension in a southeasterly direction of the line of the rear (southwestern) wall of the former

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

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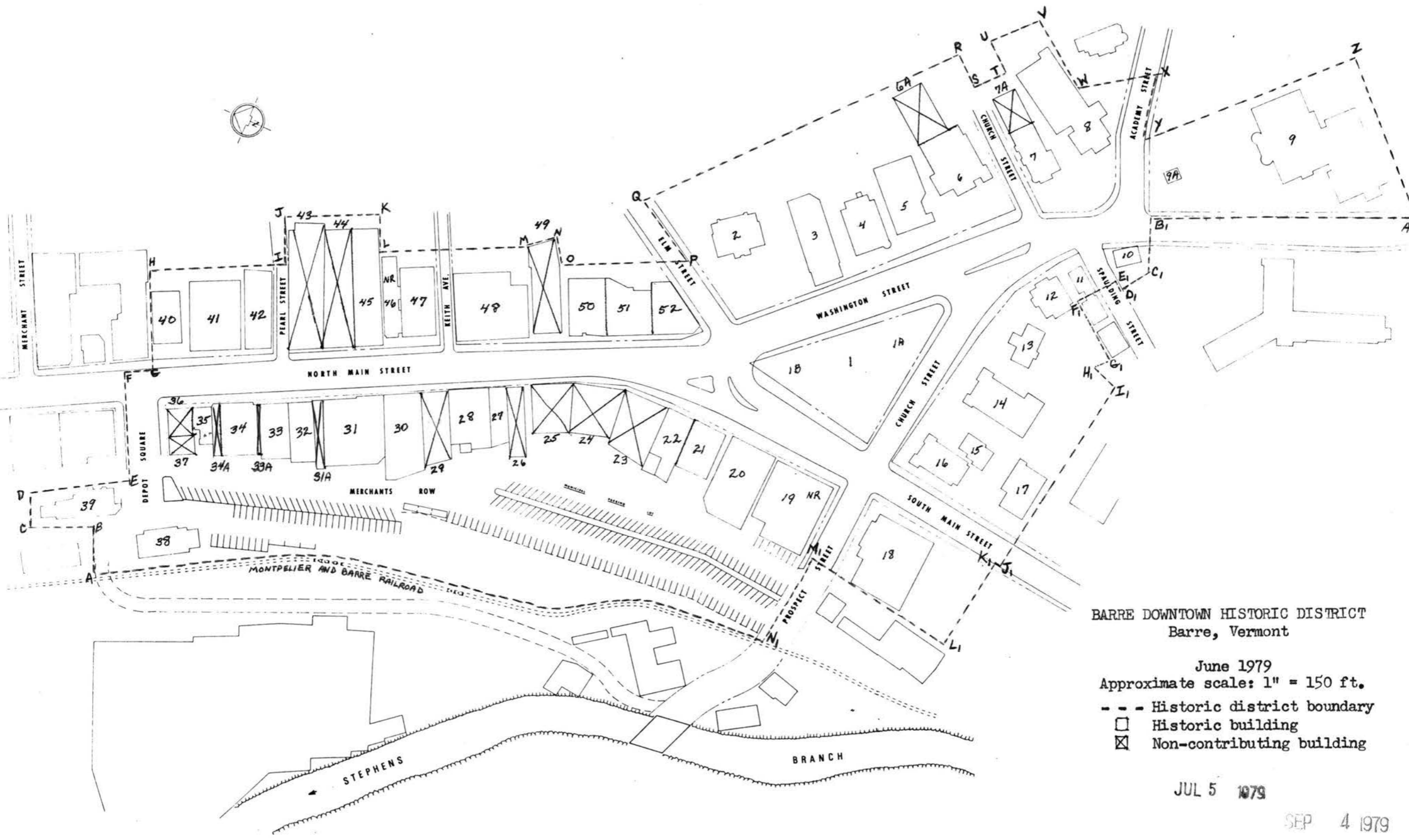
RECEIVED JUL 5 1979 SEP 4 1979
DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 3

house (#11); thence the boundary turns northwesterly and continues along said extension and wall and its extension in a northwesterly direction to a Point F₁, at its intersection with the southeastern property line of the Church of the Good Shepherd (#12); thence the boundary turns southerly and continues along said property line to a Point G₁, at its intersection with the rear (western) property line of said church; then the boundary turns westerly and continues along said rear property line to a Point H₁, at its intersection with eastern property line of the property of the City of Barre; thence the boundary turns southerly and follows said property line to a Point I₁, at its intersection with the southern property line of the property of the City of Barre; thence the boundary turns westerly and continues in a generally westerly direction along said property line, passing to the south of the southern side of the Barre Fire Station (#17); thence the boundary continues along the extension in a westerly direction of said property line across South Main Street to a Point J₁, at its intersection with the western curb of South Main Street; thence the boundary turns northward and continues shortly to a Point K₁ at its intersection with the extension in an easterly direction of the southern property line of the United States Post Office (#18); thence the boundary turns westerly and follows said extension and property line to a Point L₁ at its intersection with the western property line of said building; thence the boundary turns northerly and continues along said property line and its extension in a northerly direction, crossing Prospect Street, to a Point M₁ at its intersection with the northern curb of Prospect Street; thence the boundary turns in a westerly direction and follows said curb to a Point N₁ at its intersection with the eastern edge of the Montpelier and Barre Railroad right-of-way; thence the boundary turns north and continues first in a northerly then northwesterly direction along said edge of said railroad right-of-way to the point of beginning.

NOT VERIFIED
P. N.R.



BARRE DOWNTOWN HISTORIC DISTRICT
Barre, Vermont

June 1979
Approximate scale: 1" = 150 ft.

- - - Historic district boundary
- Historic building
- ⊗ Non-contributing building

JUL 5 1979

SEP 4 1979



Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Junction of North Main St.
and City Park (view from City Park looking
N.), rear Soldiers and Sailors Memorial
(#1B)

SEP ¹⁰ 4 1979

Photograph 1 *427*

JUL 5 1979



2

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: City Park area (view facing
SE): City Park (#1, 1A, 1B); Washington
St. (from left to right--#3, #4, #5, #6,
#7); Church St. (#13, #14)

Photograph 2 *4/27*

poe
SEP 4 1979

JUL 5 1979



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Aldrich Public Library (#2)
(view facing NE)

Photograph 3^{1/2} SEP ^{100E} 4 1979

JUL 5 1979



4

Barre Downtown Historic District

Barre, VT, *Washington County, Vermont* *DOE*
SEP 4 1979

Credit: Miriam Tremntaozzi

Date: May 1979

Negative field at Vermont Division for
Historic Preservation

Description: Washington St. (view facing E):
First Baptist Church (#4), Former house
(#5), Hedding Methodist Church (#6)

Photograph 4 *127*

JUL 5 1979



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Hedding Methodist Church (#6)
(view looking N)

Photograph 5 ~~409~~ 27

SEP

DOC
4 1979

JUL 5 1979

9



Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Washington Street (view
looking SE): Hedding Methodist Church
(#6), Apartment Building (#7), portico
of #8, Spaulding Graded School (#9)

Photograph 6

SEP

DOE

4

1979

JUL 5

1979

6/27

6



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Masonic Temple (#8) (view
facing E)

Photograph *7/27* SEP ^{*00E*} 4 1979

JUL 5 1979

7



8

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

JUL 5 1979

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Spaulding Graded School
(#9) and Robert Burns Monument (#9A)
(view looking SE)

Photograph 8/27

000

SEP 4 1979



9

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont* JUL 5 1979

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Washington Street (view
facing SE) left to right: Lake House
(#10), Former house (#11), Church of
the Good Shepherd (#12)

Photograph 9 *9/27*

SEP *NOE*
4 1979



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Church Street (view facing
SW): Church Street School (#13), Barre
Congregational Church (#14), Universalist
Church (#16)

Photograph 10/27 JUL 5 1979

DOE
SEP 4 1979

10



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont* 4 1979

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Universalist Church (#16)
(view looking SE)

Photograph 11 *127*

JUL 5 1979

DOE
OCT 4 1979

11



12

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Barre Fire Station (#17)
(view looking SE)

Photograph 12 *1/27*

POE
SEP 4 1979

JUL 5 1979



UNITED STATES POST OFFICE

UNITED STATES POST OFFICE
MADE VANCOUVER - 1924

13

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

JUL 5 1979

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: United States Post Office
(#18) (view looking W)

Photograph 13 *127*

DOC
SEP 4 1979



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

DOC
SEP 4 1979
Description: Foreground--Soldiers and Sailors
Memorial (#1B); background--Barre City
Hall and Opera House (#19) and A. C.
Blanchard Block (#20) (view looking W)

14
Photograph 14 *127* JUL 5 1979



Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

DOC
SEP 4 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
facing SW) left to right: City Hall
(#19), Blanchard Block (#20), Averill's
Block (#21), Granite Block (#22)

Photograph 15/27

JUL 5 1979

15



Town Shop

MILADY

Gladstone's SHOES

J. Webby JEWELERS

L. H. BERRY 1891

L. H. BERRY 1891

PIG & HONEY

16

Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

JUL 5 1979

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking S) left to right: Commercial
building (#27), L. J. Bolster Block
(#28), Commercial building (#29)

Photograph 16 *107* *DOE*
SEP 4 1979



17

Barre Downtown Historic District ¹¹⁴⁵ 1979
Barre, VT, *Washington County, Vermont*

Credit: Miriam Tremontozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking NW) left to right: D.M. Miles
Building (#31), Commercial building
(#31A), Quinlen Block (#32)

Photograph 17 ⁴²⁷

SEP

^{DOE}
4 1979



Barre Downtown Historic District

Barre, VT

Washington County SEP ⁰⁰⁰ 4 1979

Credit: Miriam Tremientozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking NW) left to right: #31, #31A,
#32, #33, #33A, #34, #34A, #35, #36

Photograph 18/27

JUL 5 1979

Washington County, Vermont



Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking W) left to right: Commercial
building (#31A), Quinlen Block (#32),
Eastman Brothers Block (#33), Storefront
(#33A), Commercial Block (#34)

Photograph 19

19427

SEP

DOE
4

1979

JUL 5

1979



Barre Downtown Historic District

Barre, VT, *Washington County, Vermont*

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Former Central Vermont
Railroad Depot (#38) (view looking SW)

Photograph 20/27

JUL 5 1979

DC
SEP 4 1979

Howe CLEANERS *Inc.* *Howe* CLEANERS INC.



Barre Downtown Historic District
Barre, VT, *Washington County Vermont*
JUL 5 1979

Credit: Miriam Tremenziozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Montpelier and Wells River
Railroad Depot (#39) (view looking NW)

Photograph 21

9/27 SEP *DOE* 4 1979

21



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

~~SEP 1 1979~~
SEP 4 1979

Description: North Main Street (view
looking N) left to right: Nichol's
Block (#40), Currier Block (#41)

Photograph 22 *722*

JUL 5 1979

22



ROGERS

Men's Clothing

ENTRÉE Shoes OF BARRE

HARVARD Clothes

Photo Shop

BIG DISCOUNT HEALTH & BEAUTY AIDS

STOP PEDESTRIAN CROSSING

23

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont* JUL 5 1979

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking N) left to right: Nichol's
Block (#40), Currier Block (#41), Magnet
Movie Theater (#42)

Photograph 23/27

Doc
SEP 4 1979



Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street -(view
looking NE) left to right: Commercial
Building (#45), Wheelock Law Office
(#46), Worthen Block (#47)

Photograph 24¹²⁷ JUL 5 1979

SEP ^{ROE} 4 1979

24



MERCHANTS BANK

MERCHANTS BANK

The Christian Book Shop Inc.

BERG, CARMOLLI & KENT

BUS STOP
NO
PARKING

STOP

WALK ONLY
CROSS WALKS

1965
CHEVROLET

CHEVROLET

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Tremenziozi JUL 5 1979

Date: May 1979

Negative filed at Vermont Division
for Historic Preservation

Description: North Main Street (view
looking N) left to right: Worthen Block
(#47), Commercial Block (#48), Commercial
Building (#49)

Photograph 25 ¹²⁷ SEP 4 1979 *oel*



GEMBY'S Television and Audio Center

THE SALVATION ARMY

THE SALVATION ARMY

Ormsby

AIWA

Barre Downtown Historic District
Barre, VT, *Washington County, Vermont*

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: Former Barre Town Hall
(#50) (view facing NE)

Photograph 26 *4/27*

SEP *DOE*
4 1979

JUL 5 1979

26



WEST NORTH
302 14 TO 89
↓

Dymally's
TELEVISION AND
APPLIANCE CO.

OSBORN'S Television and Appliance Center

Vermont Bank

WEST
302
←

Barre Downtown Historic District

Barre, VT, *Washington County, Vermont* *DOE*
SEP 4 1979

Credit: Miriam Trementozzi

Date: May 1979

Negative filed at Vermont Division for
Historic Preservation

Description: North Main Street (view
looking NE) left to right: Former
Barre Town Hall (#50), Stillman Wood
Block (#51), Aldrich Building (#52)

Photograph 27 *27*

JUL 5 1979

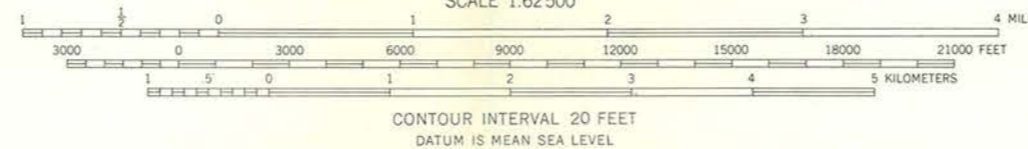


BARRE DOWNTOWN
HISTORIC DISTRICT
BARRE, VERMONT

UTM References

- A 18/699925/4896450
- B 18/699900/4896390
- C 18/699450/4896430
- D 18/699275/4896800
- E 18/699480/4896820

Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography by planetable surveys 1922. Revised 1957
Polyconic projection, 1927 North American datum
10,000-foot grid based on Vermont coordinate system
1000-meter Universal Transverse Mercator grid ticks,
zone 18, shown in blue
Red tint indicates area in which only
landmark buildings are shown



CONTOUR INTERVAL 20 FEET
DATUM IS MEAN SEA LEVEL

ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
U.S. Route State Route

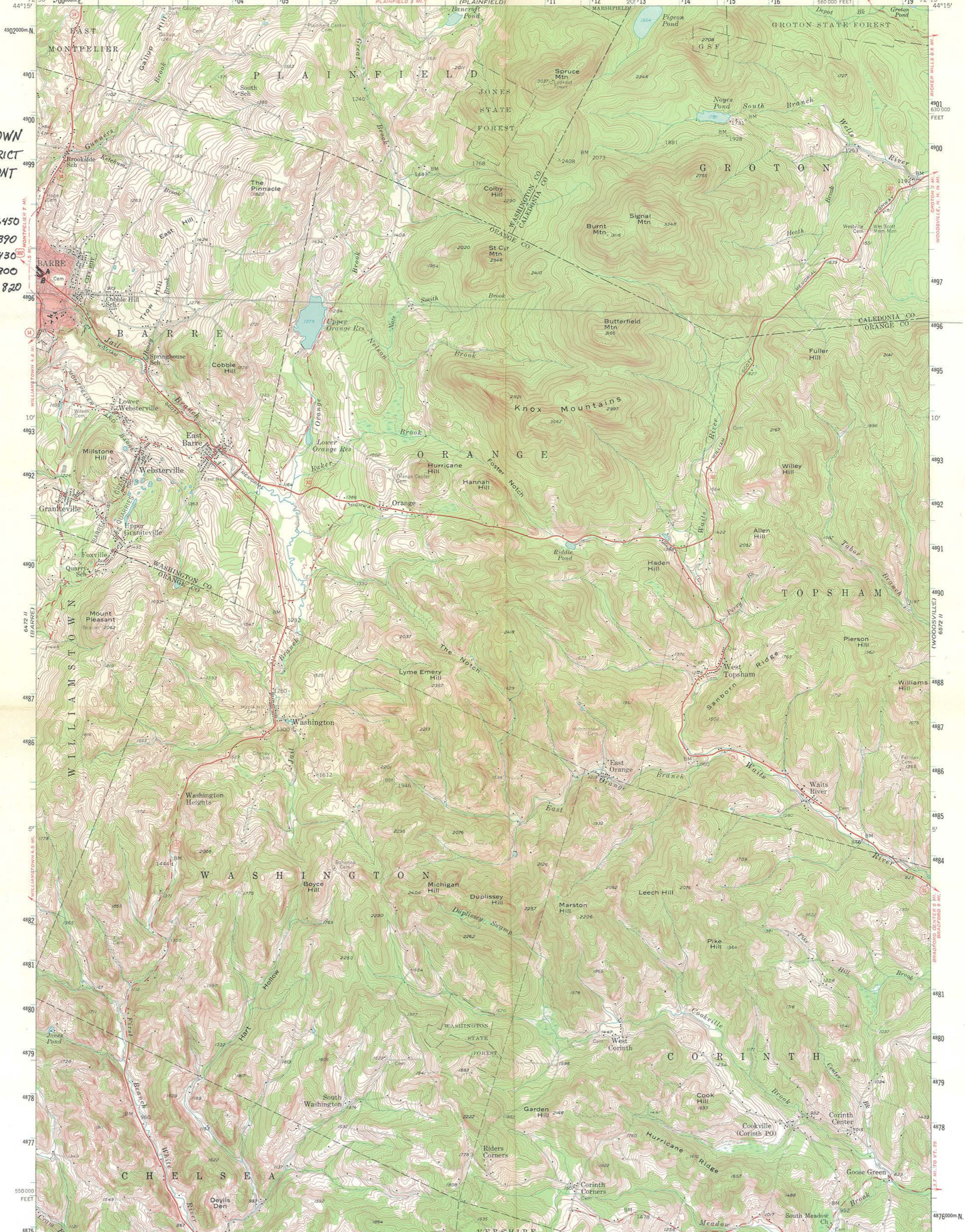


BARRE, VT.
N4400-W7230/15
1957
AMS 6472 II-SERIES V713



**BARRE DOWNTOWN
HISTORIC DISTRICT
BARRE, VERMONT**

UTM References
A 18/699925/4896450
B 18/699900/4896390
C 18/699450/4896430
D 18/699275/4896300
E 18/699480/4896820

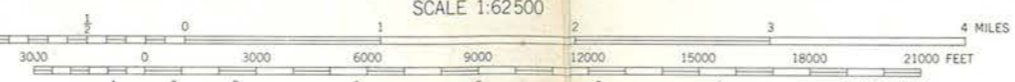


Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS

Culture and drainage in part compiled from aerial photographs
taken 1939. Topography by planetable surveys 1942 and 1944
Revised 1957

Polyconic projection, 1927 North American datum
10,000-foot grid based on Vermont coordinate system
1000-meter Universal Transverse Mercator grid ticks,
zone 18, shown in blue

Red tint indicates area in which only
landmark buildings are shown



CONTOUR INTERVAL 20 FEET
DATUM IS MEAN SEA LEVEL

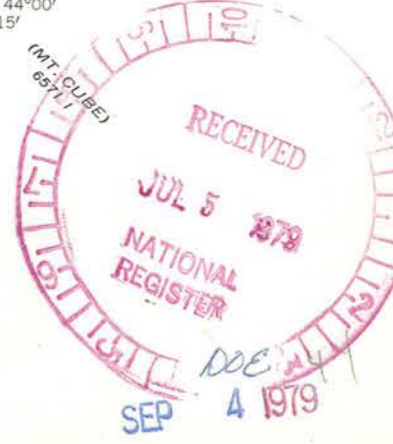


ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
U.S. Route State Route

EAST BARRE, VT.
N 4400—W 7215/15

1957

AMS 6572 III—SERIES V713



National Register of Historic Places

Note to the record

Additional Documentation: 2018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 79000227

Date Listed: 9/4/1979

Property Name: Barre Downtown Historic District (Additional Documentation)

County: Washington

State: VT

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

1-2-2018

Date of Action

Amended Items in Nomination:

Section 8: Area(s) of Significance

POLITICS/GOVERNMENT and RELIGION are hereby deleted as areas of significance. The additional documentation does not support either claimed area.

The original four areas of significance, ARCHITECTURE, COMMERCE, INDUSTRY, AND TRANSPORTATION remain, and COMMUNITY PLANNING / DEVELOPMENT is supported. The district is significant under Criteria A and C with those five areas of significance.

The Vermont State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

50-1938

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of Property

Historic name: Barre Downtown Historic District (Additional Documentation)

Other names/site number: _____

Name of related multiple property listing:
N/A

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

2. Location

Street & number: Generally along Depot Square, North Main Street, Washington Street, South Main Street, and area along east side of the railroad ROW

City or town: Barre City State: VT County: Washington

Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

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 at the following level(s) of significance:

___ national X statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>Laura P. Roschmann</u>	<u>10/30/2017</u>
Signature of certifying official/Title:	Date
_____ State or Federal agency/bureau or Tribal Government	

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

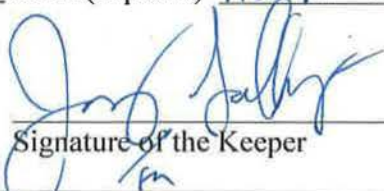
___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

other (explain:) Accept Additional Documentation


Signature of the Keeper

1-2-2018

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public - Local

Public - State

Public - Federal

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Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

Number of contributing resources previously listed in the National Register 42

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- GOVERNMENT/city hall
- GOVERNMENT/post office
- GOVERNMENT/fire house
- RELIGION/religious facility

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LANDSCAPE/plaza
RECREATION AND CULTURE/music facility

RECREATION AND CULTURE/monument
COMMERCE AND TRADE/department store
COMMERCE AND TRADE/specialty store
TRANSPORTATION/rail-related
EDUCATION/school
DOMESTIC/hotel

Current Functions

(Enter categories from instructions.)

GOVERNMENT/city hall
GOVERNMENT/post office
GOVERNMENT/fire house
RELIGION/religious facility
LANDSCAPE/plaza
RECREATION AND CULTURE/music facility
RECREATION AND CULTURE/monument
COMMERCE AND TRADE/department store
COMMERCE AND TRADE/specialty store
COMMERCE AND TRADE/restaurant
DOMESTIC/multiple dwelling
DOMESTIC/hotel

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19th CENTURY/Greek Revival
LATE VICTORIAN/Italianate
LATE VICTORIAN/Romanesque
LATE 19th and 20th CENTURY REVIVALS/Classical Revival
LATE 19th and 20th CENTURY REVIVALS/Colonial Revival
LATE 19th and 20th CENTURY REVIVALS/Beaux Arts
MODERN MOVEMENT/Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE/granite, slate; BRICK;
WOOD/weatherboard; TERRA COTTA; METAL/cast iron, tin; CONCRETE

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Barre Downtown Historic District (the “District”) was originally listed in the National Register of Historic Places on September 4, 1979. This Additional Documentation updates the number, description and documentation of properties within the boundaries of the existing District. It clarifies and expands the period of significance and documents previously unrecorded resources as well as those constructed after 1979. Non-contributing buildings are inventoried but only briefly described. In this document, each resource in the District has been re-numbered to account for buildings that have been removed and/or constructed since the original nomination in 1979. The District focuses on the city’s core central business district, which includes a mix of commercial, civic and religious buildings generally constructed between the mid-19th and early 20th centuries. Based on this update, the District contains 54 individual resources, categorized as follows: 37 contributing buildings; 12 non-contributing buildings; 1 contributing site; 1 contributing structure; and 3 contributing objects. As a whole, the District retains integrity of location, design, setting, materials, workmanship, feeling and association.

Narrative Description

Note: This section includes and expands upon the text of Section 7 in the 1979 nomination.

Located approximately six miles southeast of Montpelier, Vermont’s capital, Barre City lies in a hill-rimmed valley along the Stevens Branch of the Winooski River. The world-renowned granite quarries that gave form to Barre as an industrial city are located approximately three miles further southeast of the downtown area, in Barre Town. The principal street in the Barre Downtown Historic District (the “District”) is Main Street (North and South), oriented on a northwest-southeast axis, and roughly following the route of the Stevens Branch. The properties included in the District form the core of Barre City’s historic commercial center.

The District is comprised of two contiguous sections: 1) the linear business district along the North Main Street axis, and 2) the City Hall Park area. Both sides of North Main Street are bordered by late-19th and early 20th century commercial buildings, ranging in height from one to four stories. Development occurred in an orderly fashion, with consistent setbacks from the street, and most of the buildings are built of durable materials, including brick and, most notably, granite from nearby quarries that was cut and finished locally. North Main Street sprang up when the large-scale industrial production of granite became a reality with the advent of rail service in 1875 and a quarry railroad in 1888. This section also includes Depot Square, a short spur off

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North Main Street where the former Central Vermont Passenger Depot (HD #35) is located. A second railroad station, for the Barre Branch of the Montpelier and Wells River Railroad, is no longer extant.¹ The City Hall Park area is located at an important crossroads which, by the second quarter of the 19th century, was a developing focus of community life for the various settlements in the greater Barre area. Today it is the showplace of the city, with an architecturally cohesive grouping of primarily late-19th and early 20th century buildings. Mainly civic and religious in nature, these buildings are organized around the triangular form of City Hall Park. The eastern edge of the railroad right-of-way defines the western boundary of the District. Rail operations historically skirted along the back of the businesses along the southwest side of North Main Street to service the many granite cutting and finishing facilities located in the Burnham's Meadow/Granite Street area (between the railroad tracks and the north bank of the Stevens Branch). The meandering course of the Stevens Branch used to flow in a horseshoe bend directly behind many of the buildings on the west/southwest side of North Main Street. The river was rechanneled remove the horseshoe bend around 1910, filled in, and a rear drive was built (known today as Merchant's Row). Today this area serves as a large parking lot.

These two contiguous areas, North Main Street and City Hall Park, draw the strength and continuity of their architectural character from a common period of extensive building activity between approximately 1880 and 1910. A key architectural and design characteristic specific to Barre City in this period is the pervasive use of granite for building details. The material is handled with virtuosity, reflecting the skills of the craftsmen that helped build the granite industry: from superbly executed public statuary such as the Robert Burns Monument (HD #9A) and the Soldiers and Sailors Memorial (HD #1b), to finely dressed granite window trim and wall reliefs, to highly polished, flawlessly turned columns, the granite on display in the historic district supports Barre's reputation as "The Granite Center of the World." Thus, while other cities utilized terra cotta, cast iron, concrete, or other materials to articulate building and design details, in Barre the important local resource of granite was often the preferred choice.

Buildings in the district are of several primary types: residential, religious, institutional, civic and commercial. The building stock is predominantly in good condition, and many buildings retain their original use or have been adapted for compatible use. Three former dwellings in the City Hall Park area have been converted to office use (HD #5, #7, and #8), and the former Hotel Barre (HD #3) has been converted into senior housing and is known as the Washington Street Apartments. Commercial blocks have generally retained their multi-purpose character with retail, office, and residential spaces often occurring in one building (several also had meeting halls on upper floors).

Despite sharing the same period of construction, the North Main Street and the City Hall Park areas have very distinct and different qualities. The commercial buildings north of the Barre City Hall and Opera House (HD #16) to the Granite Block (HD #19) share design of the North Main Street axis, which has the frontality characteristic of most commercial districts and employs the typical late nineteenth-century three-part design divisions consisting of a prominent cornice, an

¹ The Barre Branch Railroad Station was documented in the 1979 nomination, but has since been demolished.

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elongated, flat mid-section with regular openings, and street-level storefronts. The horizontal proportions, however, differ from buildings in metropolitan centers where multi-windowed central bays are favored to give a horizontal emphasis. In Barre, narrow, single window-width central bays are almost ubiquitous.

The City Hall Park area is architecturally and spatially more three dimensional than the North Main Street area. The buildings surrounding City Hall Park generally have a compatible rhythm of spacing, similar and often common frontage lines, are usually set back from the roadway on a short span of lawn, and create a variety of vistas as one travels through the several intersections around the triangular City Hall Park (HD #1). The Aldrich Public Library (HD #2) and the former Spaulding Graded School (HD #9) have dramatic, deep setbacks, and are important visual and cultural landmarks in the District. The Universalist Church (HD #13) also dominates its site, and its massive side clock tower gives special emphasis to the intersection in front of the Barre City Hall and Opera House. In addition, an important visual focus occurs at the head of City Hall Park where the compelling granite figure of "Youth Triumphant" – part of the crescent-shaped Soldiers and Sailors Memorial (HD #1b) – commands the North Main Street axis as it bifurcates to the south and southeast.

Architecturally, the City Hall Park area is comprised of religious and civic buildings and shows a more conscious and systematic expression of style than does the linear commercial section. Most of the buildings come from the late picturesque phase of the Victorian period: some notable examples include the Gothic Revival-style Church of the Good Shepherd (HD #10); the Queen Anne-style Hedding Methodist Church (HD #6); and the Richardsonian Romanesque-style Spaulding Graded School (HD #9). The Neo-Classical Revival style is largely reserved for civic architecture and is used to achieve a monumental effect for buildings of relatively small scale. The United States Post Office (HD #15) and the Aldrich Public Library (HD #2) are important examples. Most buildings are of brick with granite used for trim and foundations. Two buildings, however, make extensive use of granite masonry: the Church of the Good Shepherd with rock-faced blocks and the United States Post Office with dressed blocks more appropriate to the Neo-Classical Revival style.

