

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received **JUL 1 - 1983**

date entered

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

1. Name

historic Newbury Village Historic District

and/or common Newbury Village Historic District

2. Location

street & number Main, Pulaski, Cross and Pine Street, Chapel Road N/A not for publication

city, town Newbury N/A vicinity of ~~congressional district~~

state Vermont code 50 county Orange code 017

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 checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition <input type="checkbox"/> in process <input type="checkbox"/> being considered	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object		<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
		<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership - See Continuation Sheet

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Town Clerk

street & number N/A

city, town Newbury state Vermont

6. Representation in Existing Surveys

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

date 1981 federal state county local

depository for survey records Vermont Division for Historic Preservation

city, town Montpelier state Vermont

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Newbury Village Historic District is located in a north-south running valley bounded by Mt. Pulaski, a large and immediate backdrop to the west, and by the lush intervale farmlands known as "The Meadows", flanking the Connecticut River to the east. Buildings within the district are aligned following the valley along Vt. Route 5 and are concentrated around a large green at the center of the basically linear district. Woodframe, clapboard-covered, 1½ to 2½ story, gabled structures predominate with the architecture tending towards well articulated vernacular designs rather than high style examples. The most common form is the Greek Revival "temple front", which is often achieved by the use of a formal portico or a projecting front gable supported by columns. Many of these gable-fronted houses employ a five-bay facade with central entrance, a throwback to the Federal period, rather than the three-bay sidehall plan more common to the Greek Revival. The Federal style is well represented, while the later Victorian styles appear chiefly in Italianate motifs or as elaborately ornamental porches added to earlier buildings. Several Colonial Revival examples continue the scale and proportions established previously. Although the structures range in date from 1790 to 1930, their scale, materials, and form and often detail is consistent and along with the visual unity provided by the green they create a highly cohesive village scape.

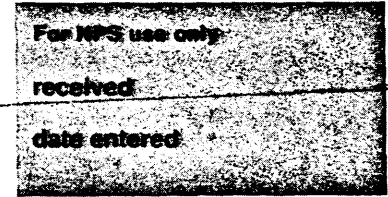
The layout of the Newbury Village Historic District is comprised of three parts: the southern and northern portions are linear in configuration and have buildings, mostly residential, aligning Vermont Route 5 (Main Street); between them is the core of the village, built around the village common. This large open space is dominated on the western edge by three public buildings; the Village Hall (#28), the Town School (#29), and the Methodist Church (#30), which emphasize the public nature of the common, and represent the two major eras of building activity in the village - buildings erected before 1860 and those constructed after a major fire in 1913.

The first houses in Newbury stood on the intervale near the river, but because this area was subject to sudden and devastating flooding, settlers soon chose to build on higher land. The plateau which separates the intervale and the western hills proved ideal. Before long, houses were strung out on the ridge along the main road, known as the River Road (now Vermont Route 5), and were concentrated where the village is now. The pattern of land division, established by the town proprietors, reinforced this linear plan of development. The first survey conducted by Benjamin Whiting in 1763 divided the land into three categories: meadow lots along the river for farming, house lots aligning the river road and fifty-acre lots in the more remote, backwoods section of the town. Each of the original grantees of the town charter received a lot from each category. Although ownership changed frequently, this settlement pattern remained substantially the same until population growth pushed development into the more remote areas.

The Greek Revival style's era of popularity coincided with the village's greatest period of growth, c.1835-1860, so that this style naturally predominates among Newbury's architecture. It should be noted that many of the Greek Revival houses are actually later additions, built in front of earlier houses which were smaller, more vernacular dwellings dating from the frontier era.

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

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



Continuation sheet 1

Item number 4

Page 1

Numbers correspond to Section 7 and the map. All mailing addresses are Newbury, Vermont 05051, unless otherwise noted.