In general, the exteriors of most buildings in the City Hall Park area have remained intact, with two notable exceptions: the Congregational and Universalist churches. These two frame buildings, originally built in the Greek Revival style, were substantially altered to reflect then-current architectural trends. The Congregational church gained Richardsonian Romanesque features, while the Universalist church gained Gothic Revival features. These alterations have now gained historic significance in their own right.

The District's continuity of appearance primarily derives from a late and eclectic use of Victorian-era stylistic sources. The French Second Empire-style Wheelock Law Office (HD #42) dates from 1871 and is one of the few survivors from the early growth of the city. Averill's Block (HD #18) at City Hall Park is a good example of Panel Brick/late Italianate. Panel Brick, an ornate patterned brickwork characteristic of urban centers such as Boston and New York in the 1870s, was popular in Barre through 1900. The Granite Block (HD #19) is Neo-Classical with

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Victorian Gothic detailing. The Richardsonian Romanesque style is the basis for the Blanchard Block of 1904 (HD #17).

It is not uncommon to find examples of three and even four of these styles on a single building such as with the Worthen Block (HD #43). Modest examples of Commercial Moderne are found at the M.H. Fishman Building (HD #26) and the Commercial Building at 145 North Main Street (HD #41).

Resource Inventory

1. City Hall Park, contributing site (bounded by North Main Street on the west, Church Street on the south, and Washington Street on the east)

Located at the intersection of six major streets (North Main, South Main, Prospect, Elm, Washington and Church streets), City Hall Park (historically also called Central Park or City Park) forms the focal point of the District. A triangular green space planted with spruce and elm trees, it provides a visual transition from the hillside to the southeast, which is dominated by the Spaulding Graded School (HD #9), and the lower-lying North Main Street commercial district to the northwest. Wide concrete walkways cross the park, culminating at a centrally-located bandstand. The park is surrounded by the most prominent religious and civic buildings in the District, among them the Barre City Hall and Opera House (HD #16), the United States Post Office (HD #15), the Aldrich Public Library (HD #2), and the Universalist, Congregational, Episcopal, Methodist, and Baptist churches.

In the early 19th century, the Common of the Lower Village (later renamed Barre City) became a natural hub for public activities. The flat area of the Common was located at an important crossroads, where the post road from Boston to Montreal intersected the stage road from Haverill, NH. The Lower Village connected to other settlements: Thwingville (North Barre), the Upper Village (South Barre), Gospel Village (to the northeast), and Jockey Hollow (to the south). A Methodist Meeting House (no longer extant) was erected on the Common c. 1800. The Meeting House was also used for town meetings, establishing the spot as a center of religious and civic life in Barre. The area around City Hall Park was largely residential until c. 1900, with single dwellings on the east and west, and churches at the south end. The industrial boom of the late 1890s, brought about by a burgeoning granite industry, saw the replacement of most of these dwellings with large-scale religious and civic buildings.

1a. Bandstand, c. 1900, contributing structure

City Hall Park has contained a bandstand structure since the early 1880s, when the first one was built in the center of the park. A new bandstand was constructed on the eastern point of the park c. 1900, in the Victorian style. It has been relocated and renovated several times, including in 1921, c. 1960, and 1975.² The octagonal structure is capped

² Sanborn maps from 1884 to 1948 consistently show the Bandstand at the lower (southeast) end of the park except for 1894, when it appears in its approximate present location. That year, the map shows a cistern in the location

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with a two-part domed roof with molded entablature, supported by chamfered (octagonal) posts. Arched bracing between these posts is embellished at the center with additional carvings. At the base, a low turned balustrade encloses the deck on seven sides. At the opening, three wooden steps flanked by plain square posts and rails ascend to the deck.³ Decorative, jigsaw-cut slats, with acorn and star cutouts, comprise the porch skirt.

The Bandstand is an important component of Barre's dynamic, ethnic cultural life. Among the bands thought to have used it are the Scot Bagpipe Band; the Italian-American Trans-Atlantic Club; and the Barre City Band. The bandstand is in fair-to-good condition.

1b. Soldiers and Sailors Memorial, 1924, contributing object

This massive Neo-Classical granite sculpture, honoring the youth who fought in World War I, stands at the broad northern end of the City Hall Park. The focal point of the memorial is a half-kneeling, half-crouching male figure designed by German-born American sculptor Carl Paul Jennewein.⁴

The male figure, titled "Youth Triumphant," was carved by Barre craftsmen Gino Tosi, Enrico Mori and John Del Monte.⁵ It is unclothed, left leg tucked underneath, bearing a neutral expression. His right arm is outstretched, a cloth draped over his forearm, and his right hand is wrapped around the grip of a sword planted firmly into the ground in front of him. Above his fingers the pommel is spherical; below, the cross-guard curves down toward the blade. Behind the figure's left heel, his left-hand grips the handle of a round shield. A strap around his forearm further fastens the shield to his arm. The sculpture rests on a hefty but plain, square plinth, reconstructed in 2012. On the front (north-facing) face, an excerpt from Laurence Binyon's poem "For the Fallen" (1914) reads:

They shall not grow old as
we that are left grow old
age shall not weary them
nor the years condemn
at the going down of the
sun and in the morning we
will remember them.⁶

occupied by the Bandstand in other years. Historic aerial photographs from 1940 and 1969 show it located at the southern end of the park, where the Ensign Watering Trough now stands.

³ At the time of the 1979 nomination, the side rails appear to have matched the balustrade.

⁴ One of Jennewein's early works, he was selected to create this memorial through a national competition organized by Barre businessman William Murray. Jennewein's inspiration for the sculpture was "American Youth in arms who returned victorious, but supplicating even in victory for peace as our national desire." Jennewein went on to create many prominent works, including fifty alone for the Department of Justice in Washington D.C.; several in New York City; and the pediment of the Philadelphia Museum of Art.

⁵ Several reference sources state incorrectly that two of the craftsmen were "E. Yuri" and "A. Dementi."

⁶ This is the text as carved on the memorial. The first line of the actual poem, however, reads "They shall grow not old..."

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The overall setting was designed by architect John Mead Howells, and features a semi-circular granite exedra that frames the young warrior and commands the vista of the North Main Street axis.⁷ Functioning as a “whispering wall,” the inscription “Dedicated to the heroic spirit and sacrifice of our countrys [sic] youth” is carved in large capital letters on the inner wall. In recognition of the symbolic importance of the Soldiers and Sailors Memorial, a depiction of “Youth Triumphant” appears in the official city seal. The memorial is in good condition.

1c. Ensign Watering Trough, 1911, contributing object

The granite Ensign Watering Trough anchors the southerly tip of City Hall Park. It consists of a square pedestal base with rounded corners and a central niche on each face; a large, rounded basin; and a square, three-part water reservoir. Twin lion heads serve as water spouts on the north and south walls of the reservoir. On the east wall, a bronze plaque states: “1911 / PRESENTED BY / THE NATIONAL / HUMANE ALLIANCE / HERMON LEE ENSIGN / FOUNDER”.

The National Humane Alliance was established in New York in 1897 on the premise that humane education and the goal of eliminating “cruelty and brutality from the mind” and replacing it with “gentleness and kindness,” especially to animals, would result in better citizens. Hermon Lee Ensign was the founder, president and manager, and left the organization a moderate fortune from his many years in advertising. This fountain was one of an estimated 125 that the Alliance created and distributed to cities across the United States as a watering trough for domestic animals. Given Barre’s rich granite history, this fountain and others may have been crafted here.⁸ The lower niches were designed to provide drinking water for dogs, cats and other small creatures. The upper bowl was intended to be a trough for horses. The lion heads provided streams of water for humans. Granite for most of the fountains was quarried in Maine and the fountains were manufactured in Rockland, ME, and Vinalhaven, ME. Most were distributed between 1906 and 1907; others, like Barre’s, in 1911. The Alliance dissolved in 1921. Water no longer flows into the trough, and the basin is used as a planter. Like the Bandstand (HD #1a), it appears to have been moved several times – aerial photographs taken in 1940 and 1969 show it located in the Bandstand’s approximate present location.

2. Aldrich Public Library, 6 Washington Street, 1907, contributing building

The Aldrich Public Library is individually listed in the National Register of Historic Places (listed 1/5/2016, #15000961). It is in good condition.

⁷ The present exedra was installed in 2012 to match the original, which was executed concrete. The decision to replace it with Barre granite, rather than in-kind, was based on extensive research and analysis of Jennewein’s and Howells’ original intent.

⁸ Burlington and Bennington also received Ensign fountains.

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3. Hotel Barre/Washington Apartments, 14 Washington Street, 1915, contributing building

This rectangular, five-story, three-by-eight bay, brick building, with a two-story rear addition, stands close to Washington Street and replaced the earlier Avenue Hotel (later renamed as City Hotel).⁹ Colonial Revival in style, the building is set on a coursed, rusticated granite foundation. Stories are graduated through fenestration design, a series of belt courses, and a mid-level cornice, at the second, fourth and fifth stories respectively. The symmetrical façade faces southwest and features a full-width, flat-roofed, two-story porch, supported by four Tuscan columns with Corinthian capitals and entablature. Spanning the columns on both levels is a low wooden balustrade: balusters are square with a geometric design at the center of each balustrade section. Both the window and door openings on the façade contain paired 4/4 sash and paired doors, with the exception of the center bay at the second and fourth stories. These contain a single door and single 6/6 sash respectively. Window openings at the third and fifth stories are blind. Window surrounds feature flat brick lintels at the upper level, and brick jack arch lintels with contrasting tall, narrow keystone at the second, third and fourth levels. The door surrounds on the street level are executed in granite, deeply recessed and with a molded entablature.

The cornice separating the fourth and fifth stories wraps around the north and south elevations of the main block, breaking on each elevation at an offset window opening lighting an interior stair. The cornice indicates the original four-story height of the building; a fifth story was added between 1925 and 1948 according to Sanborn Insurance Maps. Fenestration on these elevations is irregular, though openings are vertically and horizontally aligned at each level. Openings generally contain single or paired 6/6 and 4/4 sash, respectively. On the north, street level window openings contain paired, 4/6 narrow sash, capped by rusticated granite lintels and arched tympanums, executed in brick in a crosshatch pattern, with granite keystones. Upper level openings generally match the façade in rhythm and features. However, shorter and narrower openings containing 2/2 vertical sash appear at regular intervals on the second, third and fifth stories – presumably lighting small interior bathrooms. Also on the north, lintels are brick with contrasting granite keystones, as on the façade. On the south and west, openings are capped by brick jack arches and keystones. Sills throughout are predominantly granite, with a smaller number executed in brick (bathroom and secondary window openings).

The section containing the last three bays of the south elevation is canted, and once housed the hotel kitchen. Two openings at street level are blind, retaining their sills and jack arch lintels. Extending from the east wall the two-story, flat-roofed addition once functioned as a garage.¹⁰ Fenestration is irregular, divided into five bays on the south and six on the north. Supported by a concrete foundation, its walls are flat and of a deeper, redder brick than the main block. Details consist of subtle corbelling at the cornice, rough-faced granite window sills and lintels. Window openings contain 1/1 replacement vinyl sash. Between the first and second floor windows of the altered west wall, a tall stone header still shows the word “GARAGE.” Rising through the center

⁹ Sanborn Fire Insurance Maps, 1884-1948. The City Hotel was a 3-story 2nd Empire-style brick building, with two-story front porch.

¹⁰ The 1916 Sanborn Fire Insurance map indicates the garage predates the Hotel Barre by four years, was originally a separate building, and had a capacity of 25 cars, a concrete floor on the lower level, iron ceilings and an underground gasoline tank.

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section of the west wall of the addition is a rectangular elevator tower. Executed in brick similarly colored to the historic main block, it features flat, taut walls, a vent at the top corner (south), and single window openings at the fourth and fifth levels (east).

Slightly off-center on the rear (east) wall of the former garage is a contemporary fire escape with two flights of stairs, a shed roof, and wide slat vinyl railings. These provide access to two entrances, one on each level. A deep lower deck, which is high, features lattice foundation screening. To its north, is a gabled, pedimented vestibule with paired pedestrian entry doors. The north wall of this building bears the most alteration. Center window openings are blind, and the first bay indicates significant changes. A central, flat stone at the cornice bears the engraving "MARTIN, 1911."

The Hotel Barre was converted to elderly housing in 1970, according to plans by Burlington architect Benjamin Stein. It is in good condition.

4. First Baptist Church, 24 Washington Street, 1894, contributing building

Gothic Revival in overall character, this brick church also features Romanesque elements.¹¹ Supported by a coursed granite foundation, the gable-front nave is flanked by two towers: a tall, square tower, buttressed at the corners, on the northwest, and a short, round tower on the southwest. The north tower houses the primary entrance and rises to a heavy wood cornice and steep, two-tiered spire. At the first tier, arched through-openings are spanned by low railings. Window openings are arched, single on the lower level and paired on the second, and feature keystone lintels and granite sills. The south tower features a similar cornice treatment and rises to a steep, slated conical roof. Here window openings contain 2/2 sash, have granite sills and brick jack arch lintels.¹² Above these openings are arched openings with granite sills and brick keystone lintels. The church is in good condition.

5. Dwelling/Willys Jeep Dealership, 30-32 Washington Street, c.1900, altered c.1945, non-contributing building

This tall 2¹/₂-story, wood-frame, gable-front building is built in two shallow sections, has an asymmetrical configuration, a steep roof sheathed in asphalt shingles, and hipped dormers on the north and south. An exterior brick chimney rises along the center of the north elevation. The three-bay lower level is faced with a brick veneer, which is sheltered by a full width porch that extends over a single-story, two-bay shed roof addition on the north. The central primary entrance features a 15-panel door with single, full-height, 5-light sidelight. Flanking the entrance are two multi-light fixed windows. In the first bay of the addition is a large picture window. In the second bay, is a contemporary metal door with inset glass panel and simulated lights.

The porch is supported by three narrow piers of the same brick as the façade. Its fascia is decorated with eight, evenly spaced, decorative diamond embellishments, in a contrasting color. Above, and on the remaining elevations, the main block is sheathed with wide-reveal aluminum. Eaves are boxed with gable returns. On the façade, two rows of windows contain 1/1

¹¹ Originally wood construction, a brick façade and granite trim were added later.

¹² The 2/2 window sash were 1/1 window sash in 1979, indicating they have been replaced.

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replacement sash: five windows on the first level, four (with a central pairing) on the upper. A central, semi-circular, divided fanlight punctuates the gable.

A second addition extends from the rear of the main block and north extension. The shed roof slopes gently west-to-east. Both additions are supported by a concrete foundation and are sheathed in narrower reveal vinyl. On the north wall, of the rear addition, four window openings contain wide, 1/1 sash. Above and between these, at regular intervals, are four small, louvered vents. The rear wall of this addition is divided into five bays, with a pedimented open vestibule sheltering a pedestrian door in the second bay, paired awning windows in the first, third and fourth bays, and a three-part horizontal window in the fifth.

The property has experienced several alterations.¹³ In the mid-1880s there was a 2½-story dwelling with 2-story wing and attached 2-story carriage barn. By 1900 the wing and barn had been removed and the south wall of the house extended. In 1905, the house had a wide front porch, rounded on the north end, and a central projecting addition on the rear. By 1916, two additional, small, 1-story side porches had been added on the north and south. The present configuration of main block, north and east additions appears to have occurred c.1945, when the property was converted from a residential dwelling to an automotive showroom and service garage. An additional automotive storage building (not extant) was also erected on the rear of the property, its footprint slightly larger than the house and additions. The dealership sold and serviced Willys Jeep vehicles, which gained immense popularity and acclaim during World War II. It is unclear how long this building remained in use as a commercial showroom and garage; it was ultimately converted to office space, a use which has been in place since at least 1979. It stands in good condition. It is a non-contributing resource due to extensive alteration and the removal of distinctive materials and finishes.

6. Hedding Methodist Church, 40 Washington Street, 1895, contributing building

Designed by architect Lawrence B. Valk of Brooklyn, this cross-gabled Queen Anne style church utilizes a diverse array of building materials (red brick, red and grey slate, wood shingles), polychromy, and a juxtaposition of various design forms. It consists of a steep gabled nave, flanking side aisles and offset entrance tower at the southeast (Washington and Church Streets) corner. An arched bridge at the second level connects the nave to this tower, which has a brick base, above which rounded, corner buttresses rise to pepper-pot pinnacles and a steep, flared, pyramidal roof. Between the base and the roof, the tower's verticality is exaggerated on each wall by paired, tall, multi-light windows atop which are arched, paired louvered openings. Painted wooden paneling punctuates the cornice line under deep boxed eaves. An entrance at the west wall of the tower is protected by a steep gabled hood supported by slender granite columns. The gable itself is open, with stickwork bracing.

The original slate roof of the main block is now sheathed with standing seam metal. Each gable wall features a brick base and a projecting, arched gable, sheathed with red slate. At

¹³ Sanborn maps spanning the period 1884-1948 were used to determine changes over time.

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each gable peak is painted wooden paneling, referencing that of the tower. Nave window openings are arched and contain amber and opalescent glass amid wooden tracery.

Behind the church is a tall, one-story, L-shaped brick addition with high basement and flat roof. It is deeply set back from the main building and fronts Church Street. Basement window openings contain wide, 1/1 awning sash. Upper window openings contain a single fixed pane over awning sash. A blank panel above each one suggests there was once also a transom in each frame. South- and east-facing windows have a blind, arched surround executed in brick. Those on the north have no detailing and flush brick lintels and sills. Five openings on this elevation, along with two on the east, appear to have been infilled with contrasting color brick. Entrances on the east wall of the westerly section and the south wall of the ell are protected by a barrel shaped roof supported by plain, metal poles. The addition was built in 1957.

The Methodist community has a long and active history of church construction and relocation, beginning with a frame building on the Common c. 1800. By 1838 a new church had been built near the site of the present one, also facing Washington Street (no longer extant). This entire building is in good condition.

7. Apartment Building, 46 Washington Street/113-117 Church Street, c. 1900 non-contributing building

Built as a four-unit dwelling, this mixed use 3-story vernacular Queen Anne building of irregular form features a mansard roof, 3-story round corner tower on the northeast (Church and Washington Streets), and projecting 2-story addition on the west. The building is supported by a foundation of rusticated granite block, except under the corner tower, where the foundation is made of glass block. The entire building is clad in vinyl. The roof is sheathed in asphalt shingles and features shed roof dormers, each with either paired or single 1/1 vinyl sash, on each elevation. Window openings on the lower levels generally also contain 1/1 vinyl sash, though the north wall contains two large picture windows on the ground floor, as well as a grouping of paired, stacked windows (with simulated divided lights) capped by a single arched pane.

Entrances to the residential units at the first and second levels are inset, and located on the north. Each entry features a projecting, flat-roof balcony supported by turned columns and balustrades. Also on this north wall, two gabled entry vestibules are located at the basement level, just west of the tower. A seventh entry to commercial office space is located on the front (Washington Street) wall of the west addition. This is accessed by a contemporary, wooden deck with square balusters and flat rails, features a contemporary glass and metal door, and is sheltered by a canvas shed awning.

Extending from the east wall of the apartment building is a c. 1960 brick addition, in two parts. A 4-bay section attached to the main block rises two stories; extending further east from this a one-story block of roughly equal footprint. The taller section is faced with brick, and vertically aligned openings contain a mix of 1/1 double hung and awning over fixed sash in all but the first, street-level bay. Here there are paired, metal-and-glass entry doors. The lower section is faced with

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brick on the east and with multi-hued, slate veneer on the north. Two large plate glass windows span most of the north face of this addition, to their west is another entry door. A gently sloped shed roof, bracketed at the westerly end, extends from the first entrance (on the 2-story block) across the entire façade. Four openings on the east wall contain a final entry door and three, small, rectangular awning windows.

The building is in fair condition. It is a non-contributing resource due to extensive alteration and removal of distinctive materials and finishes.

8. Masonic Temple (Phelps House), 2 Academy Street, c. 1830/c. 1890/ 1929, contributing building

Originally built as a dwelling c. 1830, this prominent 2½-story, 5x2 bay Greek Revival brick building sports a 1929 monumental, pedimented Tuscan portico on the east (Washington Street) and a large, 2-story addition built to house the Masonic Hall, recreational spaces and offices on the west.

The symmetrical main block rests on a granite foundation. Walls are of red brick set in a common bond (with header course every tenth row) and rise to a side gabled roof, sheathed in asphalt shingles, with boxed eaves and returns. Twin interior end chimneys pierce the ridge. Window openings generally contain 1/1 replacement sash and feature smooth, horizontal granite lintels and sills. Lintels are flush to the wall plane; sills project slightly. The central entrance features a heavy, pedimented, surround with plain entablature, and an 8-light, single wood panel storm door protects the entry door. Four columns and twin pilasters support the portico pediment, at the center of which is a round, divided light window. A 1-story porch spans the north gable wall, its roof supported by four Tuscan columns. Balustrades and railings are plain and square.

The south wall of the rear addition is in plane with the south wall of the main block, while the north wall projects past it. A shallow connector between the two structures features a projecting pavilion on the south. An ornate entry here is sheltered by an applied pediment which echoes the design of the portico (including the round window in the gable) and is supported by two columns on tall pedestals. The north and south walls of the addition itself are similar in design. At the lower level are openings containing paired 1/1 sash. At the upper level, just below the cornice line, are semi-circular divided (by a single, vertical mullion) fanlights. The south wall, is more ornate than the north however, being a primary elevation fronting Academy Street. Where the north wall bears no embellishment, the south wall references the Tuscan detailing and is divided into narrow bays by a series of brick pilasters. An applied molded cornice is then supported by brick corbels, also referencing the Tuscan order, at each pilaster. The entire building is in good condition.

The original dwelling appears to have been a single-story house, belonging to Joseph Ripley, Barre's Town Clerk between 1818 and 1840. Around 1890 the house was enlarged, a second story

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added and wrap-around-porch built on the northwest, for H.A. Phelps, who operated a hardware store specializing in quarrying and stone shed supplies.¹⁴

9. Spaulding Graded School/Vermont Historical Society, 60 Washington Street, 1892/1914, contributing building

This prominent Richardsonian Romanesque building dominates the hill above City Hall Park. Built in two separate building campaigns in 1892 and 1914, it is constructed of red brick on the site of the former Barre Academy. It has the Richardsonian Romanesque style's irregular massing and features, including a heavy, granite block, foundation, Syrian entry arches, cushion capitals, and window sills; deep, corbelled brick cornice; and hipped roof with cross gables, hipped and eyebrow dormers. On the 1892 main block, a distinctive three-part façade consists of: a shallow pavilion which rises to a crow-step parapeted gable (a second is located on the east wall); a projecting central, 3-story, front-gabled entrance pavilion, with arched windows at the upper level, flanked by round towers, and a hip-roofed extension with a band of five windows on each of its two levels. Window openings primarily contain 6/6 historic wood sash. On the primary (north) façade, the east tower is the shorter of the two and, like its westerly counterpart, features tall, narrow 4/4 sash. Both towers display a prominent, wide band of decorative brickwork just below the roof. The east tower has a conical roof, while the west tower has a ribbed ogee cap atop an open arcade.

A 1914 annex, similar in dimension and detailing, is connected at the southwest corner of the main block. This was added to provide additional classrooms, auditorium and gymnasium for the school. Divided into two distinct parts, a 2-story hipped block at the southwest corner features a high, rough-faced granite basement, a projecting entry pavilion with arched granite entry surround, and arched windows, all with granite keystones. Set further back, out of view of the street, is a plainer flat-roof block, whose elevations (east and south) are simply styled, although the northeast corner is distinctively curved.

The 1892 building was designed by noted Vermont architect Lambert Packard, who also designed the A.C. Blanchard Block (HD #17).¹⁵ The school is named for Dr. Jacob Shedd Spaulding, who served as principal of the earlier Barre Academy from 1852 to 1885. When finished, it was the showpiece of the city's public-school system. In an era where a community's schools were a matter of civic pride, the building's massing, scale, furnishings and amenities represented advanced educational, technological and architectural techniques. Within a few years however, additional schools were erected across the city, and lower grades moved out of the Spaulding building. In 1895 the building was renamed "Spaulding High School" and served grades 9-12 until 1995. The property stood vacant until 2000, when it was purchased and rehabilitated by the Vermont Historical Society. The rehabilitation was designed by the Vermont architectural firm of Black River Design and implemented by general contractor H.P. Cummings. It stands in good condition.

¹⁴ Dr. H.J. Jackson, *Historical Souvenir* (Barre VT: Nickerson & Cox, 1894), 74.

¹⁵ Packard (1832-1906) practiced almost exclusively in Vermont, and designed many prominent buildings in St. Johnsbury, where he lived for many years. He also received a number of commissions in New Hampshire. Over the course of his career he designed some 800 buildings

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9a. Robert Burns Monument, 1899, contributing object

This monument, which consists of a statue of Robert Burns atop a carved base, was erected by Scottish immigrants in commemoration of the 100th anniversary of the death of their beloved national poet. The monument, carved entirely of Barre granite, rises 22 feet above its foundation; the statue itself stands a little over 9 feet tall and looks out over City Hall Park. On its base are four delicately carved panels: three depicting scenes from Burn's most famous poems: *The Cotter's Saturday Night*; *To a Mountain Daisy*; and *Tam O'Shanter's Ride*; and one depicting the poet's own cottage in Ayr, Scotland.

The monument was designed by Scottish-American sculptor John Massey Rhind.¹⁶ The four panels were modeled by James B. King of Milford, NH, and carved by another Barre immigrant, Italian sculptor Elia Corti. Sam Novelli, also a gifted Italian-born Barre carver, is responsible for the statue of Burns. The monument remains in good condition.

10. Church of the Good Shepherd, 39 Washington Street, 1895, contributing building

Reminiscent of a small English parish church, this is the only church in downtown Barre constructed entirely of local granite. Gothic Revival in style, its rectilinear plan and simple detailing is derived from Early English precedents. The Episcopal church consists of a central, cross-gabled nave and low, shed-roofed side aisles. Lancet windows and a central pointed entry opening, with paired wooden doors, punctuate the symmetrical façade of the main block. Granite stairs rise from the street to the central entry, sheltered by a rigid, canvas awning supported by simple metal poles. A second entry, also with pointed surround, is located in the shallow cross gable on the north. A central, narrow, exterior end, brick chimney rises along the west (rear) wall which is clad in narrow-reveal clapboard. The steep roof is clad with asphalt shingles; eaves are raking with exposed rafter tails. A small, octagonal, wood-clad cupola with copper bellcast cap and weathervane sit centrally on the ridge. Extending south from the west wall is a contemporary one-story addition, set on a poured concrete foundation and clad in vinyl. The entire building appears to be in good condition.

11. Church Street School, 51 Church Street, 1878/1884/1951, contributing building

A mix of Italianate, Queen Anne and Moderne styling characterizes this unusual brick building. It consists of a symmetrical, hipped 2-story rectangular main block and projecting central, square tower capped by a slate-covered mansard roof (straight, with flare). Gabled dormers with decorated vergeboards here contain a single opening with 9/9 historic sash. The 5x2-bay main block features arched window openings with U-shaped (inverted) brick crowns and granite sills. Twin brick belt courses separate the upper and lower stories—the lower belt course embellished with brick corbels at regular intervals. The tower bears evidence of significant alteration, particularly on its primary (east) face. The brick here differs in tone and shade to the main block, and a single, small window opening at the second level is embellished with a brick jack arch and sill. Below, the entire lower half of the tower has been faced with granite, save for a rectangular transom fashioned of glass

¹⁶ Rhind was a prominent sculptor who also sculpted the bronze figures on the Stephenson Grand Army of the Republic Memorial in Washington D.C., as well as a life-size figure of American surgeon and pharmacist Crawford Long that stands at the National Hall Collection, also in Washington.

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block, and an off-center contemporary glass and metal door. To the right (north) of this entry door a carved panel proclaims the building as the Barre Granite Association. Founded in 1889, the Barre Granite Association advocates on behalf of Barre granite manufactures. They moved into this building in 1951, and it is believed the existing Moderne-style entry was installed at that time.

The building originated in 1878 as a two-room, single-story, hipped school house with shallow central pavilion. A second story was added in 1884, and the front tower altered in the process. The entire building was converted for use as office space c. 1920. The Barre Granite Association is still housed here. The building is in good condition.

12. Barre Congregational Church, 35 Church Street, c.1840/1877, contributing building

This brick church is an unusual visual combination of round and arched elements with square motifs. It consists of a central front-gabled section flanked with a tall, hipped bell tower on the south, and a hipped projecting pavilion on the north. A flat roof, parapeted addition extends north from this pavilion. Supported by a heavy, granite block base, detailing across the front of the building, which was added to an earlier, smaller church in 1887, is Richardsonian Romanesque. Granite belt courses, round arches, square elements and multiple windows with small square panes unify the primary façade. Three entrances on this elevation are located in the base of each tower and the addition, each with similar detailing, defined by a granite block arch with keystone. Heavy, paired, paneled wood doors are recessed, capped by a multi-light transom (rectangular in the bell tower, arched in the other two). The bell tower itself is divided into three distinct sections, and features graduated brick buttressing at the corners, capped at each graduation with beveled granite. In the lower portion, is the primary entrance. Above, separated by a granite belt course, two elongated, narrow arched window openings rise a full story or more to an arched, open belfry. Within the openings, which are further defined by granite arches and another belt course just below the belfry, are multi-light windows – the small, square lights arranged in rows of four. Above the belfry, the cornice is corbelled and the roof pyramidal. The gabled section of the church features three tall window openings and square transoms, separated by granite mullions. The bottom sash have a single lite, but the multi-light upper sash are unusual and distinctive in design: panes of glass are set in a 5x5 grid, muntins are wood. Along the top row, lights are round. Immediately below, they are arched. The bottom three rows are square. Within the transoms, lights are square, as in the bell tower and entrance transoms. Above this window configuration a large round opening in the gable contains a rose window with heavy granite surround. This contrasts deeply with stepped, painted wood vergeboard which rise to a paneled peak. Here there are three diamond-shaped panels.

The north pavilion is similarly divided into three distinct sections via a series of belt courses and graduated brick buttressing on the sides. The lower third contains the entry doors, the center third is defined by the entry transom and surrounding arch, and the upper third is punctuated by a window grid similar to that of the gable wall. Here two rows of three square openings, separated by granite mullions, each contain a square, 9-light window. The bottom row roughly aligns (horizontally) with another row in the northerly section of the church.

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Secondary elevations are markedly different. The south wall is flat and taut, granite detailing is limited to the water table, and a recessed section features three arched windows with brick surrounds. Beyond that, a small section projects south, and contains two rectangular openings with 1/1 sash. This detailing continues around the building to the west wall, which presents as 2¹/₂-story and may be the earliest iteration of the building, which was Greek Revival in style. It features a heavy granite block foundation, a taut brick wall which rises to a dual pitch gable roof, with molded, boxed cornice and gable returns. A tall, rectangular louvered vent occupies the gable peak. Windows on the first and second levels are a mix of 1/1 in the first bay, 2/1 on the upper levels of the second and third bays, and 6/6 in the lower level. All have brick jack arch lintels and rough-faced granite sills. The north wall presents as three stories, is clad in vinyl and features a single arched window in the first bay. The remainder of this elevation is punctuated by a row of contemporary windows at each of the three levels. The entire building appears to be in good condition.

13. Universalist Church, 19 Church Street, 1852/1884, contributing building

Built as a smaller, Greek Revival-style church in 1852, the Universalist Church was enlarged in 1884 in the Gothic Revival style. Combining the two styles, it dominates the corner of Church and South Main Streets. Rectilinear in form, it consists of a gable-front nave flanked by two tall, narrow towers, supported by a heavy granite foundation. The massing and primary (east) façade is where the Gothic Revival detailing is most evident. The towers feature graduated corner buttressing and an entry at the base, each of which contains heavy paired doors with unusual paneling. Each tower rises in four distinct sections, accentuated by buttressing on the lower two sections, and roof forms on the upper two. The north tower, which is taller, is additionally defined by a clock face on each elevation at its third level. Door and window surrounds are similar throughout, with deep inverted hood molds. The gable wall itself is punctuated by three lancet windows on the lower level and a round window in the gable. The side elevations of the nave display the earlier, Greek Revival detailing in the heavy, molded cornice and tall pilasters that divide each elevation into distinct bays. Despite being clad entirely in vinyl, this evolution and juxtaposition of styles is still clearly evident. Overall the building is in good condition.

13a. Universalist Church Parish House, 19 Church Street, c.1900, non-contributing building

This square, 2-story, 3-bay hipped dwelling with flat-roof wing, is Italianate in form but has lost all characteristic detailing.¹⁷ With a deep setback, the asymmetrical 3-bay façade features the primary entrance in the third bay, sheltered by a small entry porch with chamfered posts. Window openings contain 1/1 vinyl sash. The entire building is clad in vinyl. A partially enclosed, hipped, 1-story entry porch is located at the northwest corner. An exterior end chimney rises along the west wall of the wing. The building is in fair-to-good condition.

Non-contributing due to removal of distinctive materials and finishes.

¹⁷ The 1979 nomination describes it as clapboard-clad, with corner boards and bracketed eaves. These are no longer present.

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14. Barre Fire Station, 8 South Main Street, 1904, contributing

The Barre Fire Station is a rectangular, 2¹/₂-story hose house with square hose/bell tower at the southeast corner.¹⁸ It has a distinctive façade that incorporates several different architectural styles, including Beaux Arts and Richardsonian Romanesque. It was designed by Barre architect Fred E. Colburn. Facing South Main Street, the façade is constructed of yellow brick, in deep contrast to the red brick of the remaining elevations. Heavy, rough-faced granite quoins at each corner rise to a flat roof with an unusual, curved cornice line. Each corner of the building is further accentuated by a large spherical acroterion above the cornice. The façade itself is symmetrical, with twin paired, arched doors in each of the two lower bays. These are hung on heavy wrought iron strap hinges. The lower half of each door is barn-like with vertical board paneling; the upper half features a divided light with square panes. The arched surrounds are of egg-and-dart terra cotta, accentuated with a carved, fluted granite keystone. Separating the equipment bay from the upper, residential level of the fire house, is a wide granite belt course and molded mid-level cornice. The words “Barre Fire Department” are carved into the center stones of the belt course. On this upper level, a central window opening is flanked by paired openings, each with 8/1 sash topped with an 8-light, square pane transom, with granite lintels. Above, vertically aligned with the center of each window pair, are two oval windows with molded brick and terra cotta surrounds, and granite keystones. Windows on remaining elevations are a mix of 8/1, 12/1 or fixed 8-light wood sash with thick muntins. The majority of the window openings on the north and south feature 8-light horizontal transoms, matching those on the façade. Sills and lintels are rough-faced granite. Two pedestrian entrances are located on the north (one at the westerly end, the other in the office-addition), and a third on the altered east (rear) wall. The fire house also has four brick chimneys with corbelled caps: two exterior chimneys rising off-center on the north and south walls, and two interior end chimneys at the northeast and southeast corners.

At the base of the tower, attached to its west and the main block’s north walls, is a 1-story, hipped addition built as the fire house administrative office. Its west wall is sheathed in the same yellow brick as the main block façade. The tower itself bears several subtle embellishments. At the roofline of the main block, a recessed design in the brickwork of the hose tower forms two tall panels—each capped by an arched corbel table—on each elevation. Above, three arched windows contain 6/6 arched sash with integrated fanlight in the top sash. Above this band of windows, just below the flared, slate-sheathed, pyramidal hip roof, is an open, arched belfry. Atop the roof, a copper weathervane featuring a horse-drawn hook-and-ladder wagon gives wind-direction.¹⁹

¹⁸ While some stations built separate hose and bell towers (with alarm bells to announce fire activity), others combined the two. With its open arcade, this tower is a good example of such a dual-function tower.

¹⁹ This is a replica of the original weathervane, crafted in 1904, which was removed c.1980 when interest in it as a collectors’ piece rose dramatically and city officials feared it would be stolen. The original is now on permanent display at the Vermont History Center (Spaulding Graded School, HD #9).

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The Barre Fire Station was modeled after the Wollaston Street Fire Station in Quincy, MA, at a cost of \$24,000. It is a late example of a hose tower era fire station (generally deemed as being c.1870-1890) at a time when technological advances and the advent of the steam engine era (c.1890-1910) marked a transition from hand-drawn to horse-drawn engines. Fire companies initially built separate horse barns, but the delay in fetching them quickly proved costly.

When finished, the Barre Fire Station included eight horse stalls on the lower level. The building continued operating as a fire house until 2007 when a new building was erected elsewhere to accommodate larger engines and equipment. The city then sold this building, which presently operates as a fire house-themed restaurant on the lower level. The firefighters' and officers' former living quarters on the upper level function as an inn showcasing the building's firefighting history. The building is in good condition, and was rehabilitated in 2007 using the federal Rehabilitation Investment Tax Credit program.

15. United States Post Office, 3 South Main Street, 1912/1967, contributing building

Monumental in scale, this Neo-Classical style, 5x5 bay post office stands on the corner of Prospect and South Main streets. Constructed of smooth-faced, coursed ashlar Barre granite, it was built at a cost of \$115,000. While James Knox Taylor, Supervising Architect for the U.S. Secretary of the Treasury is listed as supervising architect for the building, government architects Sid H. Nealy and F.A. Hills oversaw the actual construction.²⁰ Originally constructed with a square footprint, it was enlarged on the south and west (rear) secondary elevations in 1967 with matching materials. The north (Prospect Street) and east (South Main Street) elevations of the main block are symmetrical. Walls are flat and taut. Both the east and north walls feature a central, projecting, 3-bay entrance pavilion; the primary (east) pavilion is parapeted with twin Ionic columns in antis. Carved into the parapet wall, and flanked by carved wreaths, are the words "United States Post Office." The same words are carved into the frieze of the north pavilion. Window openings contain a mix of 8/8 (outside bays) and 4/4 (inner bays) sash. Above each window opening is a stylized, panel with geometric starbursts in relief. Between this startburst panel and the window openings within the center three bays on both the east and north elevations, is a fretwork band. Below each window opening is a carved, raised panel. The centrally placed north and east entryways feature paired, metal and glass doors below large, single-pane transoms. Granite steps rise to these entrances, and are defined by wrought iron lamps, on granite pedestals, with spherical shades. Stair rails are iron. Access to the north entrance is via an off-center (westerly) granite stair and a wheelchair ramp, compatibly fashioned in granite.

The 3x2 bay south and west additions are simply styled as befits their secondary locations. Window openings contain 8/8 wooden sash, smooth flat panels above, projecting granite sills and raised panels below. Basement windows on the west contain 1/1 horizontal sash. A smaller, lower addition, which acts as a garage for postal vehicles, extends south from the west addition. Two small window openings on the west contain 1/1 sash. The building appears to be in good condition.

²⁰ *The Barre Daily Times*, "About Ready to be Used: Barre's New Federal Building of Barre Granite," July 20, 1912.

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16. Barre City Hall and Opera House, 6 North Main Street, 1889, contributing building

The Barre City Hall and Opera House is individually listed in the National Register of Historic Places (listed January 18, 1973, #73000198). It is in good condition.

17. A. C. Blanchard Block, 14 North Main Street, 1904, contributing building

Designed by architect Lambert Packard, this 4-story Romanesque commercial brick block stands adjacent to Barre City Hall and Opera House (HD #16) and fronts City Hall Park (HD #1). Slightly taller than the adjacent opera house building, the façade (east) is articulated into three distinct horizontal as well as vertical sections by full-height, 3-bay arcading. Brick pilasters rise to the third story, and upper level arches spring from their granite caps. The center arch is slightly taller than the outer two, and all three feature a contrasting granite keystone. The street level is defined by plate glass storefronts below a projecting signboard that runs the entire width of the building. The middle two levels each feature rectangular window openings in groups of three in each bay. The upper level windows, also grouped in threes, are curved and set into the arched surrounds. Sills are granite. Atop the center window on the third story a rectangular granite plate bears the inscription "A.C. Blanchard Block, 1904". A wooden, dentiled cornice matches that of the opera house building, and has shallow returns on the north and south. The building is in good condition, and was rehabilitated in 2015 using the federal Rehabilitation Investment Tax Credit program.

18. Averill's Block, 36 North Main Street, 1886, contributing building

This 3-story, 3-bay, brick Italianate building is one of the oldest surviving commercial blocks in Barre and is distinctive for its subtle polychromy. At the corners, brick quoining rises to an elaborate, corbelled and patterned brick cornice. Supporting the eaves are four heavy, carved wooden brackets, between which are narrower and elongated, tightly-spaced, turned brackets. Each of the three levels is defined by a narrow beltcourse. The street level has been altered since original construction, and currently features three, evenly spaced bowed, multipane windows with ribbed copper roofs.²¹ Although the entire building is constructed of red brick, the brickwork here contrasts with that of the upper levels by means of thick white mortar joints. On the upper levels, window openings are arched with corbelled brick hood molds and contrasting keystones and pendants. Center window openings are grouped in threes: on the uppermost level the arch is semi-circular. Windows themselves are predominantly 9/1 sash, save for those flanking the center windows, which are 6/1 arranged in two columns of three. Window openings visible on the south wall are blind, but match façade windows in decorative surrounds. The building is joined on the north to the Granite Block (#19). On the south, there is a narrow alley between the building and its neighbor, the Blanchard Block (#17).

The building is named for Luther Martin Averill, a merchant who operated a grocery store, the "Old Brown Ark" on the site of the present Granite Block (HD #19) between 1870 and c. 1885. When the business outgrew the first building, Averill built this block to accommodate the

²¹ Curiously, there is no pedestrian entry on the façade. Access to the interior is provided either through a southerly side entrance or through HD #19, to which it is connected.

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expanded goods and services. It is presently in good condition and occupied by TD Bank, and connected on the interior to the Granite Block (HD #19), which the institution also occupies.

19. Granite Block, 36 North Main Street, 1888, contributing building

An unusual 3-story vernacular Neo-Classical building with geometric detailing and narrow projecting pavilion on the upper two stories, this was built for the Granite Savings Bank and Trust Company. The street level was remodeled in a modernistic style in the 1970s by Burlington architect Marcel Beaudin. It features smooth, flat granite panels and narrow granite piers separating it into four bays. Plate glass occupies the first three bays, while the fourth features glass doors and plate glass transom. The upper two levels are of rusticated granite ashlar. A smooth granite belt course separates the second from the third story. Upper levels are separated into three bays, each containing paired window openings with 1/1 sash and rusticated granite lintels. The outer window pairs are capped with triangular open pediments, a diamond pattern carved into each tympanum. Inner pairs are much narrower, with simple surrounds, creating a shallow projecting pavilion. The cornice is defined by a delicate gridwork, simulating brackets. Above the cornice, a central, curved and narrow parapet bears an engraved block with the words "1888 Granite Block."

It is presently in good condition and occupied by TD Bank, and connected on the interior to Averill's Block (HD #18), which the institution also occupies.

20. Commercial Building, 48/70 North Main Street, early 1970s, non-contributing building

Long, low, one-story building with irregular massing, canted façade and tall, continuous, cornice-level signboard. On the southerly portion, an entry is deeply recessed between brick and glass storefronts. On the northerly portion, projecting wide, brick piers separate multiple storefronts with large, divided windows. The building is in fair-to-good condition. Non-contributing due to age.

21. Commercial Building, 86 North Main Street, c. 1975, non-contributing building

Simple, one-story building with a flat, taut red brick veneer. Off-center, on the southerly end, is a large corner window. North of this, a band of seven recessed bays separated by narrow brick piers hold four plate glass windows and two glass-and-metal entrances provide access to two commercial spaces. The last bay is open, functioning as a protected walkway to the rear (Merchant Row). The building is in good condition. Non-contributing due to age.

22. Storefront, 94 North Main Street, c. 1950, non-contributing building

Single-story, one-bay building. Façade sheathed with metal in fair condition. The recessed storefront consists of plate glass divided into five narrow bays. A central entry contains a single, metal-frame glass door below a plain transom. Non-contributing due to lack of distinctive materials or finishes.

23. Commercial Building, 100 North Main Street, c. 1915, contributing building

This three-story red-brick building has simple, minimal detailing. The facade is more or less symmetrical, and the street level is occupied by a storefront with recessed entry and wide,

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paneled metal trim. On the upper levels, window openings feature brick jack arches and slightly protruding, smooth granite sills. On the second story, window openings also have contrasting granite keystones. On this level, there are three openings, the outer two with a single window, the center opening containing a gang of three. Third-story window openings also contain single 1/1 sash. There is no decoration at the cornice line, and the flat roof has a slight overhang. Overall the building is in good condition.

The 1979 nomination classified this as a non-contributing resource due to an applied metal screen on the façade. This metal screen has since been removed, and the building still retains its original form, design, and materials. As such, it is now a contributing resource.

24. L. J. Bolster Block, 114 North Main Street, 1891, contributing building

This tall, four-story building is representative of the era's commercial blocks and exhibits a mix of Italianate and Romanesque detailing. The original street level storefront which was flush with the upper stories has been altered over time: two, square projecting bays house separate businesses and flank the original, central entrance which is now deeply recessed between them and accessed by a flight of four stone stairs. It contains a contemporary metal-and-glass door with large rectangular transom above (likely original). The southerly two-bay storefront is faced with brick and is accessed by a pedestrian door in the first bay. A large, multipane window occupies the second bay. The northerly storefront has a canted, deeply recessed entrance and a faux stone veneer.²²

Behind and above the projecting storefronts, the original, dentiled and bracketed metal cornice is still visible. Above this cornice, the upper three stories have a distinct hierarchy, separated by a quarry-faced sill course at each level. Window openings primarily contain single windows; the center openings contain paired sash with shared lintel. Second floor window openings are tall, rectangular, contain 1/1 sash and feature a short, two-light transom below a curved, quarry-faced granite lintel. Above the center pair, a granite panel carved in relief declares this to be "L.J. Bolster's Block, 1891". Third floor window openings are slightly shorter than those on the second level. They are arched and capped with segmental arch crowns, executed in brick, and contain 2/2 arched sash—save for the center pair which contain 1/1 sash. Fourth story openings are the tallest and most distinctive of all. Each four-part opening features 1/1 sash, above which is a solid panel capped with a full, arched transom. Each of these windows also has an arched brick, hoodmolds with contrasting granite keystone: the center window pair being the largest/tallest. A second, bracketed, pressed-metal cornice completes the building, which overall is in good condition.

Levi J. Bolster was a businessman and banker who had several real estate holdings throughout Barre.

25. Commercial Building, 124 North Main Street, c. 1960, non-contributing building This two-story building is faced with brick and features a slightly projecting storefront with deep brick signboard area, entry door to the upper level on the south, and deeply recessed and canted

²² At the time of the 1979 nomination, the building was faced with Carrara glass. This has since either been removed or covered.

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shop windows and entry across the remainder of the façade. Under the large, plate glass shop windows, the façade is faced with ceramic tile. Separating the entry to the second floor and the adjoining building narrow brick piers rise from contrasting granite bases. On the second story, there are three evenly spaced window openings containing 1/1 metal sash, and the center opening contains paired sash. These have quarry-faced granite sills and lintels, and smooth-faced granite keystones. The building is in good condition.

In 1979, this building was classified as non-contributing due to age. It remains non-contributing in 2017 due to extensive alterations to the façade in 2013 that removed the metal cladding, ribbon windows, and storefronts.

26. M. H. Fishman Building, 136 North Main Street, c. 1940, non-contributing building

This altered, two-story, six-bay Commercial Moderne building features projecting storefronts, with plate glass panels separated by thick brick piers. Pedestrian entrances are located in the recessed first and center (fourth) bays. The deep signboard is faced with metal. The second story is faced with two bands of contrasting brick, orange on the bottom and yellow above. Within the orange band, which is executed in narrow alternately projecting horizontal bands, are four window openings. The first three contain paired casement windows, the fourth contains a large picture window flanked by divided sidelights. The yellow brick band that rises to the roof is flat and taut, and is embellished with two small orange-brick squares at the lintel ends of each window opening (eight in all) and four larger squares at the cornice line, aligned vertically with the center of each window opening. Overall the building is in fair condition.

In 1979, this building was classified as a contributing resource. At that time, the original configuration of a recognizable “five and dime” store was still largely intact. Since then, the storefront has been comprehensively altered and upper windows (at least one of which contained glass block) have been replaced with contemporary fixtures. Non-contributing due to extensive alteration.

27. D. M. Miles Building, 162 North Main Street, 1898, contributing building

An imposing four-story commercial building, the symmetrical façade of the Miles Building is constructed of quarry-faced granite ashlar separated into five bays via five slightly-projecting, narrow pilasters which rise from the base of the first story to a full entablature with boxed, block modillion cornice, bands of egg-and-dart and rope molding, and a stylized frieze. Each story is further defined by subtle quarry-faced granite sill coursing. Window openings contain 1/1 sash, three within each bay, save for the center bay, which contains two on the third and fourth levels and a single picture window with transom on the second level. Above this opening is a granite plaque with the words “D.M. Miles Building, 1898” in relief. The granite façade returns one bay on the north and south: the remainder of these side elevations are constructed of red brick. The street level storefront has two distinct treatments, one historic the other contemporary. On the southerly end, the original storefront has been refaced with light-colored brick and a deep signboard panel. Divided into four bays, the center two contain entry doors; the first bay contains a large, multipane window; and the fourth bay contains two tall glass panels. On the northerly

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side three of six original, polished granite, engaged Tuscan columns remain to accentuate the restored wood-panel shopfront. These align vertically with the granite pilasters above.

The building is named for David M. Miles, who served as director of Barre's electric railway for a time, and dabbled in quarrying and real estate development. He built an earlier Miles Block (no longer extant) where #26 now stands. The building is in good condition, and was rehabilitated in 1983 using the federal Rehabilitation Investment Tax Credit program.

28. Commercial Building, 168 North Main Street, c. 1900/c. 1950, contributing building

This single-story building fills the narrow space between the D.M. Miles Building (HD #27) on the south and the Quinlen Block (HD #29) on the north. Simply styled, it features an off-center recessed entry, large plate glass windows set in walls of small, square, mosaic tile, and a deep signboard. These changes appear to date from the 1950s. The plain cornice is at the same level as the shop cornice of the Miles Building. It initially was only about half the depth of the Miles Building, but was extended the full-length c.1910 and housed a millinery store for many years. It stands in good condition.

In 1979, this building was classified as a non-contributing resource. It is, however, representative of not only an early commercial enterprise, but also the infill construction designed to maximize the use of limited space for small, cottage-type industries. It has retained its integrity since the original nomination and is a contributing resource.

29. Quinlen Block, 172 North Main Street, 1894, contributing building

A 3-story, Neo-Classical building, the Quinlen Block is distinctive for its use of stamped metal features. The symmetrical facade is divided into three bays which are separated by granite block piers on the street-level, stamped metal Ionic pilasters on the second story, and simpler, stamped metal strip pilasters, each with a rosette at vertical center, on the third story. On the second story, the outer bays contain paired 1/1 sash with transom, separated by thick mullions, while the inner bay contains a series of three. Third-story windows have the same configuration, but lack a transom. Separating the second and third stories, are stamped panels decorated with a rinceau motif. These are separated from the windows above and below with bands of egg and dart molding strips which align horizontally with stylized pilaster caps. The eaves of the block modillion cornice, which wraps around to the south wall, have a moderate overhang. The use of pressed metal continues on the side (south) elevation: here small, square panels stamped to simulate brick or ashlar, are used to face the entire wall.

Below the stamped metal, shop-level cornice is a wide, pressed metal sign-board that is flush with the face of the building. Rather than being one flat smooth sheet, it is made up of narrow horizontal bands. Below this, three of the plain granite caps of the street-level piers are embellished with a projecting metal ornament. Large plate glass windows are set into ceramic tile base walls. The store's central entrance is recessed and canted, with paired, glazed, wooden entry doors. A secondary entrance in the third bay provides access to the upper stories.

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When completed, the Quinlen Block apparently had arcading above the third story windows and an elaborate stepped central parapet. On the interior, jewelry and clothing stores were housed on the street level, offices on the second, and a large hall on the third. The building is in good condition, and was rehabilitated in 1991 using the federal Rehabilitation Investment Tax Credit program.

30. Eastman Brothers Block, 180 North Main Street, 1895, contributing building

This simply styled, 3-story, commercial block stands a half story taller than the Quinlen Block (HD #29) on its south. The asymmetrical street level is divided into five bays, via slender cast iron pilasters, with a recessed entryway containing three separate pedestrian doors in the second bay. Inset wood panels form the bases and tops for large plate glass windows along the street-front. A narrow painted wooden signboard and simple molded cornice separate this shop level from the upper two stories, which are symmetrical and faced with a red brick veneer. A narrow belt course separates the upper stories, and decorative brickwork defines the cornice: inset panels referencing the wooden ones of the shopfront below; a header (vertical) dentil course; and an angled soldier course at the top. A center panel below the dentil course features a contrasting granite block proclaiming this the "Eastman Bro's 1895" building.

Window openings on the upper levels contain 1/1 sash with quarry-faced granite lintels and sills: seven on the second story (with the center three grouped together), and six on the third (the center two paired, sharing a lintel and sill).

Built by G. N. Simpson of Lebanon, NH, for the Eastman Brothers Company, it initially housed a grocery business and candy manufacturing business, respectively, in the twin commercial areas on the lower level, offices on the second, and residential units on the third. The lower level presently houses a hardware store, which also occupies HD #31 and #31a to the north. The building is in good condition, and was rehabilitated in 1984 using the federal Rehabilitation Investment Tax Credit program.

31. Commercial Block, 188 North Main Street, c. 1900, contributing building

This 2-story vernacular Beaux Arts-style brick building features a symmetrical second floor set in a Flemish bond, its glazed headers giving it a polychrome appearance. Brick quoins at the corners rise to a dentiled [brick header (vertical) course] and molded terra cotta cornice. A short metal-faced parapet wall, with subtle embellishments, caps the building. Three large window openings on this level feature terra cotta surrounds with prominent, projecting ornamented escutcheons and frieze bands with projecting drip molds, embellished with rosettes. Each opening contains a three-part bay window. Centrally placed above each of these openings are three small, square attic windows with a single divided light (in a diagonal cross pattern) in each.

The unified shopfront features large plate glass windows divided by thick wooden mullions and a canted central entrance with twin, paneled, glazed entry doors. A third entry door is located at the southeast corner of the building which stands in good condition. In 1996, it was rehabilitated, along with HD #31a, using the federal Rehabilitation Investment Tax Credit program.

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31a. Commercial Building, 188 North Main Street, c. 1920, alt. c. 1979, contributing building

This one-story building features a glass, three-sided, bay-window-type storefront with canted, center entrance; thick wood mullions separating the plate glass windows; and original prism glass transoms. Above the shop-level cornice, which is continued from HD #31, is a short, brick parapet wall. Originally functioning as a bakery, it stands in good condition and is now part of the hardware store that occupies HD #30 and #31.

In 1979, this building was identified as a non-contributing resource with an address at 190 North Main Street. In 1996, it was re-classified as a contributing resource and rehabilitated, along with HD #31, using the federal Rehabilitation Investment Tax Credit program.

32. Aldrich House/Store, 200 North Main Street, c. 1873, alt. 1894, late 20th century, non-contributing building

This building is unique to the North Main Street streetscape. At the core, is a 2-story, side-gabled dwelling with off-center, projecting, front-gabled pavilion. Exterior walls are clad with vinyl, the roof with asphalt shingle. Window openings contain contemporary 1/1 sash. To the front of the former dwelling, a commercial storefront has been applied. It features four brick piers, dividing the façade into three bays, rising from the street to a tall signboard. In the center bay is the shop entrance, with a wooden, paneled and glazed entry door. The outer bays feature plate glass windows in a metal frame, with integrated, multi-light transoms. Each of these window frames is set into a short wall of contrasting, neutral-tone, brick.

The last remaining vestige of North Main Street's origins as a residential street, this is presumed to be the former home of Leonard Frost Aldrich and his sister, Freelove, until 1892. The initial conversion to commercial/retail function is thought to have occurred as early as 1894. It stands in good condition, but is a non-contributing resource due to numerous alterations to its original design.

33. Commercial Building, 210 North Main Street, c. 1890, contributing building

This two-story Italianate building is located at the corner of North Main and Depot street, visually anchoring the northern end of the district. The primary façade fronts North Main Street and features a four-bay commercial storefront on the lower level, with a pedestrian entrance accessing the upper level in the first bay, and a large plate glass window in each of the remaining bays. On the Depot Street elevation, which connects to HD #34, the street level is divided into seven bays: a pedestrian entry in the first, plate glass windows in the second, fourth, sixth and seventh, and solid wall sections in the third and fifth. These wall sections are faced with textured, pressed metal panels.

Above a molded, but otherwise plain shop-level cornice, both elevations of the second story are faced with the same pressed metal sheathing as the northerly street level. Wood corner boards riser to a bracketed, molded cornice and moderately overhanging eaves. Three evenly spaced window openings on the east wall, and two paired openings on the north, contain 1/1 wood sash and projecting, molded drip caps. The building is in good condition and operates as a restaurant

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on the lower level.

In 1979, this building was classified as a non-contributing resource due to alterations that obscured many of its original features. In 2002, it was re-classified as a contributing resource and rehabilitated using the federal Rehabilitation Investment Tax Credit program

34. Commercial Building, 6 Depot Square, c.1890, alt. late 20th century, non-contributing building

The exterior walls of this two-story building are clad with narrow-reveal vinyl siding and rise to a contrasting band with applied narrow, vertical strips simulating a bracketed cornice. Window openings on the second level contain paired 1/1 sash on the north (Depot Street) wall, and single 1/1 on the west (rear, facing Merchant's Way). The street level features two large picture windows and an entry door on the north, and a small square window on the west. Between the street and upper levels, a bracketed, standing seam, metal shed roof extends across the north wall and wraps around to the midpoint of the west. The building is connected to #35 (it is part of the same restaurant space that is located there) and is in good condition.