- | | |
|--|---------------------------------|
| 1. Arland Robitzer & Colleen King | 17. Sheila Murphy |
| 1A. Arland Robitzer & Colleen King | 18. Mr. & Mrs. Allen Jacobs |
| 2. Arland Robitzer | 19. Mr. & Mrs. John Drugach |
| 3. Mr. & Mrs. Ralph Perry | 19A. Mr. & Mrs. John Drugach |
| 3A. Mr. & Mrs. Ralph Perry | 20. Mr. & Mrs. Francis Hamblin |
| 4. W. Scott Mahoney | 20A. Mr. & Mrs. Francis Hamblin |
| 5. Mr. & Mrs. Irving Chamberlin | 21. Mr. & Mrs. Scott Magrath |
| 5A. Mr. & Mrs. Irving Chamberlin | 21A. Mr. & Mrs. Scott Magrath |
| 6. W. Scott Mahoney | 21B. Mr. & Mrs. Scott Magrath |
| 6A. W. Scott Mahoney | 22. Mr. & Mrs. Bryce Thomas |
| 7. Mr. & Mrs. Craig Hervey | 22A. Mr. & Mrs. Bryce Thomas |
| 8. Lisle Cobb | 23. Mrs. Katherine King |
| 9. Mr. & Mrs. Theron Carbee | 24. Mr. & Mrs. Thad White |
| 10. Mr. & Mrs. Charles Cheney | 25. Mr. M. C. Knight |
| 11. Jeanne Bryan | 25A. Mr. M. C. Knight |
| 12. Mr. & Mrs. Thomas Chamberlain | 26. (Burned) |
| 12A. Mr. & Mrs. Thomas Chamberlain | 27. Mr. & Mrs. Clifford Bentley |
| 13. Village of Newbury | 28. Town School District |
| 14. Mr. & Mrs. Robert Rhoads | 29. Town School District |
| 15. Mrs. Ida Porter
Mr. Harry Hutchins | 29A. Town School District |
| 16. Mr. & Mrs. John Thomas
South Newbury, VT. 05066 | 30. Newbury Women's Club |
| | 31. Dale and Kaete Burroughs |

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

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

For NPS use only
received _____
date entered _____

Continuation sheet 2

Item number 4

Page 2

- | | |
|--|---|
| 32. Mr. & Mrs. Kenneth Welch | 51. Mr. & Mrs. Robert Buckley |
| 32A. Mr. & Mrs. Kenneth Welch | 52. Lillie Knight |
| 33. W. Scott Mahoney | 52A. Lillie Knight |
| 34. Mr. & Mrs. James Collins | 53. Winifred Owen |
| 35. Gavin Reid | 53A. Winifred Owen |
| 36. John & Priscilla Renfrew | 54. Mr. & Mrs. Kenneth Hale |
| 36A. John & Priscilla Renfrew | 55. Mr. & Mrs. Robert Peabody |
| 37. Board of Trustees
First Congregational Church | 56. Abe Wells Estate |
| 38. Board of Trustees
First Congregational Church | 57. New England Telephone Company, 185 Franklin
Street, Room 1104F, Boston, MA 02107 |
| 39. Mr. & Mrs. Arthur Melendy | 58. Mr. & Mrs. Allen Fuller |
| 40. Mr. & Mrs. Harlie Slack | 59. Kenneth Rower |
| 40A. Mr. & Mrs. Harlie Slack | 60. Harlie Slack |
| 41. Mr. & Mrs. George Crowley | 61. Joseph Rinaldi
Newbury Bible Church |
| 42. Mr. & Mrs. Charles Ottina | 62. Town of Newbury |
| 43. Tenney Memorial Library | 63. Mr. & Mrs. George Henderson |
| 44. Board of Trustees
First Congregational Church | 64. Mr. & Mrs. George Cushing |
| 45. T. Naomi Solomon | 65. Mr. & Mrs. Arthur Morris |
| 46. Bradford National Bank | 65A. Mr. & Mrs. Arthur Morris |
| 47. Town of Newbury | 66. Mary Flanders, 59 Fox Street, West
Springfield, Massachusetts 01089 |
| 48. Mrs. Eva Neale | 67. Mr. & Mrs. James Deming |
| 49. Village of Newbury | 67A. Mr. & Mrs. James Deming |
| 50. Mr. & Mrs. George Cushing | 68. Signa Carbee |
| 50A. Mr. & Mrs. George Cushing | 69. Mr. & Mrs. John Webster |
| | 70. Mr. & Mrs. Thomas Burnham |