In 1979, this building was one story tall and had pressed metal siding. It is a non-contributing due to extensive alteration, including the addition of a second story, and removal of distinctive features and finishes.

35. Central Vermont Passenger Depot, Depot Square, 1908, contributing building

An excellent example of a compact railroad depot, this Richardsonian Romanesque terminal has irregular massing, a granite foundation, exterior walls of red brick and a flared hipped roof sheathed in asphalt shingles. Window openings contain a mix of 2/2 and 1/1 sash with quarry-faced granite lintels and sills. On the east, the building presents as three distinct sections, each progressively stepped back. On the west, a characteristic rounded tower with conical roof breaks up the façade. This elevation, which faces the railroad tracks and once housed the train platform, presents as a main, symmetrical block with secondary (stepped back) wing. The tower is centrally placed on this main block, flanked by two three-bay sections each housing a pedestrian door between two window openings. An interior brick chimney pierces the ridge of the southerly wing which features large, paired, paneled wood doors on the west. These accessed the baggage room. Extending from the south wall, sheltering 20th-century "drive-through" commerce, is a low hipped roof with deck, added when the building was converted for use as a bank. A long, low drive-through window was installed on the south face of the building at the same time.

This depot replaced an earlier, 1875 wood-frame structure and its construction was supervised by J.E. Cole, a Central Vermont Railroad employee. The master carpenter was F. Maynard of Barre. Between 1956 and 1979 it was used as an administrative building by the Montpelier and Barre Railroad. It was most recently used by TD Bank, which then moved to HD #18 and #19. The building is presently vacant but in good condition.

36. Nichols Block, c. 1885, 201 North Main Street, contributing building

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This three-story building is another of Barre's earlier commercial red-brick blocks and, together with HD #33 directly across the street, anchors the northern end of the historic district. The building was designed and/or constructed by Barre architect A.W. Lane.²³ Set back slightly from the street, its symmetrical façade is divided into three bays by a series of brick piers which are embellished with slender, smooth-faced granite blocks. These are predominantly at sill and lintel level on the second and third floors. With its corbelled frieze, narrow center bay and slit-like, third-floor, center window openings, it has a very formal, almost militaristic, feel. The molded wood cornice projects slightly. The outer bays of each level contain twin, segmental-arch window openings with brick hood molds. Windows in these openings are 1/1 sash with transoms, taller on the third level than on the second. Window openings in the center are rectangular, with granite sills and lintels that extend across the brick piers that frame the bay containing them. The third level contains very narrow 1/1 sash with transom; the second contains one simple 1/1 sash window, the only one without a transom.

The first story is elevated, divided into five bays, and accessed by a series of smooth granite steps that span the center three bays. Three separate entry doors here are paneled wood and glazed. Large plate glass windows in the outer bays light the commercial space inside.

The building is deeper than it is wide, and not as elaborately styled on the side (north) and rear (east) elevations, though window treatment is identical on the north. Window and door openings on the east are also arched, but defined by brick jack arches flush with the wall plane, rather than by projecting hood molds. A large three-level porch spans the entire width of the rear elevation, its shed roof supported by square posts and plain balustrades. The porch is additionally braced at the lower level, and two narrow flights of stairs provide access from the street.

In the late 1890s it housed a dry goods store and a drug store on the lower level, a hall and on the second, and residential units above. In the early 1900s the commercial space housed a variety of businesses, including a restaurant and office space. An upper level balustrade and central, stylized parapet with "1895 NICHOLS" in relief are no longer extant. Otherwise, the building appears largely intact and in good condition. It is occupied on the street level by an art studio and gallery.

37. Currier Block, 185 North Main Street, c. 1900, contributing building

This wide, two-story brick block with Classical detailing is divided horizontally by a single, unified signboard and mid-level cornice, below which are three distinct sections. At the corners of the building cast iron pilasters, with smooth bases and fluted upper sections, rise from plain pedestals and disappear under the signboard. Framing the center of the street level, two columns, also with smooth lower/fluted upper halves, similarly rise up and under the signboard. Although their configuration appears relatively intact, the large storefronts have suffered a number of alterations over time, most notably the application of thick, brick trim.

The second story retains a much higher level of integrity and is divided into three slightly recessed bays by narrow brick pilasters which disappear into a frieze band and brick dentil

²³ *Industries and Wealth of the Principal Points in Vermont* (New York, 1891).

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course. A prominent bracketed cornice caps the building. Within each of the bays is a series of window openings containing 1/1 sash, brick jack arches and quarry-faced granite sills. Overall the building is in good condition.

38. Magnet Movie Theater, 171 North Main Street, c. 1905, non-contributing building

This deep, two-story building features two street-level shopfronts, with a wide, metal signboard, and an upper second story with a false, narrow-reveal clapboard front and block modillion cornice. Three square window openings contain paired 1/1 wood sash and projecting hood molds. The north and south walls of the Magnet retain their original brick walls and distinctive cornice treatment. Standing on the northerly corner of North Main and Pearl streets the building appears to be in good condition.

In 1979, the building was classified as a contributing resource. The street level shop fronts featured plate glass windows and doors set in metal frames, the brick second story had three blind openings, and the building was topped with a decorative upper belt course and a prominent, stylized brick parapet. All these features have been removed or altered, and as such the building is a non-contributing resource.

39. Commercial Building, 159 North Main Street, c. 1920/c. 1966, contributing building

A tall one-story structure with horizontal emphasis, this building stands on the southerly corner of North Main and Pearl streets. A tall, stylized metal front was installed across the entire façade, above the metal-and-glass shopfronts, in the mid- to late 1960s. A deep, flat metal awning with corrugated underside, suspended by slender cables, protects the shopfront.

When completed, this building served as an automobile storage facility, with a capacity of 100 cars. It was rehabilitated for retail use in the 1930s, and housed the "Homer Fitts" department store for many decades. The building is in fair-to-poor condition.

In 1979, this building was classified as non-contributing resource due to the c. 1966 alterations to the façade. Since that time, however, these changes have achieved historic significance in their own right and the building is now a contributing resource.

40. Commercial Building, 143-151 North Main Street, c. 1930, contributing building

This one-story, flat-roofed building has a symmetrical façade and matches its neighbors (HD #39 and #41) both in overall height as well as in the height of its signboard. Although stripped of signage and unoccupied, the building retains a great deal of integrity for the latter end of the period of significance. Character-defining features include a metal-and-glass storefront divided into three distinct bays with a central recessed and canted entrance. Plate glass windows and the entryway all feature large transoms. Flanking the storefront on the north and south, brick panels are faced with cast stone. The signboard area is of cast stone. Overall the building is in fair condition.

In 1979, this building was classified as a non-contributing resource due to age. It is now a contributing resource.

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41. Commercial Building, 145 North Main Street, c.1930, contributing building

Built in the commercial Moderne style, this building exhibits a polished granite base which rises halfway up the outer sides of the symmetrical façade. Divided into three bays, twin entrances in the second and fourth bays are recessed and contain paired metal-and-glass doors with transom. Shop fronts feature tall, narrow panes of glass in metal frames. The building's signboard is missing, exposing its load-bearing brick construction. Above this, and meeting the polished granite panels on the sides, the building is faced with cast stone panels. At the roofline, a subtle, wide central parapet wall is also faced with cast stone. A square brick chimney rises from the south wall, which is otherwise blank. For many years this building housed the "J.J. Newberry" department store. The building is in fair condition.

42. Wheelock Law Office, 135 Main Street, 1871, contributing building

The Wheelock Law Office is individually listed in the National Register of Historic Places (listed June 18, 1975, #75000148). It is in good condition.

43. Worthen Block, 123 North Main Street, 1890, contributing building

This imposing three-story block with symmetrical, 7-bay brick façade and contrasting granite trim, stands at the northerly corner of North Main Street and Keith Avenue, dwarfing the residentially-scaled Wheelock Law Office (HD #42) next door. The building was designed and/or constructed by local architect A.W. Lane.²⁴ The street level storefront retains its general configuration, though window replacement since 1979 has effected a dramatic visual change: where there were initially plate glass shop windows in the first, third, fifth and seventh bays, there are now contemporary vinyl windows of the same height, each with applied muntins simulating a 12-light window with integrated four-light fanlight. These windows have also been installed at the corners, on the north and south elevations. In the center bay are paired metal-and-glass doors with rectangular transom; in the second and sixth are contemporary four-panel metal doors with integrated semi-circular fanlight, capped by a narrower transom. Three sets of granite stairs with simple, wrought iron railings, rise from the street to each of these entries which are framed by historic cast iron columns (the capitals of which are obscured by the signboard).

On the upper levels the façade is articulated into three bays via a shallow central pavilion aligning vertically with the central entrance on the street level. Within this pavilion are narrow, paired windows openings with 1/1 sash—with single transom on the second story, and lancet transoms on the third. Carved in relief in contrasting granite trim above each of these window pairs is the building's name (the word "WORTHEN" above the lancet windows within a semi-circular arch, and the word "BLOCK" on a segmental arch on the story below). Two square blocks at the upper corners of the central pavilion give the year of construction. Granite sill courses further delineate the façades, as do contrasting granite keystones in the segmental arch hood molds of the second story openings and the semi-circular hood molds of the upper ones. All remaining window openings on this façade are tall and contain 1/1 sash with transom.

²⁴ *Industries and Wealth of the Principal Points in Vermont* (New York, 1891).

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At the roofline an elaborate frieze, with several patterned brick bands, culminates in a bracketed, wooden cornice anchored at each end by a large, scrolled bracket topped with a small, arched, acroterion. The building is in good condition.

44. Commercial Block, 105 North Main Street, 1909, contributing building

Standing at the southerly corner of North Main Street and Keith Avenue, this three-story brick block incorporates elaborate granite elements into its Beaux Arts design. The façade is divided into three bays by pilasters executed in smooth-faced granite block and rising from the shop level signboard to a heavy molded cornice. Above the cornice, a solid, paneled brick balustrade is accentuated by granite blocks at the corners and regular intervals, as well as a rectangular, framed and ornamented cartouche. The upper two stories are of brick set in a Flemish bond with glazed headers. The original street-level design has been altered by the addition of brick piers between each plate glass window, and a deep header wall set in a running bond. Corner pilasters at this level are solid granite, rather than their block counterparts on the upper levels.

Window openings on the upper levels generally contain 1/1 sash with transom—those on the third story almost double the height of those on the second. Third story window openings are framed in granite with label hoodmolds and projecting drip caps and sills. The center window is additionally punctuated by a round, framed transom. In the outer bays of the second story, large Palladian windows are framed in granite, with a carved rounded relief panel above each broad center window. In the center bay, windows are defined by a granite lintel course atop which a panel with four swags carved in relief spans the three center window openings.

A similar stylistic treatment is carried over to the north elevation (fronting Keith Avenue). The south elevation however, is styled only in the first bay—remaining openings, of which there are few, feature quarry-faced lintels and sills, and the exterior wall is generally flat and taut without any embellishment. Overall, the building is in good condition.

45. Commercial Building, 81 North Main Street, c. 1970, non-contributing building

This low, one-story building has a vinyl-clad, symmetrical façade with parapet wall, and brick side elevations. The shop front consists of two projecting, three-sided, bay windows with hipped copper roofs. Each side of these bay windows contains fixed sash with rectangular transom, paired on the front, and is flanked by two entries containing contemporary glazed pedestrian doors with arched fanlight above. The building, which is in good condition, stands on the site of the c.1880, three-story Jackman Block which was heavily damaged by fire in 1925 and demolished mid-century. It is a non-contributing resource due to age.

46. Old Town Hall, 75 North Main Street, c. 1860, alt. c.1890 and c.1910, contributing building

The earliest surviving building in the district, this is a two-story Italianate (altered vernacular) structure clad in narrow-reveal clapboard with false front and deep bracketed cornice. The projecting store front on the lower level features a deep, signboard with simple, molded cornice, retractable canvas awnings, plate glass windows, and recessed entries. On the upper level, paired, tall plate glass windows are each capped with a rectangular transom with applied muntins

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simulating 8 lights.²⁵⁶¹ Each window pair is further accentuated by a shed-roof canvas awning. The building has been altered over time, and originally stood as a gabled structure with Greek Revival and Italianate detailing. The false front was added in the late nineteenth century, and the tall second story windows date to the early twentieth. The building is in good condition.

47. Stillman Wood Block, 59 North Main Street, c. 1960, contributing building

Built between 1884 and 1889 on the site of Stillman Wood's former residence, this two-story granite-veneered commercial block was originally a brick, free-standing, Italianate style building. The facade was originally divided into three sections on the second-story level with a four-window center section and three windows at each end bay. The elaborate bracketed cornice was surmounted at the center bay by a segmental hood pediment flanked by urns. Between 1905 and 1910 a two-bay brick addition of very similar design was constructed on the northwest side, thus connecting the Wood Block with the adjacent Old Town Hall (HD #46). Around 1960 the Wood Block was heavily remodeled. It was faced in large blocks of granite veneer, polished up to the upper level window sills, and the second-story fenestration became almost a continuous band of horizontally attenuated rectangular openings with a rectilinear patterning of mullions and transoms. The storefront area has also been altered. Although this building has undergone extensive change it has retained its original height. The new materials, fenestration, and horizontally emphasized mass are compatible with the district.

In 2010, the contributing status of this building was confirmed and it was rehabilitated using the federal Rehabilitation Investment Tax Credit program. It is in good condition.

48. Aldrich Building, 47 North Main Street, 1910, contributing building

Built at the corner of North Main, Washington, and Elm streets, this trapezoidal, three-story brick structure overlooks City Hall Park (HD #1). The building was designed by Loring & Phipps, Architects, of Boston. The west and east elevations are divided into four and six recessed bays, respectively. The upper two levels are faced with yellow brick, and utilize terra cotta trim blocks. At the cornice line, terra cotta blocks cap the piers separating the bays. The cornice line itself features a staggered-but decorative band, curvilinear parapets on the west and east, and a triangular parapet on the narrow, one-bay wide south face. Window openings contain 6/1 sash on the second story, with granite lintels and sills. On the third story, window openings contain geometric multi-pane sash over single bottom sash. Here only the sills are granite; lintels are incorporated into a subtle header surround that encompasses both stories. Below each third-floor window is a subtle raised brick panel. On the south face, a granite block simply states "ALDRICH."

The street level is faced with granite, generally features paired, fixed sash in each bay, and a molded cornice. The primary entrance is located in the narrow south wall, and features a heavy, paneled and glazed wooden door with matching sidelight and transom. A secondary entrance, slightly recessed, is located in the first bay of the west (North Main Street) wall.

²⁵ These are contemporary replacements for windows added in the early 20th century.

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In 2010, the building was rehabilitated using the federal Rehabilitation Investment Tax Credit program. It is in good condition.

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.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery

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- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Commerce

Religion

Politics/Government

Community Planning/Development

Period of Significance

1860-1967

Significant Dates

1875

1888

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

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Architect/Builder

Colburn, Fred E.

Lane, A.W.

Loring & Phipps

Packard, Lambert

Stein, Benjamin

Valk, L.B.

Varney, Penn

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Barre Downtown Historic District (the “District”) represents the dramatic and rapid transformation of a small, agriculturally-based community to an urban, industrialized environment beginning in the 1880s. The District’s rapid growth was triggered with the advent of rail service in 1875 and the resulting full-fledged development of the local granite industry. It is of statewide significance under Criterion A for its rapid urban growth in the late 19th century and Criterion C for its architecture. The period of significance begins in 1860, with the construction of the oldest extant building in the District, and ends in 1967, when the most recent contributing resource was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Barre Downtown Historic District (the “District”) represents the dramatic and rapid transformation of a small, agriculturally-based community to an urban, industrialized environment beginning in the 1880s. Its rapid growth was triggered with the advent of rail service in 1875 and the resulting full-fledged development of the local granite industry. Barre, which was not incorporated as a village until 1886 and as a city until 1895, was a community poised for the right moment in time when the availability of an efficient and economical means of access to potential outlying markets would permit the exploitation of a long-recognized local resource: granite. While the export market for Barre’s granite was enormous, the lack of a railroad to transport the material kept this major inland stone industry in check until 1875, when the Montpelier and White River branch of the Central Vermont Railroad opened a line to Barre Center. Barre’s true potential was not realized until 1888, when a quarry railroad was opened by a rival line. Together, these two railroads made the transportation of granite from the quarries safe and economical, and Barre quickly became a center of the granite industry. Barre’s growth began in the early 1880s, but the major building boom took place in the 1890s, after the opening of the quarry railroad. The District thus reflects in both an architectural and historical sense the surging growth and urbanization of a small Vermont community directly resulting from a

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burgeoning industry that came to dominate every aspect of local life and the environment. Further, the district reflects pride in granite as an important local resource in the varied ways it was applied to buildings during the boom years, even when other materials, such as terra cotta and cast iron, were more commonly used on a national basis. Barre, in north central Vermont, soon attracted with its promising granite industry a major influx of skilled stone workers primarily from Scotland and Italy, but also from Sweden, Finland, Spain, Greece and Lebanon; the craftsmanship and virtuosity with which both immigrant and local artisans handled granite are indicative of long traditions of stone working and are directly reflected in the architectural quality and character of the District.

Granite became a feasible material for building and commemorative purposes in the United States in the early 19th century through the pioneering work of Solomon Willard in his capacity as architect and superintendent of the Bunker Hill Monument in Boston. Willard, who supervised the project from 1825-1842, developed basic mechanical devices for quarrying, working, and laying blocks of granite. At Willard's suggestion, the Bunker Hill Monument Association purchased a quarry in Quincy, MA, to furnish the material for the obelisk. Construction engineer Gridley Bryant designed a horse-drawn railway to transport the stone over three miles from quarry to tidewater. As was his intention, Willard succeeded through this project in stimulating the development of the granite industry. The Quincy quarries, with their advantageous seaboard location, were subsequently opened and supplied granite for use all over the eastern coast. Barre would have to wait through the next half of the nineteenth century before full-scale quarrying and manufacturing of its abundant stone resources could occur.

Settlers first came to what became the town of Barre in 1788, and by the early nineteenth century the area's granite resources were gaining renown, as described by naturalist Zadock Thompson:

Cobble and Millstone Hills, in the southeast part, which afford inexhaustible quarries of excellent granite, which is used as building stone, and wrought into millstones, which are transported to different parts of this state, and to New-York and Canada. By means of drills the granite is split into any shape required.²⁶

In Thompson's 1842 *History of Vermont*, the light-colored granite of Cobble Hill is described as follows:

This granite is a source of profit to the individuals who own it, and as the country around advances in improvement and wealth, it is eagerly sought by those who can afford the expense, as a most durable and ornamental article in building...Large quantities of it are transported to Montpelier, Burlington and other parts of the country.²⁷

²⁶ Thompson, Zadock, *A Gazetteer of the State of Vermont* (Montpelier, VT: E.P. Walton, 1824), 57

²⁷ Thompson, Zadock. *Vermont, Natural Civil and Statistical*. (Burlington, VT: Chauncey Goodrich, 1842), Part III,

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Early quarrymen in the Barre area were reportedly Robert Parker, Thomas Courser, and Abijah Abbott. Parker and Courser are believed to have opened the first quarry in the area and to have been the first manufacturers of Barre granite. Parker's son, John, and John's son-in-law, Elipahlet Hewett, succeeded in the business and, in an 1834 newspaper advertisement, announced that they can quickly furnish hewn or rough stone of all descriptions, namely "underpinning(s); door steps; sills; caps; pillars and circles; window caps and sills; hearth and stone steps; mantel pieces and tomb stones; posts, caps and balls; jet stone, grist and oil mill stones."

A notable event in Barre's early granite history was the construction of the Vermont State House building in Montpelier from 1832 to 1837. The foundation, underpinning, window caps, sills, cornice, and pillars were taken from a quarry on Cobble Hill owned and worked by Oren Wheaton and his father Pliny; labor was furnished by the state. Ashlar for the walls came from Millstone Hill, and Hewett supplied granite stone for the lower floor.²⁸ In this pre-railroad era, transportation was slow and difficult: teams of horses and oxen made the laborious and frequent 10-mile trip from the quarries to Montpelier.

An important family which was early involved in the Barre granite industry was the Wheatons. Oren Wheaton learned granite cutting from John Parker, and with his father, Pliny, owned and operated a quarry on Cobble Hill for many years. In 1840, Pliny completed for his family's use a house constructed entirely of granite. The cut granite for the c. 1840 Barre Congregational Church (HD #12) and that for the courthouse in Montpelier was furnished by Pliny Wheaton in 1840 and 1844 respectively. After Oren died in 1861 the family tradition was carried on by Pliny Oren Wheaton, who owned seventy acres of quarry land and manufactured building materials of many kinds. Some of the buildings in the District for which he provided the dressed stone are: the Spaulding Graded School (HD #9), the Bolster Block (HD #24) and the Worthen Block (HD #43).

In general, granite quarrying and manufacturing in the pre-boom days proceeded slowly. The 1858 Walling map of Washington County shows Cobble Hill with two quarries and Millstone Hill with three. Hemenway's *Vermont Historical Gazetteer* of 1882 only reports eight quarries in operation. However, by 1894, just a few years after the opening of the quarry railway, there were seventy quarries in operation. Where there had been only a half dozen manufacturing firms in 1880, by 1894 there were 119 in Barre alone.²⁹ As the industry grew, area farms were broken up or purchased in entirety for quarrying operations, and some firms assembled acreage from several farms. Barre village, with its flat land in the valley along the Stevens Branch and its rail access, burgeoned with granite manufacturing and dealer's sheds in the Burnham's Meadow and Granite Street areas not far west of the expanding commercial axis along North Main Street.

What launched this sudden growth was rail service; but its arrival would be long in coming. In 1844 the Vermont Central Railroad, as it was then called, was planning the route of its main line from Burlington, VT, to Windsor, VT, via White River Junction, VT. The line followed the Winooski River Valley southward from Burlington since it was the only point where the Green

²⁸ State of Vermont, *Laws of Vermont, Passed October Session, A.D. 1832*

²⁹ Dr. J. Henry Jackson, *Historical Souvenir, Barre, VT, 1894* (Barre, VT: Nickerson & Cox, 1894)

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Mountain range was naturally penetrated. Once the line reached Berlin, VT, however, two routes became possible: one by way of the Dog River and the other via the Winooski and the Stevens Branch, its tributary. The latter, known as the "Gulf Route", would have included Barre. A survey report of this route, presented to the Vermont Central Board of Directors, cited in its support the potential business of the Barre granite industry (more than 600 tons were already going to Burlington annually). Despite this and other arguments, the Vermont Central main line took the Dog River route, passing through the town of Northfield, home of Charles Paine, the president of the Vermont Central Railroad. Lacking a rail connection, for almost twenty-five years Barre granite had to be transported by horse and ox teams ten miles to the nearest station.

When the Montpelier and White River Railroad was chartered in 1867, Barre began to plan for its future by obtaining an act the next year that would give it bonding capabilities to aid in the construction of the railroad. A town meeting vote in 1871 authorized the town to bond itself, and a committee was appointed to negotiate with Governor Smith, then head of the Central Vermont Railroad. After lengthy negotiations and in consideration of a sum of \$55,000, Barre village received its first rail line in 1875.

The next major link, a railroad connecting the quarries to Barre village, was equally crucial. In 1888, the Montpelier and White River Railroad constructed a branch from its main line Williamstown, VT. Located just five miles southwest of Barre's quarries, there was a fear that Barre granite would be channeled to Williamstown for cutting and subsequent shipping instead of to Barre village. Town leaders quickly worked out an agreement with the Montpelier and Wells River Railroad whereby the town would take stock to the amount of \$40,000, and a quarry railroad to Barre village would be constructed. The survey was begun in the spring of 1888, and by July the track was being laid. The Granite Block (HD #19) built in 1888 to house the Granite Savings Bank and Trust Company is, in many respects, a confident statement of Barre's prosperous future as a granite industrial center.

Prior to the 1880s, Barre village had ambled along in terms of growth, much as the granite business had; however, its potential as the population center for the town was early recognized, guiding its later development when the granite industry finally took hold. What grew eventually into Barre City was in the early nineteenth century referred to as the "lower village," and further south along the Stevens Branch was the "upper village" (now South Barre). To the north along what became North Main Street was Thwingville where Joshua Twing, a mill builder, had his machine shop, foundry, and gristmill. To the northeast of the lower village was Gospel Village. By about the second quarter of the nineteenth century the lower village began to outstrip the upper which had been at first the most popular business area. Further, the common in the lower village, with its crossroads location, became a natural hub for town activities including church meetings. The Congregational Church decided when the time came for a new building to relocate from Gospel Village to the common believing that it would soon be closer to the population center. In 1848 the Universalist Church began a subscription for funds to build a new structure in the lower village; the new pastor believed it to be surpassing South Barre where the church was then located. The first religious society at the common was the Methodist Church which began to build a meeting house in 1801. The building was situated right on the common until it was

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moved in 1820 to front on Washington Street. Since that time the Methodists have traditionally used that general site for location of their churches.

The present nature of City Hall Park began to be defined well before the building boom of the 1880s. Town meetings, for example, were held in the Methodist meeting house on the common for over twenty years beginning in 1802. When it came time in the 1880s to construct an urban-scale City Hall and Opera House, the location chosen was one fronting City Hall Park. Two prominent locations along the park were reserved early on for specific functions. In 1802 the "checkered store"—at first a tavern and then later a commercial/office building—commanded the strategic corner site linking the park and Main Street where the present Aldrich Building (HD #48) now stands. The building, which was fitted up with a mansard roof in 1869, served as a prominent landmark all through the nineteenth century. It spurred commercial development along North Main Street, and, later known as the Aldrich Building (it housed the National Bank of Barre of which Leonard Frost Aldrich was president for fourteen years) it set a tradition for the dedication of this site to Aldrich that has carried through the 20th century. Another key site on the hub was that commanding the view of City Hall Park from atop the hill that climbs up Washington Street. This has traditionally served as a location for educational institutions, starting with the 1852 Greek Revival-style Barre Academy, and, later, the Spaulding Graded School (HD #9).

As late as 1884 Barre village was still very rural. A small spate of contiguous commercial development was strung northward along the west side of Main Street beginning approximately opposite the Aldrich Building. Important among these were several Italianate buildings ranging from two to four stories—the H.Z. Mills store, French's Block, and the Reynolds Building—that defined the bend of Main Street as it opens out toward City Hall Park. These buildings were part of Barre's pre-boom development and in their modest wood frame construction contrasted sharply with the more monumental brick and granite commercial blocks that were built in the late 1880s.

The second half of the 1880s saw some important changes keynoting the accelerated urbanization that Barre Village, incorporated in 1886, was to undergo in the 1890s as a result of the quarry railroad and burgeoning granite industry. This marked the beginning of the large brick and granite commercial blocks with Nichol's Block (HD #36), the Stillman Wood Block (HD #47), Averill's Block (HD #18), and the Granite Block (HD #19). The use of granite columns along the shop level of the Granite Block and that of cast iron along the adjacent Averill's Block points out the kind of design duality found among Barre's commercial blocks; some, such as the former, translating conventional late nineteenth-century design details into masterfully used local materials. During this time, the Congregational Church (HD #12) was expanded and remodeled under the stylistic influences of Richardsonian Romanesque sources and prefigures the spate of picturesque plan churches that would be built in the mid-1890s. The Richardsonian Romanesque style also served as the base for Barre's first substantial town hall. The large brick building, occupying the site of the present City Hall and Opera House, had multi-storied round-arched windows, a hipped roof, and projecting end pavilions with arcaded ground floor.

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The population growth in Barre town was phenomenal during the decade of the eighties. Throughout the nineteenth century from about 1830 on it hovered around 2000. From 1880 to 1890 the count had swelled to about 6800. The influx of Scots and Italians from their respective homelands, or via other granite centers in the United States, began during this decade as well. An 1897 publication, referring to the fact that many Scots came from Aberdeenshire in northern Scotland, called this region the "nursery of Barre granite cutters," and Barre, the "Aberdeen of Vermont."³⁰ The period of the entrepreneur had begun, and residents began to establish their own quarries, manufacturing sheds, or granite tool companies. Others began commercial enterprises to support the needs of the swelling population and the granite industry. By 1886, the Barre Branch of the Granite Cutters National Union had formed.

The 1890s was the period of great architectural development and commercial expansion in Barre Village. The stylistic pattern established in the late 1880s was generally followed: both the use of the late picturesque phase of the Victorian period and, for commercial buildings, an eclectic mix of Victorian-era sources. At the beginning of the decade is the Richardsonian Romanesque-style Spaulding Graded School (HD #9) and the Worthen Block (HD #43) with its combination of Panel Brick, Italianate, and Victorian Gothic features. Gothic Revival and Gothic Revival mixed with Romanesque sources became the basis for two mid-nineties churches: the Church of the Good Shepherd (HD #12) and the First Baptist Church (HD #4) respectively; also from this time is the Queen Anne-style Hedding Methodist church (HD #6). The metal-sheathed Quinlen Block (HD #29) emerges mid-decade with a heavy reliance on classical motifs for embellishment. Granite is glorified in the extensive rock-faced surface of the Miles Building (HD #27), and the present City Hall and Opera House ends the decade (built 1899 to replace the previous one which was destroyed by fire) drawing from both Neo-Classical and Romanesque Revival sources. In this decade granite was a very important material for building details, and in the case of the Miles Block its lavish use appears almost as an advertisement for Miles who was part owner of a quarry. The end of the decade was marked by an important marriage of ethnic traditions with the Scots and Italians collaborating on the creation of the Robert Burns Monument (HD #9A). The Scots raised the money for the monument, and the Italians executed it in granite.

This was the period when the linear block-to-block nature of the west side of North Main Street was really developed. The east side of the street was slower to fill in and remained more loosely developed and spaced well into the twentieth century. During this decade, several public improvements occurred such as electric street lighting and an electric street car. Barre was incorporated as a city in 1895, and a daily newspaper was started two years later.

The 1900s brought two important Neo-Classical style buildings: the Aldrich Public Library (HD #2) and the large 1909 brick and granite commercial building on the east side of North Main Street (HD #44). Late Victorian influences persisted with the Richardsonian Romanesque-style Central Vermont Passenger Depot of 1908 (HD #35), and eclecticism still lingered as with the design of the Barre Fire Station (HD #14). This decade also introduced the transition from large-scale commercial blocks with tripartite horizontal design divisions to more modestly scaled

³⁰ J.H. Walbridge, "The Granite City," *The Barre Enterprise*, April 27, 1897.

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(though still horizontally delineated) commercial buildings. After this decade, commercial buildings became increasingly abbreviated into mere storefronts. The 1904 Blanchard Block (HD #17), however, still followed the late 19th century building format.

By 1910 the architectural character of Barre City had been formed, and the building boom in this area wound down almost as rapidly as it had begun. Only a few key buildings, such as the United States Post Office (HD #15) and the Hotel Barre (HD #3) post-date this period, and both are based on the Neo-Classical Revival style. In the 1920s-1940s, the new commercial format of low, wide buildings with massive window display areas fully emerges as with 145 North Main Street (HD #41), 159 North Main Street (HD #39) and the M.H. Fishman Building (HD #26). Although more modest in scale than their late-19th century predecessors, even these buildings include granite detailing in the form of large, flat rectangles of highly polished granite veneer.

Barre's conversion from rural center to urban, industrialized city took place in just 25 years. It reflects the critical importance of rail transportation to the growth of industry in the 19th century, and it directly shows the close relationship between industry, commerce, and architecture. Further, it was built by ethnically diverse people who were attracted to a small Vermont village because it promised a prosperous future. These people used their skills in granite working with pride in shaping a very distinctive Vermont city.

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9. Major Bibliographical References

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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 # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: Leahy Library, Vermont Historical Society, Barre, VT

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property approximately 25 acres

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 44.19890 N | Longitude: 72.50483 W |
| 2. Latitude: 44.19979 N | Longitude: 72.50344 W |
| 3. Latitude: 44.19666 N | Longitude: 72.49763 W |
| 4. Latitude: 44.19657 N | Longitude: 72.50196 W |
| 5. Latitude: 44.19592 N | Longitude: 72.50196 W |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

This additional documentation does not alter the boundaries of the Barre Downtown Historic District as described in the 1979 nomination. The following boundary description updates the inventory numbers and corresponds with the map titled "Barre Downtown Historic District" dated October 2017.

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The boundary of the Barre Downtown Historic District begins at a Point A, located at the intersection of the eastern edge of the Montpelier and Barre Railroad right-of-way and the north curb line of the unnamed roadway that passes to the north of the north elevation of the former Central Vermont Railroad Depot (#35); thence the boundary continues in a northeasterly direction along said curb of said roadway to a Point B, at its intersection with a line ten feet from and parallel to the western elevation of the former Montpelier and Wells River Railroad Depot (no longer extant); thence the boundary turns in a northwesterly direction and continues on said line to a Point C, at its intersection with the extension in a westerly direction of a line ten feet from and parallel to the rear (north) wall of the northernmost addition to the former Montpelier and Wells River Railroad Depot (no longer extant); thence the boundary continues in a northeasterly direction along said line to a Point D, at its intersection with the western edge of the traveled way of an unnamed roadway that forms the northerly extension of Merchants Row; thence the boundary continues in a generally southeasterly direction along said edge to a Point E, at its intersection with the northern edge of the traveled way of Depot Square; thence the boundary turns northeasterly and continues along said edge of Depot Square and its northeasterly extension across North Main Street to a Point F, at its intersection with the eastern curb line of North Main Street; thence the boundary turns southeasterly and follows said curb of North Main Street to a Point G, at its intersection with the extension in a westerly direction of the northern property line of Nichol's Block (#36); thence the boundary turns northeasterly and continues along said extension and property line to a Point H, at its intersection with the rear (eastern) property line of said building; thence the boundary turns southeasterly and continues along the rear (eastern property lines successively of Nichol's Block (#36), the Currier Block (#37), and the Magnet Movie Theater (#38) and the extension of the latter property line in a southerly direction, across Pearl Street, to Point I, at its intersection with the southern curb line of Pearl Street; thence the boundary turns in a northeasterly direction and continues along said curb line to a Point J, at its intersection with the extension in a northerly direction of the rear (eastern) property line of commercial building (#39); thence the boundary turns in a southeasterly direction and follows the rear (eastern) property lines successively of commercial building (#39), commercial building (#40), and commercial building (#41) to a Point K, at its intersection with the southern (right) property line of commercial building (#41); thence the boundary turns in a southwestern direction and continues along said southern property line to a Point L, at its intersection with the rear (eastern) property line of the Wheelock Law Office (#42); thence the boundary turns in a southeasterly direction and continues along the rear property lines successively of the Wheelock Law Office (#42) and the Worthen Block (#43), and the extension of the latter in a southerly direction, across Keith Avenue; it then continues in a southeasterly direction along said extension, to the rear (east) of commercial building (#44), to a Point M, at its intersection with the northeast corner of commercial building (#45); thence the boundary turns southeasterly and continues along said rear wall to a Point N, at the southeast corner of said building; thence the boundary turns southwesterly and continues along the southern wall of said building to a Point O, at its intersection with the extension in a northerly direction of a line twenty feet from and parallel to the rear (east) facade of the Old Town Hall (#46); thence the boundary turns in a southeasterly direction and continues along said line and its extension in a southeasterly

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Washington County, VT
County and State

direction, successively behind the Stillman Wood Block (#47) and the Aldrich Building (#48), crossing Elm Street to a Point P, at its intersection with the southern curb of said street; thence the boundary turns north easterly and continues along said curb to a Point Q at its intersection with the extension in a northwesterly direction of the rear (northeastern) property line of the Aldrich Public Library (#2); thence the boundary turns southeasterly and continues along the rear property lines successively of the former Hotel Barre/Washington Street Apartments (#3); the First Baptist Church (#4), former house (#5); and the Hedding Methodist Church (#6); thence the boundary crosses Church Street and continues in a southeasterly direction to a Point R, at its intersection with the southern curb of said street; thence the boundary turns in a southerly direction and continues along said curb to a Point S, at its intersection with the extension in a northwesterly direction of the rear (northeastern) property line of the apartment building (#7); thence the boundary turns southeasterly and continues along said extension and rear property line to a Point T, at its intersection with the northern property line of the Masonic Temple (#8); thence the boundary turns northeasterly and continues along said northern property line to a Point U, at its intersection with the rear (eastern) property line of the Masonic Temple (#8); thence the boundary turns southeasterly and continues along said rear (eastern) property line to a Point V, at the southeastern corner of said lot; thence the boundary turns southerly and continues along the southern property line of said lot to a Point W, at the southern corner of said lot; thence the boundary turns southeasterly and continues along said property line and its extension in a southeasterly direction across Academy Street to a Point X, at its intersection with the southern curb of Academy Street; thence the boundary turns in a southwesterly direction and proceeds along said curb to a Point Y, at its intersection with the extension in a northwesterly direction of the northeastern (left) property line of the Spaulding Graded School/Vermont Historical Society (#9); thence the boundary turns easterly and continues along said extension and property line to a Point Z, at its intersection with the rear (southeastern) property line of said building; thence the boundary turns southerly and continues along said rear line and its extension in a southwesterly direction to a Point A1 at its intersection with the eastern curb line of Washington Street; thence the boundary turns northwesterly and follows said curb to a Point B1, at the intersection of said curb with the extension in a northeasterly direction of the southern property line of the site of the Lake House (no longer extant); thence the boundary turns southwesterly and continues along said extension and property line to a Point C1, at its intersection with the western property line of said house; thence the boundary turns southwesterly and follows said line and the extension thereof in a westerly direction to a Point D1, at its intersection with the southern curb of Spaulding Street; thence the boundary turns northerly and continues along said curb to a Point E1, at its intersection with the extension in a southeasterly direction of the line of the rear (southwestern) wall of the former house (no longer extant); thence the boundary turns northwesterly and continues along said extension and wall and its extension in a northwesterly direction to a Point F1, at its intersection with the southeastern property line of the Church of the Good Shepherd (#11); thence the boundary turns southerly and continues along said property line to a Point G1, at its intersection with the rear (western) property line of said church; then the boundary turns westerly and continues along said rear property line to a Point H1 at its intersection with eastern property line of the property of the City of Barre; thence the boundary turns southerly

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

and follows said property line to a Point I1 at its intersection with the southern property line of the property of the City of Barre; thence the boundary turns westerly and continues in a generally westerly direction along said property line, passing to the south of the southern side of the Barre Fire Station (#14); thence the boundary continues along the extension in a westerly direction of said property line across South Main Street to a Point J1 , at its intersection with the western curb of South Main Street; thence the boundary turns northward and continues shortly to a Point K1 at its intersection with the extension in an easterly direction of the southern property line of the United States Post Office (#15); thence the boundary turns westerly and follows said extension and property line to a Point L1, at its intersection with the western property line of said building; thence the boundary turns northerly and continues along said property line and its extension in a northerly direction, crossing Prospect Street, to a Point M1 at its intersection with the northern curb of Prospect Street; thence the boundary turns in a westerly direction and follows said curb to a Point N1 at its intersection with the eastern edge of the Montpelier and Barre Railroad right-of-way; thence the boundary turns north and continues first in a northerly then northwesterly direction along said edge of said railroad right-of-way to the point of beginning, Point A.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the Barre Downtown Historic District encompasses the core downtown area of Barre City and contains a significant concentration of historic resources that embody its physical growth and architectural character.

11. Form Prepared By

name/title: Liisa Reimann
organization: _____
street & number: P.O. Box 3074
city or town: Burlington state: VT zip code: 05408
e-mail liisa.reimann@gmail.com
telephone: 802-9991634
date: July 2016

name/title: Devin Colman
organization: Vermont Division for Historic Preservation
street & number: 1 National Life Drive, Floor 6
city or town: Burlington state: VT zip code: 05620
e-mail: devin.colman@vermont.gov
telephone: 802-828-3043
date: October 2017

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Barre Downtown Historic District

City or Vicinity: Barre City

County: Washington County

State: VT

Photographs 1-17, 19-24, 25-26, 28 -30, 32-61

Photographer: Liisa Reimann

Date Photographed: April 2016

Photographs 18, 25, 27, 31

Photographer: Devin Colman

Date Photographed: May 2017

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 61. View looking northwest at City Hall Park, HD #1
- 2 of 61. View looking west at Bandstand, HD #1a
- 3 of 61. View looking east at Soldier and Sailors Memorial, HD #1b
- 4 of 61. View looking west at Ensign Watering Trough, HD #1c
- 5 of 61. View looking northeast at Aldrich Library, HD #2
- 6 of 61. View looking west at Aldrich Library rear addition, HD #2
- 7 of 61. View looking northeast at Hotel Barre/Washington Apartments (left), HD #3, and First Baptist Church (right), HD #4
- 8 of 61. View looking southwest at Hotel Barre/Washington Apartments, south elevation and rear addition, HD #3
- 9 of 61. View looking north at Hotel Barre/Washington Apartments, south elevation at addition, HD #3
- 10 of 61. View looking northeast at First Baptist Church (left), HD #4, and Dwelling/Willys Jeep Dealership (right), HD #5
- 11 of 61. View looking east at Hedding Methodist Church, HD #6
- 12 of 61. View looking southwest at Hedding Methodist Church, rear addition, HD #6
- 13 of 61. View looking south at Apartment Building, HD #7
- 14 of 61. View looking northeast at Apartment Building, façade, HD #7
- 15 of 61. View looking northeast at Apartment Building, rear addition, HD #7
- 16 of 61. View looking northeast at Masonic Temple, façade, HD # 8
- 17 of 61. View looking north at Masonic Temple, rear addition, HD #8
- 18 of 61. View looking east at Spaulding Graded School/Vermont Historical Society, HD #9

Barre Downtown Historic District (Additional Documentation)

Washington County, VT
County and State

Name of Property

- 19 of 61. View looking northeast at Spaulding Graded School/Vermont Historical Society, 1892 building on left, 1914 Annex on right, HD #9
- 20 of 61. View looking northeast at Spaulding Graded School/Vermont Historical Society, south elevation of 1914 Annex, HD #9
- 21 of 61. View looking west at Spaulding Graded School/Vermont Historical Society, east elevation of 1892 building (right), north elevation of 1914 Annex (left), HD #9
- 22 of 61. View looking east at Robert Burns Monument, HD #9a
- 23 of 61. View looking southeast at Church of the Good Shepherd, HD #10
- 24 of 61. View looking southwest at Church Street School (center), HD #11, and Barre Congregational Church (right), HD #12
- 25 of 61. View looking south at Church Street School, HD #11
- 26 of 61. View looking southwest at Barre Congregational Church, HD #12
- 27 of 61. View looking southwest Universalist Church, HD #13
- 28 of 61. View looking south at the entry doors to the Universalist Church, HD #13
- 29 of 61. View looking southwest at the Parish House, HD #13a
- 30 of 61. View looking north at front and side elevations of Barre Fire Station, HD #14
- 31 of 61. View looking southeast at front and side elevations of Barre Fire Station, HD #14
- 32 of 61. View looking southwest at United States Post Office, HD #15
- 33 of 61. View looking west, from City Hall Park, at Barre City Hall and Opera House (left), HD #16, and A.C. Blanchard Block, HD #17
- 34 of 61. View looking northwest at side and front elevation of Barre City Hall and Opera House, HD #16
- 35 of 61. View looking northeast at rear elevations of A.C. Blanchard Block (left), HD #17, and Barre City Hall and Opera House (right), HD #16
- 36 of 61. View looking west at Averill's Block (left), HD #18, and Granite Block (right), HD #19

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

- 37 of 61. View looking southwest at Averill's Block (left), HD #18, and Granite Block (right), HD #19
- 38 of 61. View looking south at Commercial Building (center), HD #20, and Commercial Building (right), HD # 21
- 39 of 61. View looking south at Commercial Building (left), HD #21, Storefront (center), HD #22, and Commercial Building (right), HD #23
- 40 of 61. View looking southwest at L.J. Bolster Block, HD #24
- 41 of 61. View looking south at L.J. Bolster Block (left), HD #24, Commercial Building (center), HD #25, and M.H. Fishman Building (right) HD #26
- 42 of 61. View looking southwest at D.M. Miles Building, HD #27
- 43 of 61. View looking southwest at Commercial Building (left), HD #28, and Quinlen Block (right), HD #29
- 44 of 61. View looking south at Quinlen Block (left), HD #29, and Eastman Brothers Block (right), HD #30
- 45 of 61. View looking southwest at Commercial Block, HD #31
- 46 of 61. View looking southwest at Commercial Block (far left), HD #31, Commercial Building (left), HD #31a, and Aldrich House/Store (center), HD #32
- 47 of 61. View looking south at Commercial Building, HD #33
- 48 of 61. View looking east at Commercial Building (left), HD #33, and Commercial Building (center), HD #34
- 49 of 61. View looking north at Vermont Central Railroad Depot, HD #35
- 50 of 61. View looking northeast at Vermont Central Railroad Depot, HD #35
- 51 of 61. View looking northeast at Nichols Block, HD #36
- 52 of 61. View looking north at Currier Block, HD #37
- 53 of 61. View looking north at Magnet Movie theater, HD #38
- 54 of 61. View looking east at Commercial Building, HD #39

Barre Downtown Historic District (Additional Documentation)
Name of Property

Washington County, VT
County and State

- 55 of 61. View looking north at Commercial Building, HD #40
- 56 of 61. View looking north at Commercial Building, HD #41
- 57 of 61. View looking northeast at Wheelock Law Office (left), HD #42, and Worthen Block (right), HD #43
- 58 of 61. View looking north at Commercial Block (center), HD #44, and Commercial Building (right), HD #45
- 59 of 61. View looking north at Commercial Building (left), HD #45, and Old Town Hall (center), HD #46
- 60 of 61. View looking north at Stillman Wood Block, HD #47
- 61 of 61. View looking north at Aldrich Block, HD #48

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

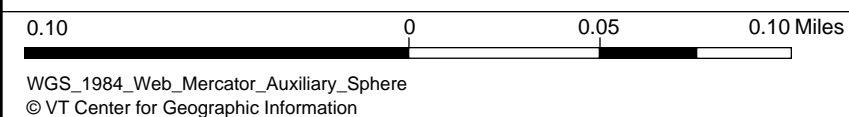


LEGEND

- Airports
- Rail Lines
- Town Boundaries
- County Boundaries
- Buildings
- Village Boundaries

Latitude / Longitude

1	44.19890 N / 72.50483 W
2	44.19979 N / 72.50344 W
3	44.19666 N / 72.49763 W
4	44.19657 N / 72.49842 W
5	44.19592 N / 72.50196 W



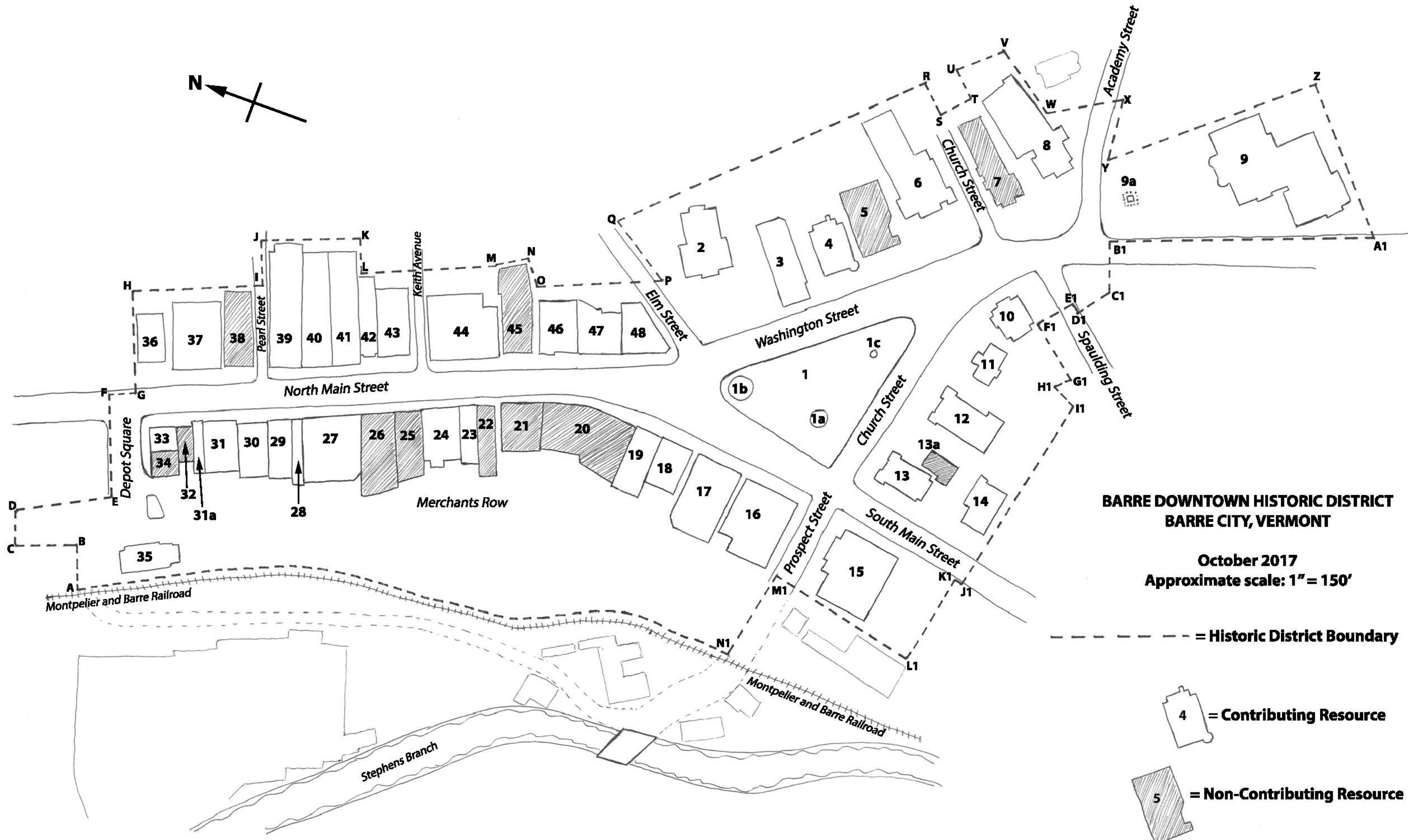
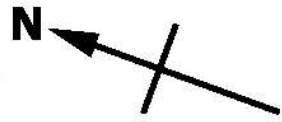
DISCLAIMER: This map is for general reference only. Data layers that appear on this map may or may not be accurate, current, or otherwise reliable. VCGI and the State of Vermont make no representations of any kind, including but not limited to, the warranties of merchantability, or fitness for a particular use, nor are any such warranties to be implied with respect to the data on this map.
THIS MAP IS NOT TO BE USED FOR NAVIGATION

1:3,160

October 27, 2017

NOTES

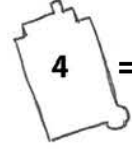
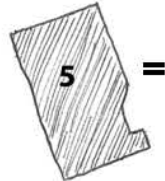
This map was created with the VT Interactive Map Viewer.



**BARRE DOWNTOWN HISTORIC DISTRICT
BARRE CITY, VERMONT**

**October 2017
Approximate scale: 1" = 150'**

----- = Historic District Boundary

-  = Contributing Resource
-  = Non-Contributing Resource





AUGUST AWARDS



THEY SHALL NOT GROW OLD AS
WE THAT ARE LEFT GROW OLD
AGE SHALL NOT WEARD THEM
NOR THE TEARS CONDEMN
AT THE GOING DOWN OF THE
SEA AND IN THE MORNING WE
WILL REMEMBER THEM





1871 PUBLIC LIBRARY 1871

Dr. William





WASHINGTON APARTMENTS

CITY HOTEL
CAFÉ























SHOOT
&
EXPLORE







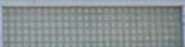




The Church of
the Sacred Heart of
EPISCOPAL
JESUS
100 N. 10th St.
Baltimore, MD 21202
www.heartofjesus.org





















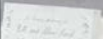






BARKE OPERA HOUSE

MERCHANTS ROW





1887
RANNEY
1907

TD Bank

TD Bank
ATM

4
LEFT
LINE

Courtesy of
The Barre
Business
Council



WELCOME TO
DOWNTOWN
Barre

WILLIAM EAGER
REAL ESTATE

BCK R

BOB'S
CLOTHING





DCI Real Estate

DCI

KYLE
REALTY

DCI

MARTIN & ASSOCIATES
REALTY

Last T...
REALESTATE



Last Time Around

HOLTER BLOCK
114

Womco & Children
First

Keith Ave
ONE WAY





D. M. WILLES & BUILDING CO.

next chapter
BOOKS

Merrin's
TAXES

CRUZ
ELECTRONICS

ORANGE BEE

AMERICAN

Coins & Hobbies
RC CARS / SPORTS COLLECTIBLES

POOL WORLD

NELSON

ESTABLISHED
1896



ESTD
1895

NELSON

HARDWARE

POOL WORLD





SPORTING GOODS

NELSON ACE HARDWARE

HOUSEWARES





The Quarry

The Quarry

OPEN

THE QUARRY









Studio Place Arts
CLASSES

Studio
Place
Arts

GALLERY

Aaron's



Aaron's

FURNITURE
COMPUTERS
ELECTRONICS
APPLIANCES



*Beauty Nail
and Spa*

ROAD
CLOSED



Pearl St



Support
Local
Business

W 4221 N



A1

Call or Stop
for more info
FOR RENT
202-2100





5th
"DOLLAR PLUS"

SPRINGS
Discount Tobacco
Roll Your Own • Cigars
SMOKE & SAVOR

Planet Rock
Gentlemen's Club



PROJECT



EST. Town 1860

EVERYTHING

ANTIQUES

EVERYTHING TUXEDO

ANTIQUES

COPY

PRINT + DESIGN

OPEN



COPY WORLD

Sweet Home

Sweet Home

Office Space



1234



CORNERSTONE PUB & KITCHEN

302

CORNERSTONE

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

Property Barre Downtown Historic District

State Vt. (Washington) Working Number 7.5.79.1616

TECHNICAL
Photos 27
Maps 2

CONTROL
OK 7.9.79

HISTORIAN

An excellent, if somewhat lengthy and repetitive, nomination, with a very thorough inventory of all structures and good photographic documentation (although not keyed to sketch map, photos are well labeled). The district reflects the urbanization and industrialization of a former rural area in the last quarter of the 19th and first quarter of the 20th c., with a concentration of Victorian revival styles from the years 1890-1910. The architecture of the down-

JFT

ARCHITECTURAL HISTORIAN

town reflects the period's commercial eclecticism and, despite numerous alterations, retains a high degree of integrity contributing to a strong sense of time and place (as suggested by the first two streetscape photos). The building's functions and craftsmanship in turn reflect the surge of prosperity, Scottish and Italian immigration, and desire for modernization associated with the full-scale development of the local granite industry following the introduction of railroad service between Barre, its quarries, and Montpelier. Photos and narrative suggest possibility of a residen-

ARCHEOLOGIST

tial HD as well.

OTHER

HAER

Inventory _____
Review _____

see above.

REVIEW UNIT CHIEF

ACCEPT 9-4-79

Joe Tower
BRANCH CHIEF

KEEPER

National Register Write-up _____
Federal Register Entry 10-2-79

Send-back _____
Re-submit _____

Entered SEP 4 1979



STATE OF VERMONT

AGENCY OF DEVELOPMENT AND COMMUNITY AFFAIRS

OFFICE OF THE SECRETARY (802) 828-3211

MONTPELIER, VERMONT 05602

DEPARTMENTS OF:

Economic Development 828-3221
Housing & Community Affairs 828-3217

DIVISIONS OF:

Administration 828-3231
Historic Preservation 828-3226
Vermont Travel Division 828-3236
Vermont Life Magazine 828-3241

June 25, 1979



Dr. William J. Murtagh
Keeper of the National Register
National Register of Historic Places
Heritage Conservation & Recreation Service
440 G Street, N.W.
Washington, D.C. 20240

Dear Dr. Murtagh:

Enclosed please find the National Register nomination form
for the following:

Barre Downtown Historic District, Barre, Washington County, VT

These properties are being submitted under the Historic Preservation Act of 1966 for inclusion in the National Register of Historic Places.

Sincerely,

DIVISION FOR HISTORIC PRESERVATION

William B. Pinney
William B. Pinney
Director
State Historic Preservation Officer

WBP/CHA: rmd

Enclosures



United States Department of the Interior

HERITAGE CONSERVATION AND RECREATION SERVICE
WASHINGTON, D. C. 20243

IN REPLY REFER TO:
H32-NR

July 17, 1979

Dear Property Owner:

The property you own is located in a historic district that has been nominated for listing in the National Register of Historic Places. The National Register is the government's official list of historic buildings and other cultural resources worthy of preservation. This nomination is pending in our office.

If your property is depreciable and the district is listed in the National Register, there are certain benefits and provisions of the Tax Reform Act of 1976 that may apply to you. We are enclosing information about this law and a general description of the National Register program.

Soon we will be considering whether the district should be listed, using as our guidelines the "Criteria for Evaluation" shown in the enclosed material. If you wish to comment on whether the district should be listed, we would be pleased to hear from you. Send your comments within 30 days of the date of this letter to me, Dr. William J. Murtagh, Keeper of the National Register, Heritage Conservation and Recreation Service, Department of the Interior, Pension Building, 440 G Street, N.W., Washington, D.C. 20243 (Attn: NOM). Please include the name of the district (as shown on the address label on this letter) and property address. If you have questions about the National Register program or the enclosed material, you should also address them to me.

In the enclosed material you will note references to standards for rehabilitating old buildings. These standards are a list of do's and don'ts for people who are fixing up old buildings. If the owner of a building listed in the National Register, either individually or as part of a district, wishes to take advantage of the Tax Reform Act benefits, these standards must be followed. A copy of these standards is available from Technical Preservation Services, Heritage Conservation and Recreation Service, Department of the Interior, Pension Building, 440 G Street, N.W., Washington, D.C. 20243. Questions about the standards should also be addressed to that same office.