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

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

For NPS use only
received
date entered

Continuation sheet 3

Item number 4

Page 3

-
- 71. Margaret Hood
 - 72. John Humphrey
Lot 7, 109 Cox Street
Bristol, Tenn. 37620
 - 73. Atkinson Residence
Vermont Congregational Home, Inc.
 - 73A. Atkinson Residence
Vermont Congregational Home, Inc.
 - 74. Mr. & Mrs. Roy Bixby
 - 74A. Mr. & Mrs. Roy Bixby
 - 75. Betty Stone
Melvin Ludwing
 - 76. Atkinson Retreat
United Church of Christ

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

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

For NPS use only
received
date entered

Continuation sheet 1

Item number 7

Page 2

The founding of the Newbury Seminary in 1832 greatly affected the physical growth and design of the village and directly caused the creation of the public common around which the village was to grow in the ensuing decades. When the Seminary was built next to the Methodist Church (#30) in 1833, its trustees purchased most of the land surrounding the two buildings; and by 1834, had acquired another lot and cleared it of its structures so that the present boundaries of the common were established.¹ The immediate success of the Seminary, combined with a surging prosperity in the town's farm industry, created a sudden demand for in-town housing. As Frederic Wells states in his History of Newbury, Vermont, almost 40 houses were built within the village between 1833-1843, and many older houses were enlarged to accommodate boarding students and teachers.²

The Greek Revival style proved to be a particularly appropriate mode for the shape of house lots in the village. Because the lots generally had narrow frontage and extensive depth, the Greek Revival method of placing the narrower gable end toward the street made sense. Typically, this "temple front" style employed sidehall entrances, but in Newbury there are a surprising number of gable-front houses with central entries. The depth of the lots allowed for variations of continuous architecture extending toward the rear, frequently terminating in small stables or carriage houses.

The construction techniques and frequent similarity of architectural details displayed in some of these Greek Revival structures indicate the probability that one or several builders working in Newbury at this time were well versed in the carpenter guidebooks of Asher Benjamin. Particularly elegant ornamental detail which shows the influence of Benjamin can be seen in the Perry House (#3), the Buckley House (#51), the Hale House (#54), and the Peabody House (#55).

Although the majority of Greek Revival style buildings in the village are woodframe with clapboard siding, there are several notable exceptions built of brick. The Wells House (#56), the Reid House (#35), and "Valmont" (#41) display outstanding craftsmanship and fine detail, and the latter two buildings demonstrate the adaptability of the Greek Revival gable front style to brick.

The gradual decline of the village's prosperity and population after the Civil War is evident in the scarcity of Victorian structures in the village. Although some buildings were erected between 1865 and 1900, notably the Tenney Memorial Library in 1896 (#43), the Solomon House (#45), c.1880, and the Fuller House (#58), c.1870, most of the building activity during this era involved remodeling older structures into stylish, contemporary renditions. For instance, the Porter House (#15), previously a sedate Classic Cottage, was embellished with a profusion of Queen Anne-Stick Style ornamentation.

A fire in 1913 destroyed many buildings in Newbury. Beginning in a blacksmith shop located on Pine Street near the Fuller House (#58), the fire moved south consuming buildings along the side street between Cross and Main Streets. Then, fanned by high winds, it jumped

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet 2

Item number 7

Page 3

erratically and reached as far as the southern half of Main Street. The losses were tremendous, especially to J. B. Hale who lost his house and store (sites 48 and 47). Perhaps the hardest loss to the village in terms of sentimental value was the Newbury Seminary building (site 29). Although the school had moved to Montpelier in 1868, it had fostered much of the village's growth and the building had become a beloved landmark. Also destroyed was the Sawyer House (site 20), one of the boarding houses that served Seminary students. Besides the buildings which burned, many were torn down in an effort to stop the fire.

Within approximately ten years after the fire, most of the buildings had been replaced by stylistically Colonial Revival dwellings. Many of these post-fire buildings can be recognized because of their slate-tile roofs. One beneficial result of the fire was the installation of a village water system.

Newbury has always been noted for its setting, which is a remarkable and varied natural landscape. This and the residents' endeavors to maintain the architectural integrity of Newbury village provide an environmental legacy for present and future residents.