Sincerely,


William J. Murtagh
Keeper of the National Register

KATHERINE F. LADD
C/O A. K. WYZANSKI
DREFUS PROPERTIES
131 STATE STREET
BOSTON, MA 02109

RE: BARRE DOWNTOWN HIST. DIST.
BARRE, VERMONT

UNITED STATES
DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE
WASHINGTON, D. C. 20243

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE, \$300


MOVED - LEFT NO ADDRESS

POSTAGE AND FEES PAID
U. S. DEPARTMENT OF THE INTERIOR
INT-419



4P
WASHINGTON
CD

BARRÉ DOWNTOWN HISTORIC DISTRICT
7/17/79

(VT)



City of Barre, Vermont
"GRANITE CENTER OF THE WORLD"

PAUL H. HERMANN
CITY MANAGER

August 1, 1979

Dr. William J. Murtagh
The National Register
Heritage Conservation & Recreation Service
Department of the Interior
Pension Building
440 G Street, N.W.
Washington, D.C. 20243

Attn: NOM

The City of Barre is owner of two properties within the proposed downtown Barre Historic District. One of these, The Opera House/ City Hall is already included in the National Register of Historic places. The second, the Fire Station, is the oldest fire station building in Vermont still being used as a fire station.

The City of Barre strongly supports this nomination to the National Register, as it does the entire district. We believe that the downtown area of Barre is truly unique because of its close relationship to the growth of the Granite Industry.

If the City of Barre can provide any additional information or comments, please let us know and we will furnish it.

Sincerely,
Paul H. Hermann

RECEIVED

THE NATIONAL RESISTANCE

6 1979

DATE ACTION TAKEN

INITIALS

2/8 08



UP

Barre Downtown Historic District

7/17/79

WASHINGTON CO.



**THE BARRE
GRANITE
ASSOCIATION**

**A TRADE ASSOCIATION
OF GRANITE QUARRIERS
AND MANUFACTURERS**

August 6, 1979

Mr. William J. Murtagh
Keeper of the National Register
United States Department of the Interior
Washington, D. C. 20243

Re: H32-NR
Barre Downtown Historic District/51 Church Street

Dear Sir:

I have your letter relating to the possible inclusion of this site in the proposed Barre Downtown Historic District.

We can offer little by way of elaboration on the description of this structure and environs which was included in the nomination application. The structure itself is a former schoolhouse and is juxtaposed between two churches, both of which were constructed in the 19th Century, when I suspect, this building was also erected. I am unable to discern exterior structural changes of any consequence save for the installation of a partial lower facade of granite and granite steps. The former served to buttress the structure however and both the steps and the facade complement the extensive use of granite in neighboring buildings.

Absent any detailed historical information then I can only observe that the structure would seem to merit inclusion under the criterion that it is an integral part of the entire district which is under consideration.

Thank you for affording us the opportunity to comment.

51 CHURCH STREET
BARRE, VERMONT 05641
802 476-4131

Sincerely,

Arthur Pista

40-10000-1
Manual of Procedure for
FBI (1979) 200-10

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D AUG 9 1979

INDIVIDUAL RES. (IF ATTACHED) _____

INFORMATIVE MATERIALS (IF ATTACHED) _____

TELEPHONE CALL (ATTACHED) _____

DATE / COLOR TAKEN _____

INITIALS _____

9/1/80

WHO APPLICANT OR
DE OBSERVE OR
FEDERAL REGISTER



Handwritten notes and signatures at the bottom right of the page.



United States Department of the Interior

NATIONAL PARK SERVICE
P.O. Box 37127
Washington, D.C. 20013-7127

IN REPLY REFER TO:

H30(2255)

July 18, 1996



Memorandum

To: Keeper, National Register of Historic Places

From: Brooks Prueher, Technical Preservation Services Branch
Heritage Preservation Services Division

Subject: Request for National Register Review of Historic Preservation Certification
Application: 10284VT(390)

A "Historic Preservation Certification Application--Part 1" for 190 N. Main Street in the Barre Downtown Historic District, was recently submitted to this office through the Vermont State Historic Preservation Office. The owner requests certification of the building. However, the National Register documentation contains a contradictory evaluation of this property.

We believe this building does contribute to the significance of the Barre Downtown Historic District. Since the SHPO has no plans at the present time to revise the National Register documentation, our office requests a Supplementary Listing Record be issued, revising the National Register nomination and listing this building as a contributing structure. We will then be able to act on the owner's application for certification of significance, as recommended by the SHPO.

Enclosed please find copies of the Part 1 application, State Review Sheet, and all photographic documentation. Thank you.

Attachments

cc: VT/SHPO

REVIEW SHEET

N. Historic Preservation Certification Application—Significance

Property: 190 Main St., Barre, VT Project No.: 16284VT(390)

Historic District: Barre Downtown Historic District

3/19/96 date initial application received by State 6/28/96 date(s) additional information requested by State

7/2/96 date complete information received by State

7/3/96 date of this transmittal to NPS

Inspection of property by State staff? no yes date(s): 9/16/96

There is adequate documentation enclosed to evaluate the historic character and integrity of this property.
 There is insufficient documentation to evaluate the property adequately. The application is missing the following items:

Reasonable efforts have been made to obtain this information. Copies of the information requests are enclosed.

NUMBER 1	This property involves:
	<input type="checkbox"/> Extensive loss of historic fabric <input checked="" type="checkbox"/> Substantial alterations over time <input type="checkbox"/> Preliminary determination of listing <input type="checkbox"/> for district <input type="checkbox"/> for individual property <input type="checkbox"/> Significance less than 50 years old <input type="checkbox"/> Obscured or covered elevation(s) <input type="checkbox"/> Moved property <input type="checkbox"/> State recommendation inconsistent with NR documentation <input type="checkbox"/> Recommendation different from the applicant's request

NUMBER 2	Complete item(s) below as appropriate.
	<p>(1) The documentation on file with the National Register cites the period(s) of significance of this historic district as <u>1800-1900-on</u></p> <p>(2) The property <input checked="" type="checkbox"/> contributes <input type="checkbox"/> does not contribute to the historic significance of this registered historic district in: <input checked="" type="checkbox"/> location <input type="checkbox"/> design <input checked="" type="checkbox"/> setting <input checked="" type="checkbox"/> materials <input type="checkbox"/> workmanship <input checked="" type="checkbox"/> feeling <input checked="" type="checkbox"/> association <input type="checkbox"/> Property is mentioned in the NR or State or local district documentation in Section <u>7</u>, page <u>18</u>.</p> <p>(3) For properties less than 50 years old: <input type="checkbox"/> the historical merits of the district (the periods and areas of significance) are documented in the National Register form or district documentation on file as less than 50 years old, justifying the certification of this property's contribution. <input type="checkbox"/> the exceptional historical or architectural significance of this property as described in the National Register form or district documentation on file justifies its certification as contributing. <input type="checkbox"/> there is insufficient justification to consider this property as contributing to the district for its individual exceptional architectural or historical significance or the significance of the district does not extend to the last 50 years.</p> <p>(4) For preliminary determinations: A. The status of the nomination for the property/historic district: <input type="checkbox"/> Nomination has already been submitted to State review board, and nomination will be forwarded to the NPS within _____ months. (Draft nomination is enclosed.) <input type="checkbox"/> Nomination was submitted to the NPS on _____. <input type="checkbox"/> Nomination will be submitted to the State review board within twelve months. <input type="checkbox"/> Nomination process likely will be completed within thirty months. <input type="checkbox"/> Other, explain: _____</p> <p>B. Evaluation of the property: <input type="checkbox"/> Property is individually eligible and meets National Register Criteria for Evaluation <input type="checkbox"/> Property is located within a potential registered district that meets National Register Criteria for Evaluation: <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D Criteria Considerations: <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G</p> <p>(5) The property is located in a registered district, is outside the period(s) or area(s) of significance as documented in the NR form and: <input type="checkbox"/> appears to contribute to the expanded significance of the district. Enclosed is the revised nomination documentation. <input type="checkbox"/> does not appear to contribute to the period(s) or area(s) of significance of the district.</p>

NUMBER
3

Describe and evaluate the physical characteristics of the property, its integrity, and its significance within the context of the historic district (or individually for preliminary determinations or individual listings).

190 North Main Street, Barre, VT, is a brick, one-story, c.1925, commercial infill building, which maintains the setback and scale of the Barre Downtown Historic District. Despite remodeling of its original storefront, it retains its important historic tin cornice and storefront prism glass. Although classified as non-contributing in the National Register nomination, it retains its integrity of location, setting, feeling, and association, and through its overall form, scale, and remaining storefront details it contributes to the elements of design, materials, and workmanship that make up the architectural significance of the Barre Downtown Historic District.

It is the opinion of the Division that the building should be considered a contributing building and a certified historic structure.


NUMBER
4

State Official Recommendation:

- This application for the above-named property has been reviewed by Curtis B. Johnson
 a professionally qualified architect, architectural historian, or historian on my staff.
- The property is included within the boundaries of a registered historic district, contributes to the significance of the district, and is a "certified historic structure" for the purpose of rehabilitation. *- see note above*
 - The property is included within the boundaries of a registered historic district, contributes to the significance of the district, and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Tax Treatment Extension Act of 1980.
 - The property does not contribute to the significance of the above-named district.
 - The property appears to meet the National Register Criteria for Evaluation and will likely be nominated.
 - The property does not appear to meet the National Register Criteria for Evaluation and will not be nominated.
 - The property appears to contribute to the significance of a:
 - potential historic district which appears to meet the National Register Criteria for Evaluation and will likely be nominated.
 - registered historic district but is outside the period(s) or areas of significance as documented in the National Register nomination or district documentation on file with the NPS. Revised nomination or district documentation is enclosed.
 - The property should be denied a preliminary determination that it could qualify as a certified historic structure.
 - Insufficient documentation has been provided to evaluate the structure.

Detailed NPS review recommended Precedent-setting case Forwarded without recommendation

7/3/96
Date


State Official Signature

See attachments:

NPS Comments:

NATIONAL PARK SERVICE

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 1 — EVALUATION OF SIGNIFICANCE

RECEIVED
JUL 9 1996

NPS Office Use Only

NPS Office Use Only

NRIS No:

Project No:

79000277

MAR 19 1996

10284VT(390)

Instructions: Read the instructions carefully before completing application. No certification will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets.

1. Name of property:

Address of property: Street 190 N. Main Street
City Barre County _____ State Vermont Zip 05641

Name of historic district: Barre Downtown Historic District

- National Register district certified state or local district potential historic district

2. Check nature of request:

- certification that the building contributes to the significance of the above-named historic district (or National Register property) for the purpose of rehabilitation.
 certification that the structure or building and, where appropriate, the land area on which such a structure or building is located contributes to the significance of the above-named historic district for a charitable contribution for conservation purposes.
 certification that the building does not contribute to the significance of the above-named district.
 preliminary determination for individual listing in the National Register.
 preliminary determination that a building located within a potential historic district contributes to the significance of the district.
 preliminary determination that a building outside the period or area of significance contributes to the significance of the district.

3. Project contact:

Name Mr. Carroll Nelson
Street 163 Jolbert Road City Barre
State Vermont Zip 05641 Daytime Telephone Number 802-476-6710

4. Owner:

I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.

Name CARROLL A. NELSON Signature Carroll Nelson Date 3/7/96
Organization Carroll S Realty
Social Security or Taxpayer Identification Number 008 224845
Street 163 Jolbert Rd City Barre
State VT Zip 05641 Daytime Telephone Number 802-476-6710

NPS Office Use Only

The National Park Service has reviewed the "Historic Preservation Certification Application — Part 1" for the above-named property and hereby determines that the property:

- contributes to the significance of the above-named district (or National Register property) and is a "certified historic structure" for the purpose of rehabilitation.
 contributes to the significance of the above-named district and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Tax Treatment Extension Act of 1980.
 does not contribute to the significance of the above-named district.

Preliminary Determinations:

- appears to meet the National Register Criteria for Evaluation and will likely be listed in the National Register of Historic Places if nominated by the State, Historic Preservation Officer according to the procedures set forth in 36 CFR Part 60.
 does not appear to meet the National Register Criteria for Evaluation and will likely not be listed in the National Register.
 appears to contribute to the significance of a potential historic district, which will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer.
 appears to contribute to the significance of a registered historic district but is outside the period or area of significance as documented in the National Register nomination or district documentation on file with the NPS.
 does not appear to qualify as a certified historic structure.

Date _____ National Park Service Authorized Signature _____ National Park Service Office/Telephone No: _____

See Attachments

Marr Block
190 North Main Street
Barre, Vermont

Description of physical appearance:

This building is known most recently as part of the Marr block. This building is a one story rectangular structure. The exterior walls are brick. A tin signband and cornice caps the building at the front. The roof is flat with an interior low point roof drain.

In 1925 a separate listing appears for the City Bakery at 190 N. Main Street. The 1925 Sanborn Map shows a one story building between 188 and 200 N. Main Street, with the use listed as a Bakery. This is presumably the date of construction of the one story building.

In 1939 190 becomes vacant.

In 1946 the listing shows 190 housing Field Jewelry.

The single story block at 190 N. Main St. is a simple brick building. It appears significant in that though it was built some 22 years after the adjacent building at 188 N, Main Street most of the detailing matches so exactly it is difficult to believe that the buildings were not constructed at the same time. The brick and tin cornice are continuous and it appears that the prism glass matches that shown in the photo of Abbott & Co. (Unfortunately the glass at 188 is not extant, presumably destroyed when the storefront was renovated.) This building's main features are the remaining prism glass at the top of the storefront, now concealed behind the sign band, and the tin ceiling.

The building fits into the streetscape of North Main Street quite well, other buildings on the street to the south are mostly two and three story masonry buildings. The building to the north is a smaller wood frame building. This building was apparently built as an infill building and being only one story allows light into the upper floor of 188, to the south. It also allowed the pitched roof of the building to the north to remain without creating drainage problems. The front plane of the masonry wall aligns with the adjacent neighbors and the projecting glass store front is typical of other Barre buildings.

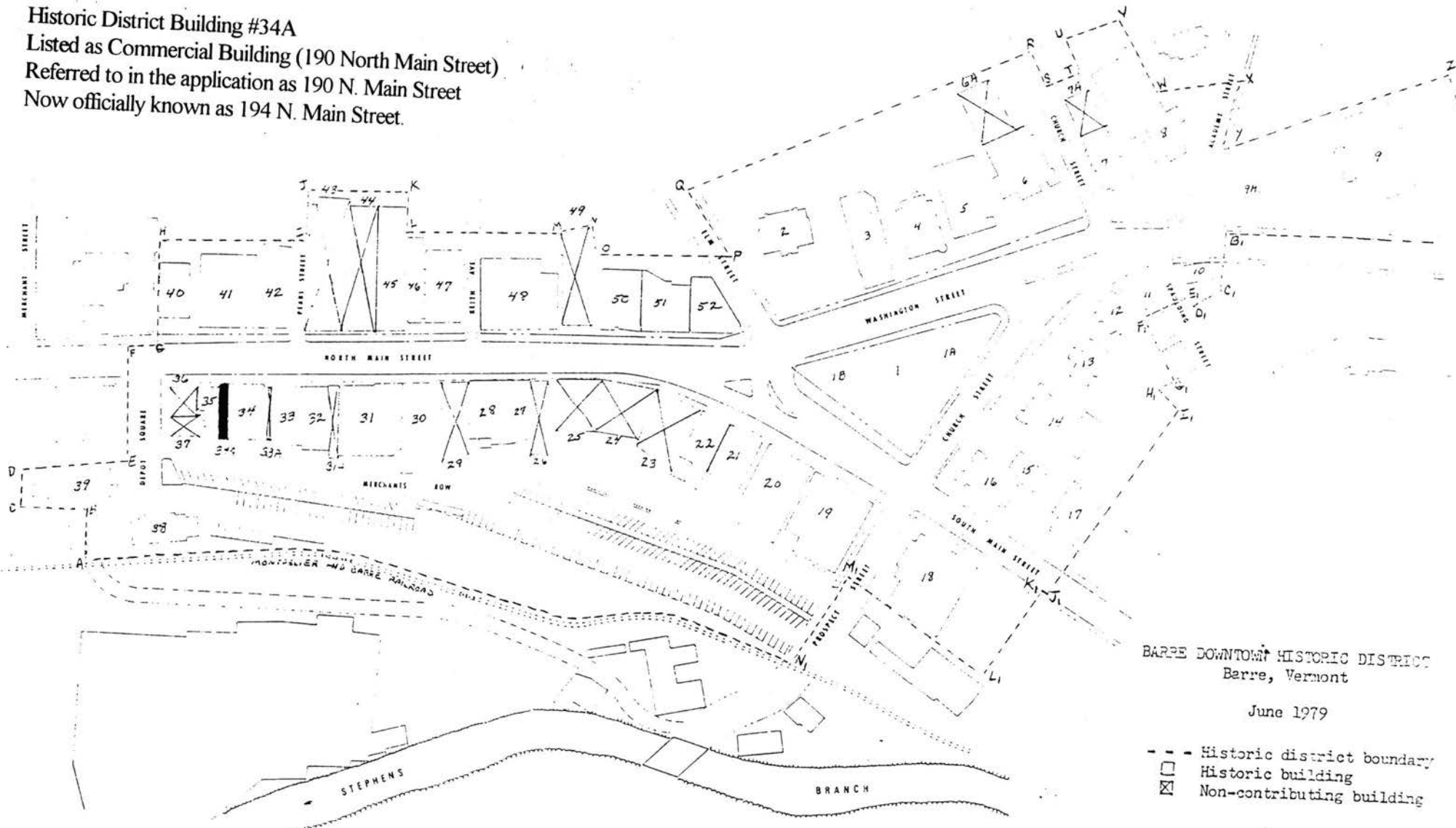
Statement of significance:

The building was listed as a non-contributing structure when the historic district was nominated in 1978. It is requested that it be listed as a contributing structure because of its strong relationship to the downtown character of Barre.

The building is significant in contributing to the scale and texture of the downtown streetscape. The single story scale of the building, and its subservient relation to its larger neighbors, is characteristic of an infill building, and because of the relationship to the adjacent structure the one story aspect does not detract from the scale building facades on Main Street. The projecting storefront, with a deeply recessed entry is an important characteristic of commercial buildings in downtown Barre.

The detailing which ties this building into the adjacent building shows a pattern of construction over time which is quite important. The remaining prism glass, which appears to be the only such glass in Barre demonstrates the use of an important material in retail buildings of this time period.

Historic District Building #34A
 Listed as Commercial Building (190 North Main Street)
 Referred to in the application as 190 N. Main Street
 Now officially known as 194 N. Main Street.



BARRE DOWNTOWN HISTORIC DISTRICT
 Barre, Vermont

June 1979



Front of building with context.

1

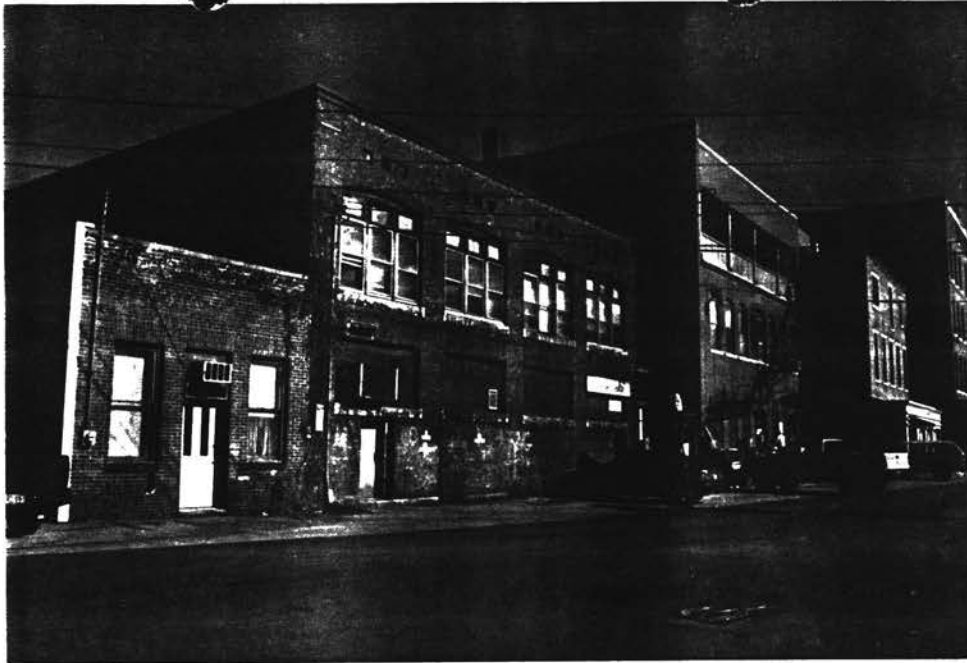


Closer view of the front.

2



Showing original trim (sign board covers prism glass)



View of the back.

4



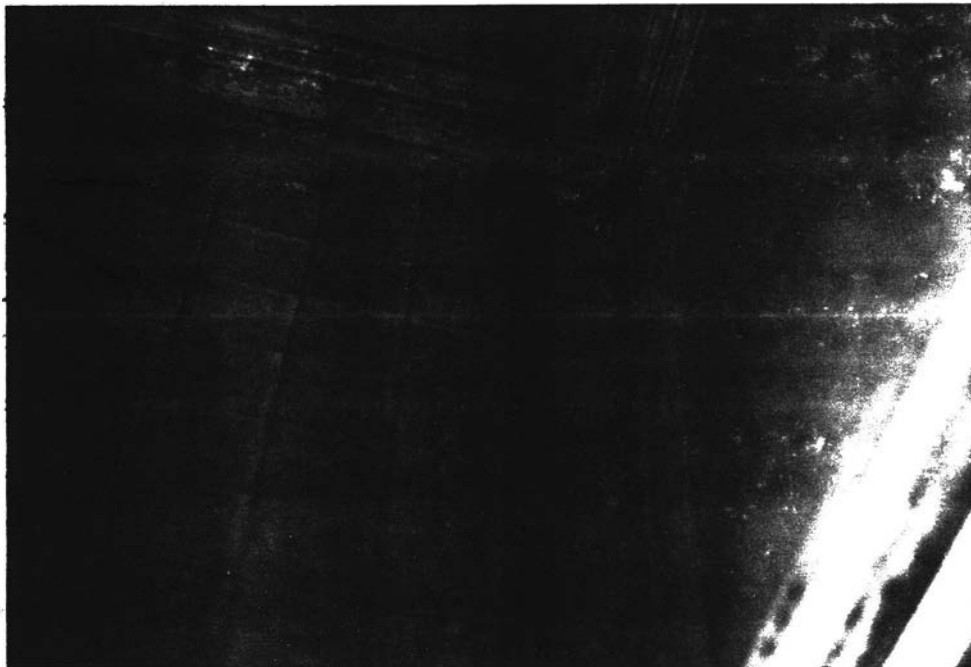
Close up of rear.

5



Existing entrance

6



(Cormier's) One story storefront, from the interior of the entry showing prism glass and trim

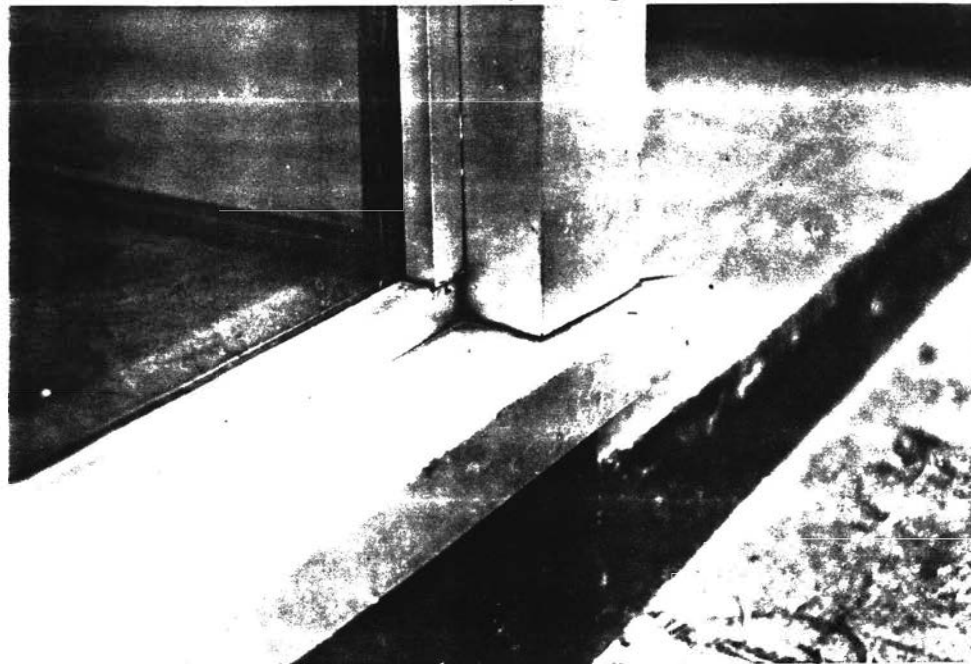
7



Detail of change from 2 to 1 story

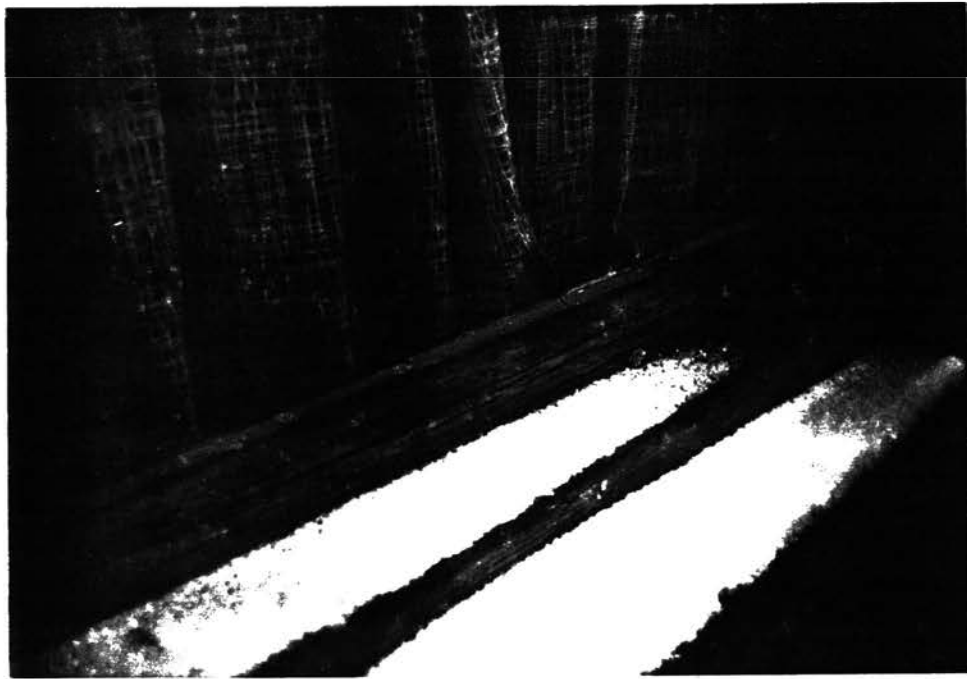
All details on one story appear to match
the earlier two story building.

8



Base of storefront.

9



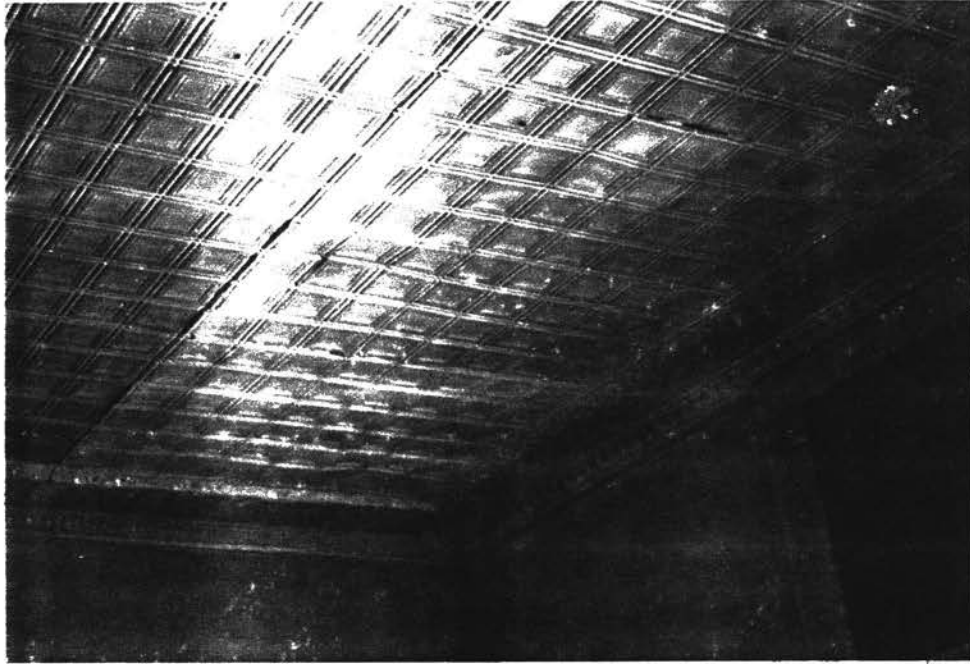
Picture of window.