The Newbury Village Historic District is comprised of the following buildings (numbers refer to the enclosed sketch map):

1. **Robitzer/King House** c.1840

One-and-one-half story, woodframe, clapboard siding, 5 x 2 bays, central chimney, broad gable front with projecting pediment supported by four crude, square, Doric columns, recessed porch created by pediment. There are cornice returns but only the frieze extends the length of the pediment. Three windows serve the upper floor: two windows with 6/6 sash flank the center window which has two paired windows with 4/4 sash, a flushboard, semi-circular arch above (perhaps never finished with louvers or a fanlight), and a key-stoned surround. The north and south sides of the roof also have gable dormers with paired windows. First-floor windows on the facade have splayed lintels. A clapboard lean-to addition is attached to the rear.

This house illustrates how vernacular structures often strived for more elegant Greek Revival style features, yet seldom achieved such sophistication. The charming appeal of this house is the awkward attempt.

1A. Barn

One-and-one-half story, gable roof, clapboard siding, cornice returns.

2. **Texaco Station**, c.1940

One-story, cement block, three garage bays, and office. This building does not contribute to the historic district.

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

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

For NPS use only

received

date entered

Continuation sheet 3

Item number 7

Page 4

3. Perry House, c.1835

The Perry House is particularly noteworthy in the Historic District because it illustrates how the Benjamin carpenter guidebooks influenced and assisted carpenters in rural areas in embellishing buildings with Greek Revival style features.

One-and-one-half story, woodframe, clapboard siding, 5 x 2 bay gable front, with full pediment and recessed, slightly off-center entrance. The pediment has a raking molded cornice and a frieze with Wall of Troy molding. The two windows in the gable peak have 6/6 sash, louvered shutters, and molded surrounds with corner blocks. Identical components are found with the other windows. Doric pilasters at the corners and at the entrance have fretwork, a design copied from Benjamin's The Practical House Carpenter, Plate 28 (1830). The door is flanked by half-length sidelights and topped by a transom and corner lights.

Behind the main block is a 1½ story wing. It has a continuous shed dormer on the north side, and a gable dormer, recessed porch, and two former arched carriage bays on the south side. Attached to the wing is a 1½ story, gabled garage with clapboard siding.

3A. Garage

One-story, gable roof, clapboard siding, two garage bays and entrance door.

4. Mahoney House, c.1822

According to Wells' History of Newbury, Vermont, Deacon John Buxton built this house around 1822. Buxton operated a harness shop, no longer extant, located across the street (see also Chamberlin House #5). However, the central ell preceded the front block and was built c.1785 with a central chimney.

The Buxton addition exemplifies the Federal style in the Connecticut Valley region. It has a profusion of stylistic details combined with stately proportions, all of which have been respected and preserved throughout the years. With 2½ stories, two tall interior end chimneys, and 5 x 2 bays, the broad facade is crowned by a large pediment. A window in the gable peak attracts attention because it has a semi-circular louver above it and a wooden, arched surround with a keystone. Corner pilasters support the denticulated cornice which returns across the facade to form the pediment. Arched dentils are continued along the raking cornice. Most of the windows have retained 12/12 sash and are flanked by louvered shutters; windows on the first floor of the facade are especially noteworthy because of their projecting cornices and friezes, the latter of which are embellished with reeded bars.

Exquisite detail is found in the central entrance. Sidelights rest on panelled bases and flank the door. Above is a semi-elliptical fanlight with radiating muntins. The door surround has fluted pilasters with reeded frieze bands that continue across the top of the sidelights and door and underneath the arch. Springing from the pilasters is a molded

OTIS 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
EXP. 12/31/84

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received
date entered

Continuation sheet 4

Item number 7

Page 5

arch decorated with carved rosette-like designs interspersed by bars of reeding. At the top is a keystone decorated with a carved oval floral motif. It seems likely that a carpenter from Haverhill, New Hampshire, located across the Connecticut from Newbury, built this doorway. Seven similar doorways can be seen in that town and three of those are almost identical to the Buxton doorway.

When the front section of the house was built, the north wall of the ell was raised to meet the roofline of the Buxton addition. Window treatment is identical to that of the front portion and the side entrance has a sophisticated Greek Revival surround with a projecting cornice. The south side of the ell was not altered in 1822 and it retains an earlier entrance which has a transom.