Inside 1 story portion
Tin ceiling appears original

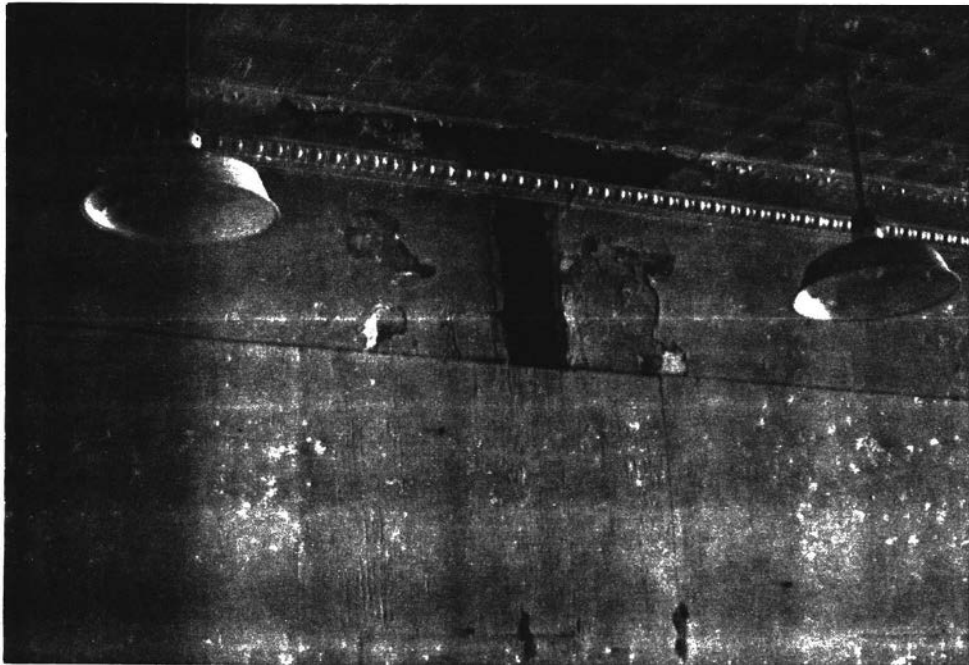


Cornier's storefront from the interior



Rust showing at joints in tin ceiling, deformed areas.

13



Deteriorated area of tin ceiling.

14



Existing skylight, showing framing
and painted plexiglass.

15



Basement.

16



United States Department of the Interior



NATIONAL PARK SERVICE
P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

AUG 26 1996

H32(2280)

Memorandum

To: Brooks Prueher, Technical Preservation Services Branch
Heritage Preservation Services Division

From: *Bled* Keeper, National Register of Historic Places
National Register, History and Education

Subject: 190 North Main Street, Barre, Vermont [10284VT(390)]

Attached is a supplementary listing record amending the National Register documentation for the building referenced above, which is located in the Barre Downtown Historic District, Barre, Washington County, Vermont.

Investigation behind the building's noncontributing 1960s storefront has revealed an intact prism glass transom, a rare surviving but once common storefront design feature in the historic district. The c. 1925, one-story commercial building retains its historic location, setting, scale, setback, and storefront design features such as its tin cornice and rare prism glass transom. The building at 190 North Main Street contributes to the historic district's architectural significance and is now classified as a contributing building.

Attachment

cc: Eric Gilbertson, VTSHPO

ENTRIES IN THE NATIONAL REGISTER

VERMONT

STATE

Date Entered SEP 4 1979

Name

Location

Barre Downtown Historic District

Barre
Washington County

Also Notified

Honorable Patrick J. Leahy

Honorable Robert T. Stafford
Honorable James M. Jeffords

State Historic Preservation Officer
Mr. William B. Pinney
Director
Vermont Division for Historic Preservation
Pavilion Office Building
Montpelier, Vermont 05602

NR Byers/bjr 9/6/79

For further information, please call the National Register at (202)343-6401.



United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:



H30(2255)

May 17, 2002

Memorandum

To: Keeper, National Register of Historic Places

From: Audrey T. Tepper, Historical Architect, Technical Preservation Services

Subject: Request for a Supplementary Listing Record

A "Historic Preservation Certification Application--Part 1" for the Quarry Grille and Tavern, at 210 North Main Street, in the Barre Downtown Historic District (Barre, VT), was recently submitted to this office through the Vermont State Historic Preservation Office. The owner requests certification of the building as an historic structure, yet the National Register documentation cites it as non-contributing to the historic district.

Although this prominently located building was altered over time, it still retains its original massing and pattern of fenestration. In addition, photographic documentation reveals the existence of the historic stamped metal shingles below the current artificial siding. This information, along with historic photographs of the building, provides sufficient evidence to restore and enhance original exterior features (as proposed in the Part 2 application). The state staff feels there is sufficient integrity of location, design, setting, materials, workmanship, and association to change the property's designation. Moreover, historical research indicates this building is locally significant and eligible under Criterion A.

We concur with the State that this building contributes to the significance of the Barre Downtown Historic District. Since the SHPO has no plans at the present time to revise the National Register documentation, our office requests a Supplementary Listing Record be issued, revising the National Register nomination and listing this building as a "contributing" structure. We will then be able to act on the owner's application for certification of significance, as recommended by the SHPO.

Enclosed please find copies of the Part 1 application and all relevant photographs pertaining to the project. Thank you for your attention to this matter.

Attachment

cc: VT-SHPO

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Historic Preservation Certification Application
State Historic Preservation Office Review & Recommendation Sheet
Significance - Part 1

Project Number: 9447

Number 1	The Quarry Grill and Tavern (Property) 210 North Main Street Barre Downtown Historic District (Historic District)
--------------------	---

_____ Preliminary done

NR District _____ Certified State or Local district

Date application received by State 4/18/02
 Date(s) additional information requested by State _____
 Date complete information received by State 4/24/02
 Date of transmittal to NPS 4/24/02
 Property visited by State staff? _____

SHPO REVIEW SUMMARY	
<input checked="" type="checkbox"/>	Fully reviewed by SHPO
<input type="checkbox"/>	No outstanding concerns
<input type="checkbox"/>	Owner informed of SHPO recommendation
<input type="checkbox"/>	In-depth NPS review requested
<input type="checkbox"/>	Recommendation different from applicant's request

Number
2

STATE RECOMMENDATION:

Chris Cochran, who meets the Secretary of the Interior's Professional Qualification Standards, has reviewed this application.

- The property is included within the boundaries of a registered historic district, contributes to the significance of the district, and is a "certified historic structure" for the purpose of rehabilitation.
- The property is included within the boundaries of a registered historic district, contributes to the significance of the district, and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Internal Revenue Code.
- The property does not contribute to the significance of the above-named district.
- Insufficient documentation has been provided to evaluate the structure.
- This application is being forwarded without recommendation.

Preliminary determinations:

- The property appears to meet National Register Criteria for Evaluation and will be nominated individually.
- The property does not appear to meet National Register Criteria for Evaluation and will not be nominated.
- The property appears to contribute to the significance of a:
 - potential historic district that appears to meet the National Register Criteria for Evaluation and will likely be nominated.
 - registered historic district but is outside the period(s) or areas of significance as documented in the National Register nomination or district documentation on file with the NPS and nomination will be amended.
- The property is located in a proposed historic district and:
 - the property does not appear to contribute to the significance of the proposed historic district.
 - The proposed historic district does not appear to meet the NR Criteria for Evaluation and will not be nominated.

4/18/02
Date

Emily Wadhams
Emily Wadhams

SHPO

Number
3

ISSUES:

- Extensive loss or deterioration of historic fabric
- Substantial alterations over time
- Significance less than 50 years old
- Obscured or covered elevation(s)
- Moved property
- State recommendation inconsistent with NR documentation
- Functionally related complex or multiple buildings within an individual nomination.
- Other (explain)

Number
4

Complete items below as appropriate:

- (1) _____ is the period(s) of significance of the district.
- (2) The property is mentioned in the NR or state or local district documentation, Section _____, Page _____.
- (3) For preliminary determinations, the status of the nomination for the property/historic district:
 - Nomination has already been submitted to State Review Board, and will be forwarded to the NPS within _____ months. Draft nomination is enclosed.
 - Nomination was submitted to NPS on _____
 - Nomination process will likely be completed within thirty months.
 - Other, explain: _____
- (4) The property is located in a registered district, but its current condition is inconsistent with the determination of its contribution to the district as stated in the nomination. Supplemental Listing Record requested.

Number
5

Describe problematic issues or other concerns.

Presently listed as N/C to the district. SHPO supports a change in designation because the building maintains its historic fenestration and massing. Photo documentation reveals the existence of the original stamped metal single siding under vinyl siding (see application). This information, along with historic photographs, provides sufficient evidence to restore and enhance exterior historic features (as proposed in rehabilitation). Upon consultation with NPS NR staff, state staff feels there is sufficient integrity of location, design, setting, materials, workmanship, feeling and association to change its designation. Moreover, historical research indicates (see application) this building is locally significant and eligible under criterion A.

This corner building serves as the gateway to the downtown and its rehabilitation will significantly enhance the historic character of the district. This highly visible building remains the red headed stepchild on a block of buildings that have all been rehabbed within the last 5 years. As such, this project has received a number of state grants and support to encourage a rehabilitation that meets the SOI standards. If certified, this project will significantly enhance the entrance to the community and promote additional restoration in and around Depot Square.

____ See attachments: _____ photographs _____ maps _____ other:

NPS COMMENTS:

Date

NPS Reviewer

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 1 - EVALUATION OF SIGNIFICANCE

NPS Office Use Only
NRIS No:

[Empty box for NRIS No.]

NPS Office Use Only
Project No:

9447

RECEIVED
MAY 16 2002
NATIONAL PARK SERVICE
TAX INCENTIVE PROGRAM

Instructions: Read the instructions carefully before completing application. No certifications will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets.

1. Name of Property: The Quarry Grill and Tavern
Address of Property: Street 210 North Main Street
City Barre County Washington State Vermont Zip 05641
Name of historic district: Barre Downtown Historic District
 National Register district certified state or local district potential district

2. Check nature of request:
 certification that the building contributes to the significance of the above-named historic district (or National Register property) for the purpose of rehabilitation.
 certification that the structure or building, and where appropriate, the land area on which such structure or building is located contributes to the significance of the above-named historic district for a charitable contribution for conservation purposes
 certification that the building does not contribute to the significance of the above-named historic district.
 preliminary determination for individual listing in the National Register.
 preliminary determination that a building located within a potential historic district contributes to the significance of the district.
 preliminary determination that a building outside the period or area of significance contributes to the significance of the district.

3. Project contact:
Name Jack Anderson/HeritageLink Historic Preservation Services
Street 2812 Westerdale Cut Off Road City Woodstock
State Vermont Zip 05091 Daytime Telephone Number 802 457 2398

4. Owner:
I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.
Name Charles Bradley Signature [Signature] Date 4/18/02
Organization MARION JACK
Social Security or Taxpayer Identification Number 009 40 5423
Street 29 Stagecoach Rd City Barre
State VT Zip 05641 Daytime Telephone Number 802 479 0686

NPS Office Use Only
The National Park Service has reviewed the "Historic Certification Application - Part 1" for the above-named property and hereby determines that the property:
 contributes to the significance of the above-named district (or National Register property) and is a "certified historic structure" for the purpose of rehabilitation.
 contributes to the significance of the above-named district and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Tax Treatment Extension Act of 1980.
 does not contribute to the significance of the above-named district.
Preliminary determinations:
 appears to meet the National Register Criteria for Evaluation and will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer according to the procedures set forth in 36 CFR Part 60.
 does not appear to meet the National Register Criteria for Evaluation and will likely not be listed in the National Register.
 appears to contribute to the significance of a potential historic district, which will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer.
 appears to contribute to the significance of a registered historic district but is outside the period or area of significance as documented in the National Register nomination or district documentation on file with the NPS.
 does not appear to qualify as a certified historic structure.

Date _____ National Park Service Authorized Signature _____ National Park Service Office/Telephone No. _____
See Attachments

HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 1 - EVALUATION OF SIGNIFICANCE

RECEIVED

NPS Office Use Only NRIS No:	MAY 6 2002 NATIONAL PARK SERVICE TAX INCENTIVE PROGRAM	NPS Office Use Only Project No: <u>9447</u>
--	--	---

Instructions: Read the instructions carefully before completing application. No certifications will be made unless a completed application form has been received. Type or print clearly in black ink. If additional space is needed, use continuation sheets or attach blank sheets.

1. **Name of Property:** The Quarry Grill and Tavern
Address of Property: Street 210 North Main Street
 City Barre County Washington State Vermont Zip 05641

Name of historic district: Barre Downtown Historic District
 National Register district
 certified state or local district
 potential district

2. **Check nature of request:**

certification that the building contributes to the significance of the above-named historic district (or National Register property) for the purpose of rehabilitation.
 certification that the structure or building, and where appropriate, the land area on which such structure or building is located contributes to the significance of the above-named historic district for a charitable contribution for conservation purposes
 certification that the building does not contribute to the significance of the above-named historic district.
 preliminary determination for individual listing in the National Register.
 preliminary determination that a building located within a potential historic district contributes to the significance of the district.
 preliminary determination that a building outside the period or area of significance contributes to the significance of the district.

3. **Project contact:**
 Name Jack Anderson/HeritageLink Historic Preservation Services
 Street 2812 Westerdale Cut Off Road City Woodstock
 State Vermont Zip 05091 Daytime Telephone Number 802 457 2398

4. **Owner:**
 I hereby attest that the information I have provided is, to the best of my knowledge, correct, and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 U.S.C. 1001.
 Name Charles Bradley Signature [Signature] Date 4/18/02
 Organization MARION JACK
 Social Security or Taxpayer Identification Number 009 40 5423
 Street 29 Stagecoach Rd City Barre
 State VT Zip 05641 Daytime Telephone Number 802 479 0686

NPS Office Use Only

The National Park Service has reviewed the "Historic Certification Application - Part 1" for the above-named property and hereby determines that the property:

contributes to the significance of the above-named district (or National Register property) and is a "certified historic structure" for the purpose of rehabilitation.
 contributes to the significance of the above-named district and is a "certified historic structure" for a charitable contribution for conservation purposes in accordance with the Tax Treatment Extension Act of 1980.
 does not contribute to the significance of the above-named district.

Preliminary determinations:

appears to meet the National Register Criteria for Evaluation and will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer according to the procedures set forth in 36 CFR Part 60.
 does not appear to meet the National Register Criteria for Evaluation and will likely not be listed in the National Register.
 appears to contribute to the significance of a potential historic district, which will likely be listed in the National Register of Historic Places if nominated by the State Historic Preservation Officer.
 appears to contribute to the significance of a registered historic district but is outside the period or area of significance as documented in the National Register nomination or district documentation on file with the NPS.
 does not appear to qualify as a certified historic structure.

Date _____ National Park Service Authorized Signature _____ National Park Service Office/Telephone No. _____
 See Attachments

HISTORIC PRESERVATION
CERTIFICATION APPLICATION
PART 1

Quarry Grill and Tavern

Property Name

210 No. Main Street, Barre

Property Address

NPS Office Use Only

Project Number:

5. Description of physical appearance:

The Quarry Grill and Tavern is a two story, cubically massed, stick framed structure on a brick and poured concrete foundation located at the corner of North Main Street and Depot Square. The overhanging eave, which belies its Italianate design, encircles the roof on all four sides. It has a slightly pitched flat roof.

The north facade features three evenly spaced window openings on the second story. According to historic photographs, these openings are in their original location. Original 1/1 windows have been replaced with 6/6 windows. The second story is sheathed with horizontal vinyl siding from the eave to the bottom of the windows. Vinyl shutters flank each of the three windows. The first floor has a recessed entry at the NW corner with a metal door. A small picture window with an awning is located to the left of the recessed doorway. The first floor is sheathed with vertical vinyl siding from the sill up to the bottom of the windows on the second story. The foundation has been covered with synthetic material which attempts to mimic fieldstone.

The west facade, which stretches southerly along Depot Square, features four pairs of windows spaced evenly on the second story. Historic photographs reveal that the two window openings on the northern

(see continuation sheets)

Date of Construction: c. 1892

Source of Date: Sanborn Maps

Date(s) of Alteration(s): not known

Has building been moved? yes no x If so, when? _____

6. Statement of significance:

210 North Main Street was determined to be "non contributing" when the Barre Downtown Historic District was created in 1979. However, architecturally the building clearly contributes to the significance of the district. It is part of a series of buildings erected on North Main Street in the late 19th century as the downtown prospered and grew in the wake of the railroad coming through town in 1875. Located on the corner of Depot Square, it had a prominent position on the street adjacent to the railroad depot and in the center of a vibrant downtown. As the granite industry flourished in Barre after a quarry railroad line was constructed in 1888, so did its downtown. The site of the store is shown as a vacant corner lot on the 1889 Sanborn map, but with the advent of the railroad, this site was quickly taken up with a two story "iron clad" frame building by 1894. The original purpose of the building is not known, but the 1900 Sanborn map shows that the front portion of the building labeled "Tobacco" with a "Chinese Laundry" in the rear portion. The 1910 map notes that the first floor of the building was a "Tobacco and Cigar Manufacturing and Storage," with a tailor on the second story. By 1916 the tobacco operation occupied both floors. Its two story construction fit with the size, scale and massing of the streetscape.

According to Tom Davis, author of "Out From Depot Square," a history of Barre, this building played a vital part in the social history of the town in the 1940s when it was Marr's Smoke Shop. This corner shop was "the pulse of the city" according to the author and the owner, Howard Marr, "ran the most prosperous cigar store in Barre." It was a gathering point in the community. One of the store's attractions were Western Union ticker tapes, one of which was devoted strictly to baseball scores. On warm summer evenings, "hundreds of people would mill about" Depot Square, many of them granite workers and their

(see continuation sheets)

7. Photographs and maps.

Attach photographs and maps to application

Continuation sheets attached: x yes no

CONTINUATION/AMENDMENT SHEET
Historic Preservation
Certification Application

Quarry Grill and Tavern

Property Name

210 North Main Street, Barre, Washington County, Vermont 05641

Property Address

Instructions: Read the instructions carefully before completing. Type, or print clearly in black ink. Use this sheet to continue sections of the Part 1 and Part 2 application, or to amend an application already submitted. Photocopy additional sheets as needed.

This sheet X continues Part 1 ___ continues Part 2 ___ amends Part 1 ___ amends Part 2 NPS Project Number _____

5. Description of Physical Appearance, continued

half of this facade are in their original locations. The 1/1 windows have been replaced with 6/6 windows. The southern half of this facade is a later addition and features 1/1 widows. Vinyl shutters flank each of the four paired windows. The second story is sheathed with horizontal vinyl siding from the eave to the bottom of the windows. The first floor features door openings at center and at the far right, each filled with a steel door and covered by an awning. Three small octagonal windows with awnings are equally spaced between the doors. A small picture window with awning is at the far left. A small, one light fixed sash window is located at the upper left corner of the center door. The first floor is sheathed with vertical vinyl siding from the sill up to the bottom of the windows on the second story. The foundation has been covered with synthetic material which attempts to mimic fieldstone.

The south facade, part of the later addition, features three 1/1 single windows evenly spaced on the second story. The second story is sheathed with horizontal vinyl siding from the eave to the bottom of the windows. There are four, small octagonal windows with awnings asymmetrically placed on the first floor. A door opening is at the far right, sheltered by an awning and filled with a solid steel door. The first floor is sheathed with vertical vinyl siding from the sill up to the bottom of the windows on the second story. The concrete foundation is exposed.

The east facade is directly abutted by an adjacent building on its northern half and there is no fenestration here on either story. There is a 1/1 window in the later addition at the far left on the second story. On the first story, there is door opening is at left center with a solid steel door. The facade is also sheathed with vinyl siding.

The interior of the building has been renovated numerous times and no historic spaces or features remain.

The exterior of the building has also been renovated. While the building has retained its massing, and its fenestration on the second floor, the first floor storefront has been changed at least three times. A 1909 photograph (attached) reveals two doors on both the north and west facades, with a large plate glass window at the NW corner. A 1944 photograph shows that this corner window had been removed and the space made into a corner entry, which is the present configuration of the building. Also by 1944, the door openings on the west facade had been closed, and the first floor clapboarded. Because the present use is for a service business rather than retail, there basically is no storefront, as earlier window openings have been closed in. The largest change in the exterior was the covering of the original stamped metal panels which sheathed the building with vinyl siding. Much of the original metal sheathing remains under the vinyl.

6. Statement of Significance, continued

families doing their shopping in the downtown stores, which were open until 10 at night. Marr's was so popular that Howard Marr was deemed "The Unofficial Mayor of Depot Square."

In addition to its social and economic significance, the building's massing, cornice, roof line, and upper story fenestration reveal an Italianate design. This is significant because by 1892, this style had been, for the most part, replaced by late Victorian styles and this building is an example of its 1890s employment. Just as important, the original sheathing of stamped metal panels still exists, though damaged and punctured, under the modern vinyl siding. This metal siding is unique, and is an important reference to technology and evolution of building

**CONTINUATION/AMENDMENT SHEET
Historic Preservation
Certification Application**

Quarry Grill and Tavern

Property Name

210 North Main Street, Barre, Washington County, Vermont 05641

Property Address

Instructions: Read the instructions carefully before completing. Type, or print clearly in black ink. Use this sheet to continue sections of the Part 1 and Part 2 application, or to amend an application already submitted. Photocopy additional sheets as needed.

This sheet X continues Part 1 ___ continues Part 2 ___ amends Part 1 ___ amends Part 2 NPS Project Number _____

materials in the late 19th century.

The Barre Downtown Historic District nomination (map attached) states that "These two areas [which make up the district] City Park and the linear business district draw the strength and continuity of their architectural character from a common boom building period which spanned the 1880s to about 1910. A key architectural and design characteristic specific to Barre in this period is the pervasive use of granite for building details. The commercial district shows a decided preference for masonry construction, which gives it a solid, monumental appearance." It is this deference toward the use of granite that may have caused 210 North Main Street to be deemed "non contributing."

But clearly, it is. The district nomination goes on to state: "The architecture of this section has the frontality characteristic of most commercial districts and employs the typical three part design divisions of: a prominent cornice; elongated flat mid section with regular openings; and street level shopfronts." This is an accurate description of 210 North Main.

Number
3

ISSUES:

- | | |
|---|--|
| <input type="checkbox"/> Extensive loss or deterioration of historic fabric | <input type="checkbox"/> Moved property |
| <input type="checkbox"/> Substantial alterations over time | <input type="checkbox"/> State recommendation inconsistent with NR documentation |
| <input type="checkbox"/> Significance less than 50 years old | <input type="checkbox"/> Functionally related complex or multiple buildings within an individual nomination. |
| <input type="checkbox"/> Obscured or covered elevation(s) | <input type="checkbox"/> Other (explain) |

Number
4

Complete items below as appropriate:

- (1) _____ is the period(s) of significance of the district.
- (2) The property is mentioned in the NR or state or local district documentation, Section _____, Page _____.
- (3) For preliminary determinations, the status of the nomination for the property/historic district:
 Nomination has already been submitted to State Review Board, and will be forwarded to the NPS within _____ months. Draft nomination is enclosed.
 Nomination was submitted to NPS on _____
 Nomination process will likely be completed within thirty months.
 Other, explain: _____
- (4) The property is located in a registered district, but its current condition is inconsistent with the determination of its contribution to the district as stated in the nomination. Supplemental Listing Record requested.

Number
5

Describe problematic issues or other concerns.

Presently listed as N/C to the district. Building maintains historic fenestration and massing. Photo documentation reveals the existence of the original stamped metal single siding under vinyl siding (see application). This along with historic photographs, the historic cladding provides sufficient evidence to restore and enhance exterior historic features (as proposed in rehabilitation). Upon consultation with NPS NR staff, state staff feels there is sufficient integrity of location, design, setting, materials, workmanship, feeling and association to change its designation. Moreover, historical research indicates (see application) this building is locally significant and eligible under criterion A.

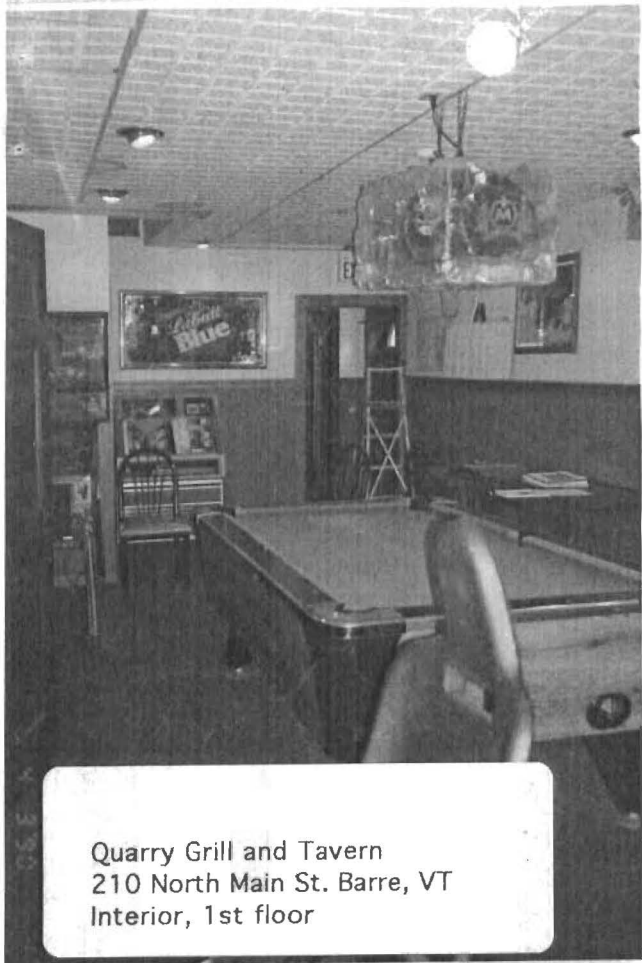
Project has received a number of state grants supporting this rehabilitation. If certified, this project will significantly enhance the entrance to the community and promote additional restoration in and around Depot Square.