Behind the ell is a former carriage barn with three arched, keystone bays, two of which have been enclosed with multi-paned windows. Connected at a right angle to the carriage barn is a large 1½ story barn which has a gable roof, clapboard siding, and panelled corner Doric pilasters. This barn appears to be a later addition, perhaps built during the third quarter of the 19th century.

5. Chamberlin House, c.1835

One-and-one-half story, woodframe, aluminum siding, gable roof with high kneewall, six-bay facade with off-center entrance. The molded cornice which returns at the gable ends has been retained, but cornerboards and window surrounds have been altered due to aluminum siding. The entrance has a plain surround and two-third-length sidelights. Windows now have 2/1 sash and metal louvered shutters.

Attached to the rear of the south end is a lean-to shed and garage.

The Walling Map of 1858 and the Beer's Map of 1877 list Ebenezer C. Stocker as residing here. A harness shop stood in front of the house next to the road during these years, although the later map shows that the shop was moved at some point to the northwest corner of the property.

Wells' History of Newbury, Vermont states that Stocker came to Newbury to serve as an apprentice to Deacon John Buxton who owned the harness shop mentioned above and lived across the street in the house now owned by Scott Mahoney (#4). Stocker later became a partner with Buxton and then ran the business on his own, probably after Buxton's death. The harness shop was perhaps moved at that time.

5A. A deteriorated, woodframe outbuilding, it does not contribute to historic district.
6. Kasson-Mahoney House, c.1855

One-and-one-half story, clapboard, three-bay, gable front with sidehall entrance, plain frieze, and no cornice returns. Entrance flanked by full-length sidelights and has a later Queen Anne style doorway. Windows have lintels with a projecting cornice. The one-story porch has a corner turret, balustrade, and a spindle valance, all of which indicate a late 19th century construction date.

A one-story, gabled wing connects the house to the 1½ story, gabled, clapboard barn. The wing, the original house, may have been built c.1780 by Peter Wheelock. It is noteworthy for the two remaining kneewall windows on the south side.

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

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

For NPS use only
received
date entered

Continuation sheet 5

Item number 7

Page 6

6A. Shed

One-and-one-half story, gable roof, clapboard siding, 2 x 2 bays. This was built around 1910 or 1915 and served as a slaughter house. A shop in which the meat was sold stood several feet south of the Kasson-Mahoney Barn.

7. Oliver House, c.1865

Two-and-one-half story, 3 x 2 bay, woodframe, asbestos siding, gable roof, central chimney. Cornice, cornice returns, and frieze have been retained as have window surrounds with molded cornice. Entrance has three-quarter-length sidelights, a surround of rectangular panels, and an Italianate-style bracketed hood.

A 1½ story wing is attached to the south side. It has a porch supported by chamfered columns, a bay window, and a gable dormer with a round-headed window. Behind the wing is a 1½ story, gabled ell which has three carriage bays, two of which are arched.

Although the house's form is derived from vernacular models of the first half of the 19th century, the stylistic detailing is Italianate Revival.

8. Cobb House, c.1800, 1850

The older wing portion of the house indicates a relatively early date of construction because of its central chimney and no eaves overhand. There are also two early gabled dormers on the left with narrow 9/6 sash. It was probably originally a small Cape Cod style structure. The larger, main block appears to have been built around 1850. It also has a gable roof with later dormers and clapboard siding, but its chimneys are placed at the interior ends, a layout indicative of the later Classic Cottage plan. The central entrance has half-length sidelights, a transom with tracery and a pedimented hood supported by brackets, perhaps added when the dormers were built. Attached to the south end of the wing is a small, gambrel-roof storage shed.

9. Carbee House, c.1885

One-and-one-half story, woodframe, clapboard, gable front with central entrance, brick foundation. Crude Doric pilasters support a plain frieze, and cornice which returns at the gable ends. Windows have 2/2 sash and simple, molded cornices. Entrance has a projecting, enclosed, gabled porch. Attached to the rear of the south side is a one-story, flat-roof ell which has identical corner pilasters. At the south end of the ell is a sliding garage door.

P. W. Ladd's tin shop stood on this site during the 19th century (see Bryan House #10); it was replaced by this house c.1885. The few stylistic details on the house - crown moldings on the cornerboards, cornice returns and gable-front orientation - suggests the persistence in vernacular architecture of the Greek "temple front" style which had been so popular in Newbury decades before this house was built.