____ See attachments: _____ photographs _____ maps _____ other:

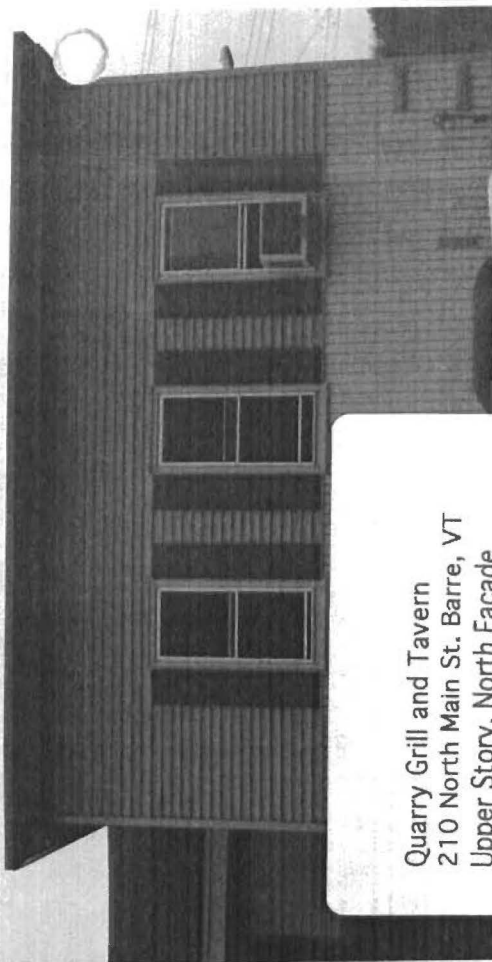
NPS COMMENTS:

Date

NPS Reviewer



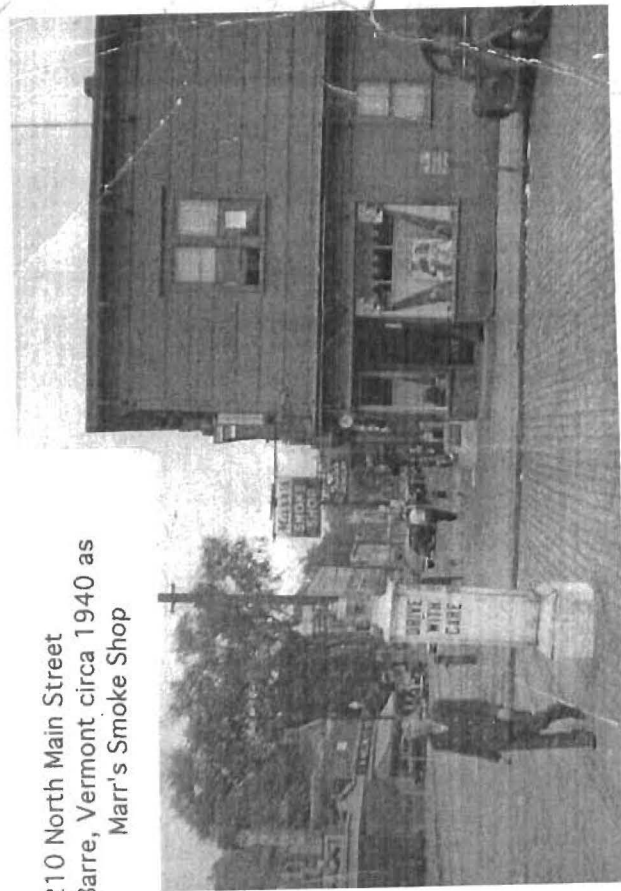
Quarry Grill and Tavern
210 North Main St. Barre, VT
Interior, 1st floor



Quarry Grill and Tavern
210 North Main St. Barre, VT
Upper Story, North Facade

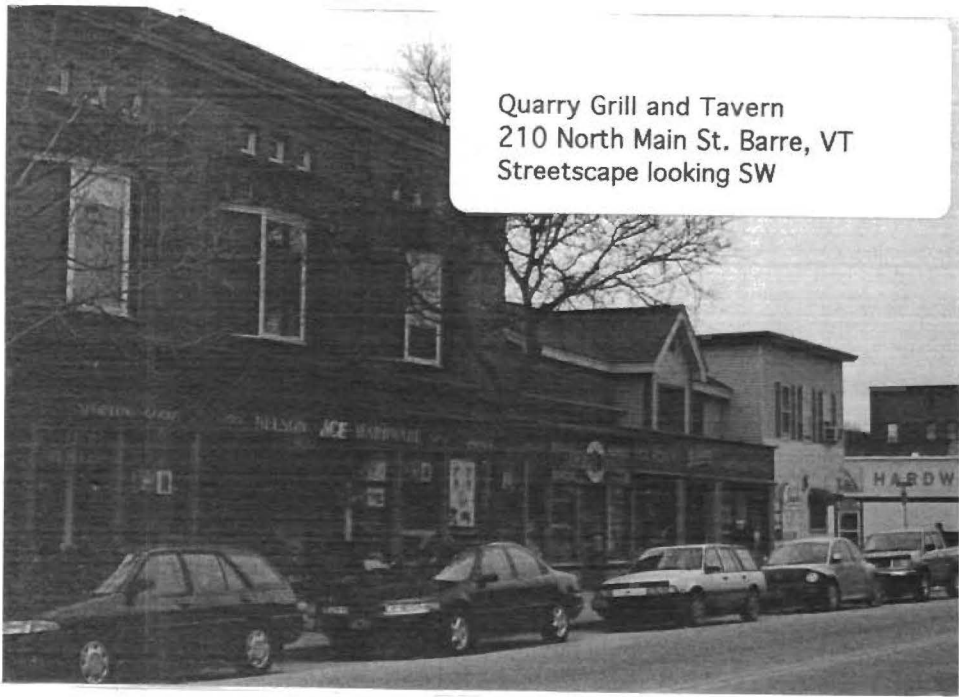


Quarry Grill and Tavern
210 North Main St. Barre, VT
Interior, 1st floor

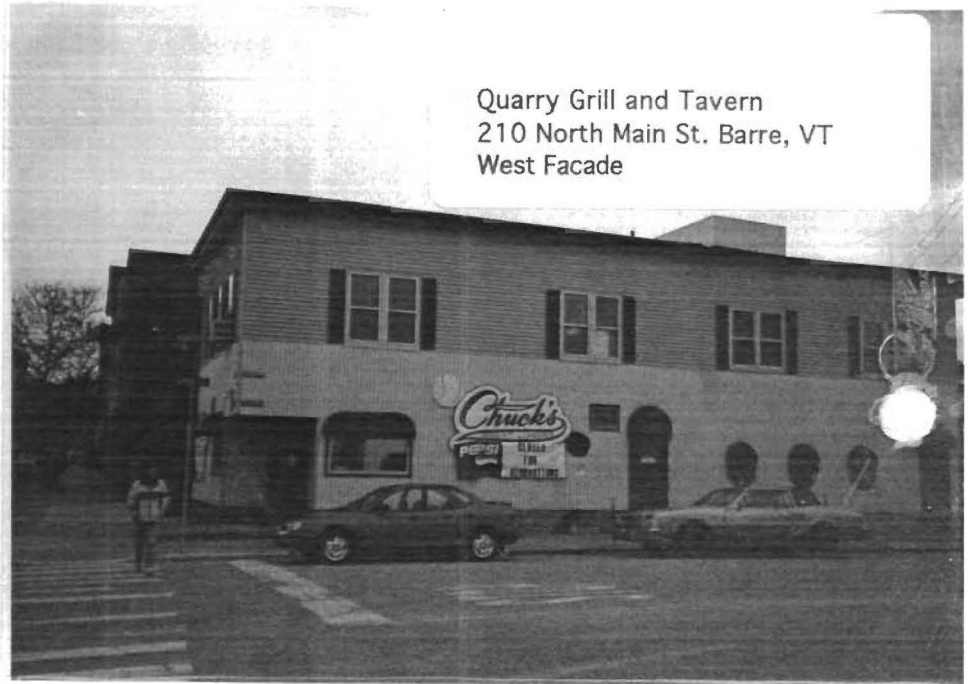


210 North Main Street
Barre, Vermont circa 1940 as
Marr's Smoke Shop

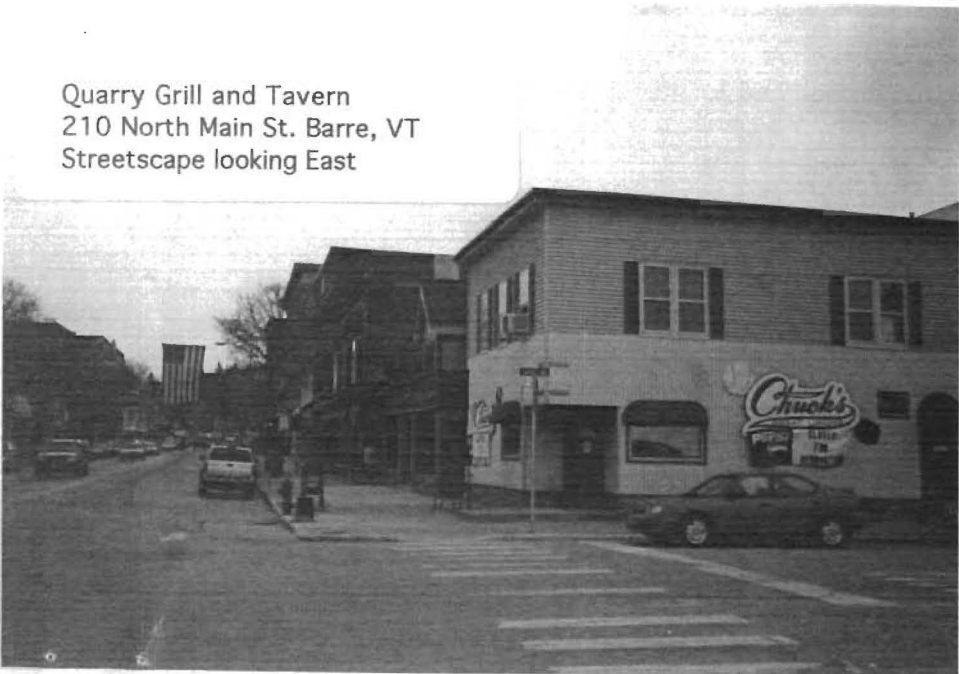
VERMONT HISTORICAL SOCIETY



Quarry Grill and Tavern
210 North Main St. Barre, VT
Streetscape looking SW



Quarry Grill and Tavern
210 North Main St. Barre, VT
West Facade



Quarry Grill and Tavern
210 North Main St. Barre, VT
Streetscape looking East



Quarry Grill and Tavern
210 North Main St. Barre, VT
North Facade

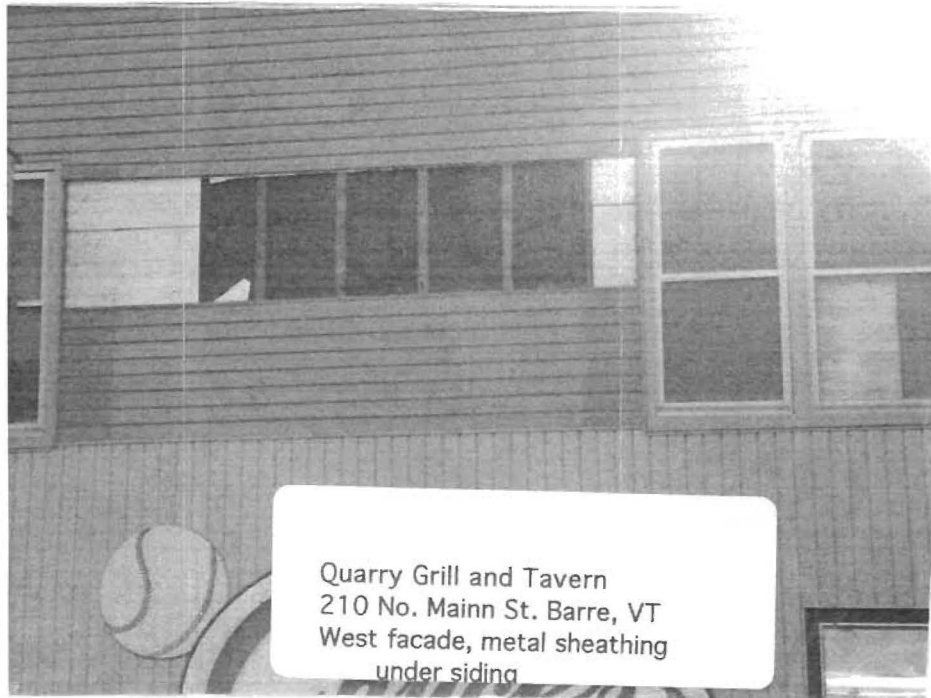
210 North Main Street
Barre, Vermont Dated 1909,
when it was a Tobacco Shop



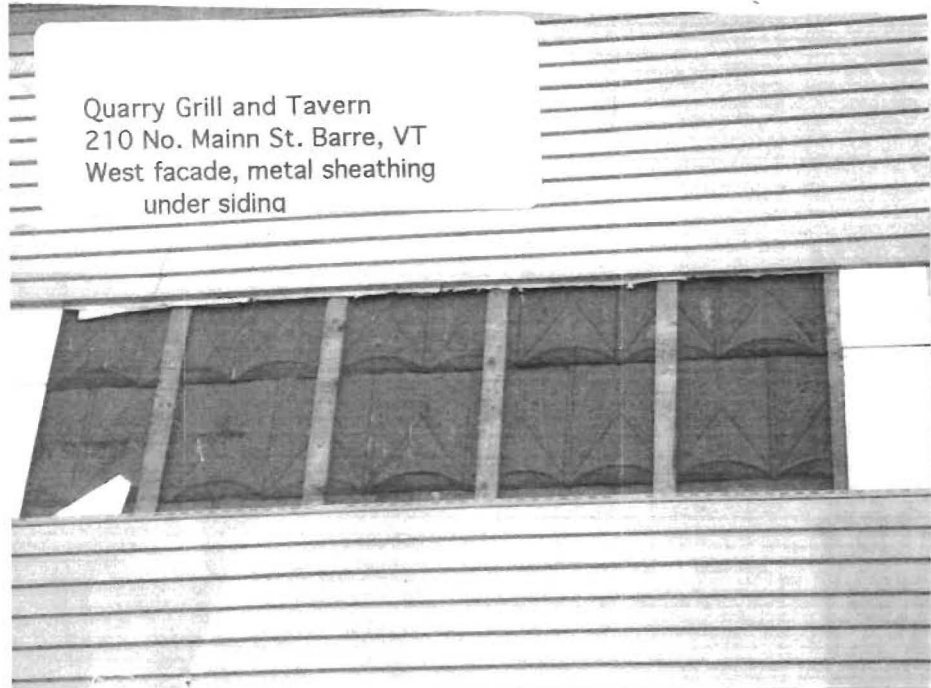
210 North Main Street
Barre, Vermont in 1950 as
Marr's Smoke Shop with
adjacent taxi stand



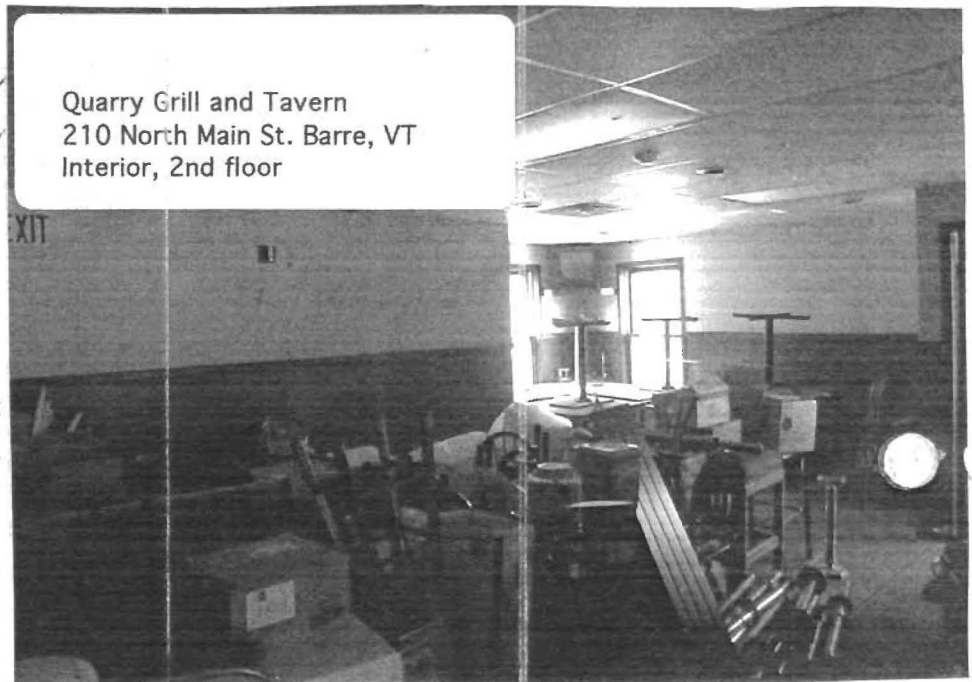
1950



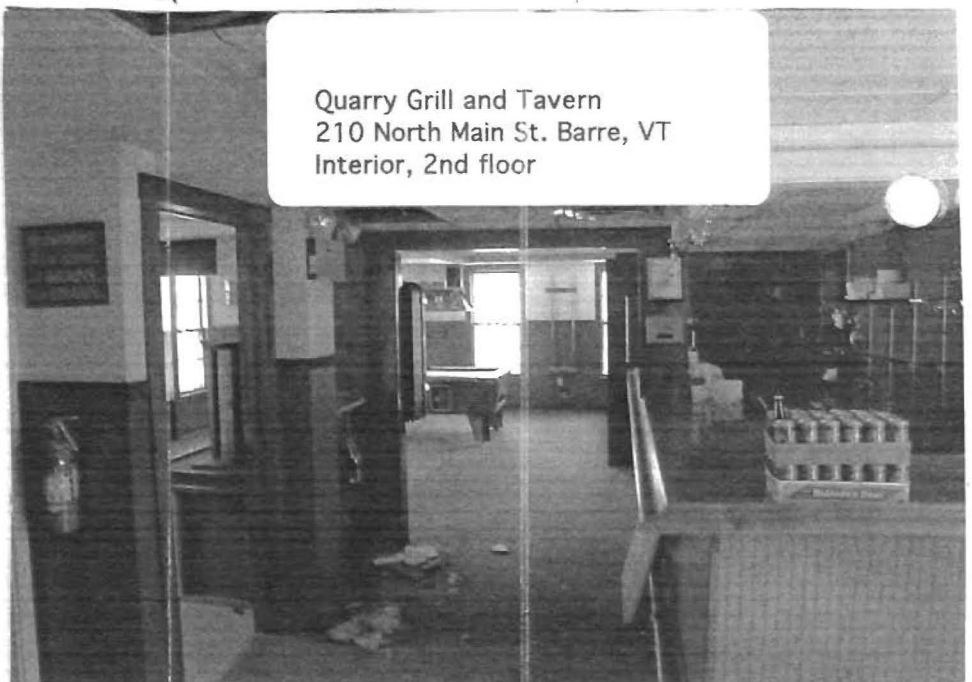
Quarry Grill and Tavern
210 No. Mainn St. Barre, VT
West facade, metal sheathing
under siding



Quarry Grill and Tavern
210 No. Mainn St. Barre, VT
West facade, metal sheathing
under siding

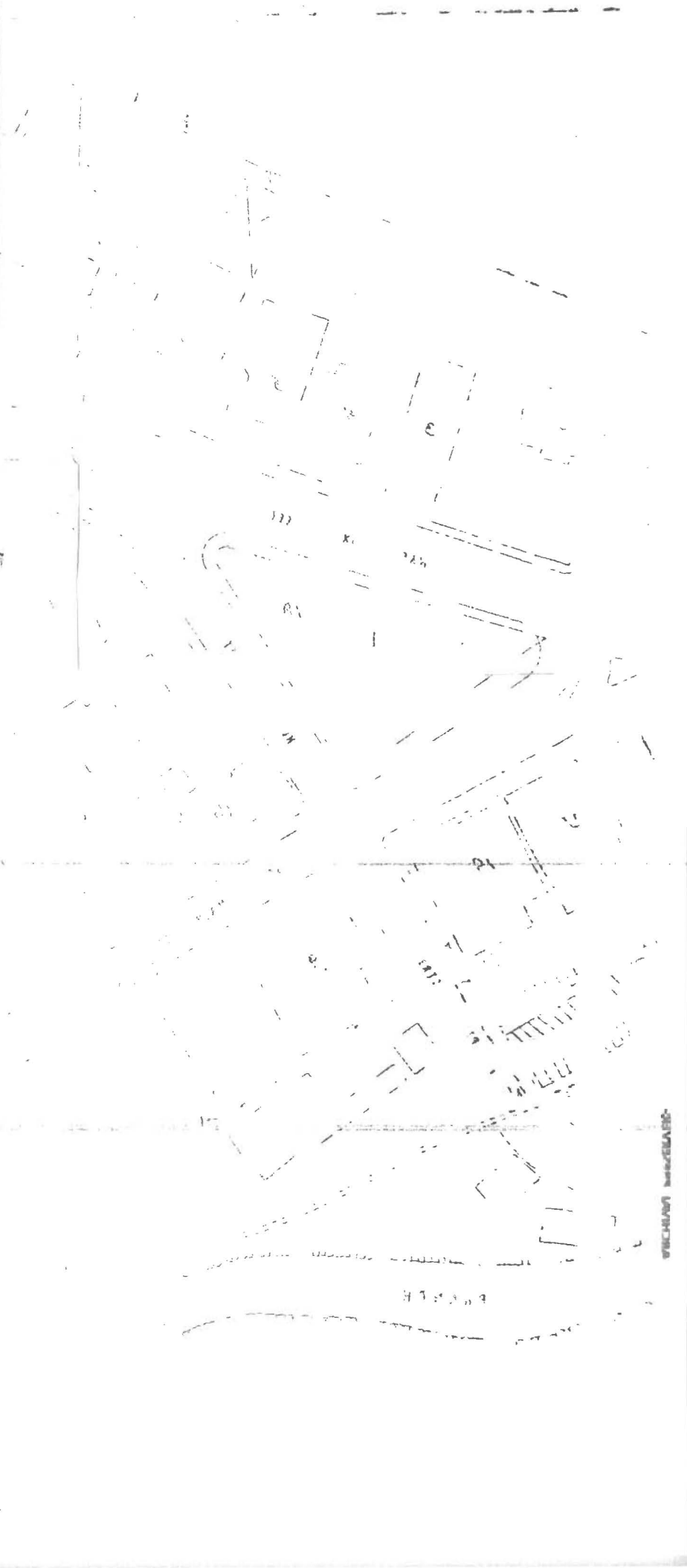
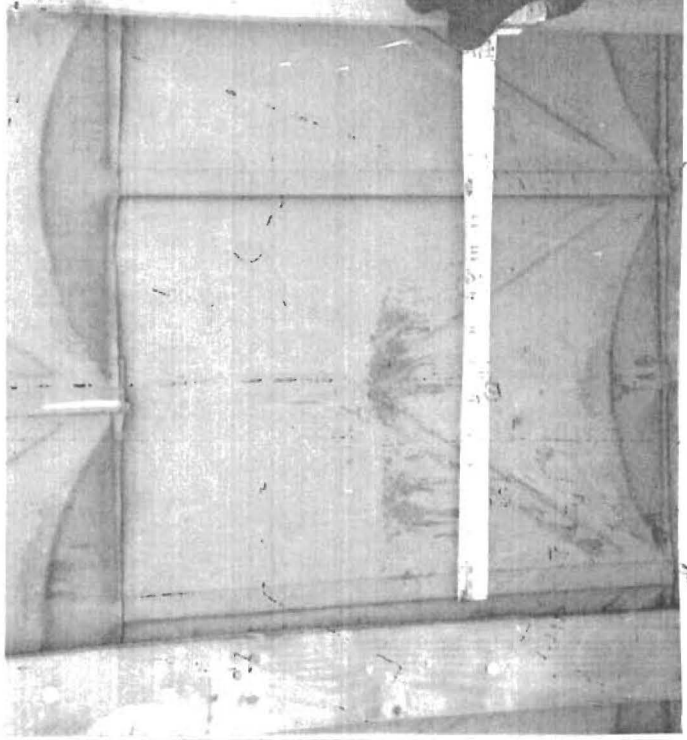


Quarry Grill and Tavern
210 North Main St. Barre, VT
Interior, 2nd floor



Quarry Grill and Tavern
210 North Main St. Barre, VT
Interior, 2nd floor

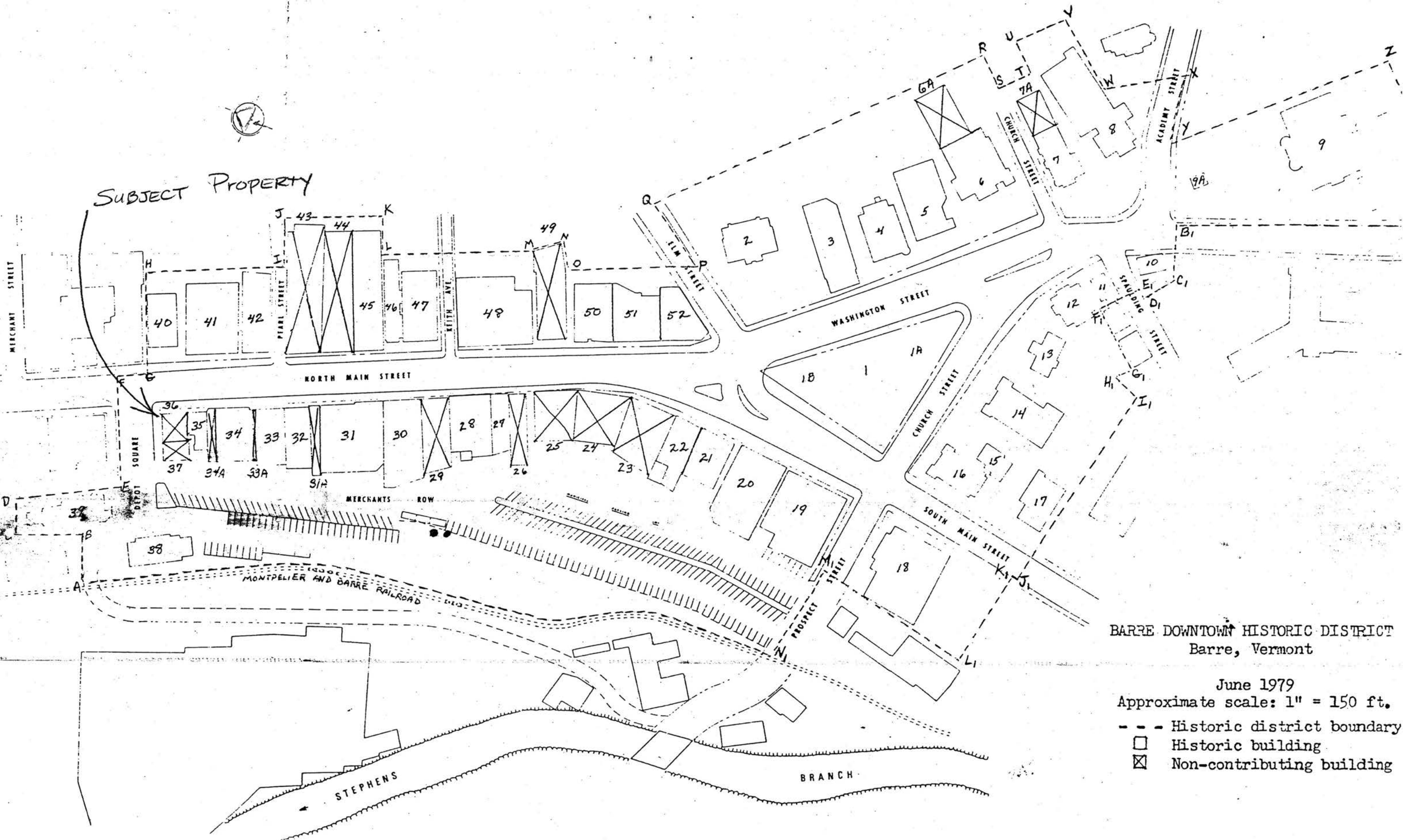
Quarry Grill and Tavern
210 No. Main St. Barre, VT
West facade, close up of metal
sheathing under siding



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TO THE
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TO THE

TOIRREBIR CIE WIG

SUBJECT PROPERTY



BARRE DOWNTOWN HISTORIC DISTRICT
Barre, Vermont

June 1979
Approximate scale: 1" = 150 ft.
--- Historic district boundary
□ Historic building
⊗ Non-contributing building



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:

JUN 12 2002

H32(2280)

Memorandum

To: Audrey T. Tepper, Historical Architect, Technical Preservation Services

From: *for* Keeper, National Register of Historic Places, National Register, History and Education
Bob D. Savage

Subject: Quarry Grille and Tavern, 210 North Main Street
Barre Downtown Historic District, Barre, Washington County, Vermont

Attached you will find a copy of the Supplementary Listing Record issued for the above mentioned property revising its classification from noncontributing to contributing for the reasons contained therein.

Attachment

cc: VT SHPO

6472 I (MONTPELIER)

UNITED STATES DEPARTMENT OF THE INTERIOR GEOLOGICAL SURVEY

STATE OF VERMONT CHARLES G. D. STATE GEOLOGIST 6572 IV (PLAINFIELD)

72°30' 700000m E 44°15' 704 705 25'

Need to update database! then add the file. BS

- B 18/699900/4896390
- C 18/699450/4896430
- D 18/699275/4896800
- E 18/699480/4896820



6472 II (BARRE)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/16/2017 Date of Pending List: 12/8/2017 Date of 16th Day: 12/26/2017 Date of 45th Day: 1/2/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 1/2/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : ~~No~~ Yes

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



State of Vermont
Division for Historic Preservation
 Deane C. Davis Building, 6th Floor
 One National Life Drive, Montpelier, VT 05620-0501
<http://accd.vermont.gov/historic-preservation>

[phone] 802-828-3540

*Agency of Commerce and
 Community Development*



October 27, 2017

J. Paul Loether
 National Park Service
 National Register of Historic Places
 1201 Eye Street, NW 8th floor
 Washington, DC 20005

Re: Nomination to the National Register of Historic Places for Property in Vermont

Dear Mr. Loether:

The enclosed disks contain a true and correct copy of the nomination for the Barre Downtown Historic District (AD) located in Barre City, VT, to the National Register of Historic Places.

Notification

A public meeting about this project was held at Barre City Hall on June 27, 2017.

- No objections to the nomination were submitted to the Division during the public comment period.
- An objection to the nomination was submitted to the Division during the public comment period. A copy of the objection is included on Disk 1.
- A letter of support for the nomination was submitted to the Division during the public comment period. A copy of the letter is included on Disk 1.

Certified Local Government

- The property being nominated is not located in a CLG community.
- The property being nominated is located in a CLG community, and a copy of the local commission's review is included on Disk 1.

Rehabilitation Investment Tax Credits

- This property is not utilizing the Rehabilitation Investment Tax Credits.
- This property being rehabilitated using the Rehabilitation Investment Tax Credits. A copy of the *Part I – Evaluation of Significance* form is included on Disk 1.

State Review Board

The Vermont Advisory Council on Historic Preservation reviewed the draft nomination materials at its meeting on July 20, 2017. The Council voted that the property meets the National Register Criteria for Evaluation under Criteria A and C, and recommends that the State Historic Preservation Officer approve the nomination.

If you have any questions concerning this nomination, please do not hesitate to contact me at (802) 828-3043 or devin.colman@vermont.gov.

Sincerely,
VERMONT DIVISION FOR HISTORIC PRESERVATION

A handwritten signature in black ink, appearing to read "D. Colman", followed by a long horizontal line extending to the right.

Devin A. Colman
State Architectural Historian