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

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

For NPS use only
received
date entered

Continuation sheet 6

Item number 7

Page 7

10. Cheney House, c.1840

One-and-one-half story, woodframe, clapboarded gable front with entrance slightly off center. An interesting feature of this Greek Revival style house is the entablature's frieze and architrave, which are unusually wide. The cornice returns at the gable ends. A one-story shed-roof porch, added later, extends across the facade and exhibits a similar, though narrower, entablature which is supported by square columns. The entrance has half-length sidelights (with newer, diamond-shaped tracery), space for a transom (perhaps removed), molded surrounds, and panelled Doric pilasters. Windows also have molded surrounds, 6/6 sash, and louvered shutters. Attached to the rear is a one-story gabled wing.

11. Bryan House, 1828

One-and-one-half story, clapboard, Cape Cod style house with central brick chimney and entrance. Many of the old and perhaps original details remain: cornerboards supporting the cornice which returns at the gable ends although no eaves overhang; splayed wooden lintels above windows and door; windows with 12/8 sash on the facade and in the one-story wing; windows with 6/6 sash in the gable peaks; and half-length sidelights with 4/4 sash. The shed-roof porch, which extends the length of the five-bay facade, has turned posts; this porch was a later addition.

Walling's Map of 1858 and Beer's Map of 1877 list Peabody Webster Ladd (1805-1891) as owner of this property and of a tin shop located directly south of the house.

In Wells' History of Newbury, Vermont, the author states that Ladd arrived in Newbury in 1826 and built this house two years later.

12. Chamberlin House, c.1850

One-and-one-half story, four-bay, woodframe I-house with gable roof and central entrance. Although sheathed with aluminum siding now, the corner pilasters, one of which is panelled, and the cornice returns remain in place. The entrance has half-length sidelights and a transom flanked by pilasters whose capitals were lost when the gabled porch was added. Windows now have 2/1 sash and a continuous shed roof dormer is also modern.

12A. Garage

Modern, one-bay garage with gable roof and board siding. Non-contributing.

13. Horace W. Bailey Memorial Club, 1839

Small, 1½ story, 3 x 3 bay, brick structure with gable front and central entrance. Architectural details consist of a molded cornice which returns at the gable ends and semi-circular arches over the bay openings of the facade. The slate roof has an interior end chimney at the rear. Attached to the rear is a one-story, gabled addition with clapboard siding.

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

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

For NPS use only
received
date entered

Continuation sheet 7

Item number 7

Page 8

Originally built as a schoolhouse, this structure also served as a milliner's shop before Horace Bailey (1852-1914) bought it in 1904 to house his impressive collection of books. After his death, the building was used as a social club until it was purchased by the Town in 1969 for \$600 to serve as the Town Clerk's Office. Now it is again used as a meetingplace.

The building underwent extensive repair after a tornado struck in 1973 causing the front wall and ceiling to collapse.

14. Rhoads House, c.1835

One-and-one-half story, clapboard, three-bay, gable front with the Greek Revival style clearly seen in the sidehall entrance's door surround. Undoubtedly inspired by the designs found in Asher Benjamin's guidebooks, the entry exhibits fluted surrounds, panelled corner blocks, and half-length sidelights topped by panels. Cornerboards support the molded cornice which returns at the gable ends. Windows have 6/1 and 6/6 sash and molded surrounds. The rear of the house has been altered by the addition of a bay window, a greenhouse window in the two-story wing, and a continuous dormer. Attached to the wing is a carriage barn which has a gable roof and clapboard siding. The barn now serves as an upholstery shop.

15. Porter House, c.1865

An Italianate Revival house with ornate bracketed cornice showing vestigial characteristics of both the Gothic and Greek Revivals with later Queen Anne additions. Two-and-one-half story, woodframe with aluminum siding, gable front with sidehall entrance and cross gables. Corner pilasters support the plain frieze which has pendant brackets supporting the cornice which returns at the gable ends. Smaller paired brackets support the window cornices, including the semi-circular drip molds over the gable windows. The windows also have 6/6 sash and louvered shutters. The entrance has two-third-length sidelights and may have been recessed when the Queen Anne style porch was added because the porch appears to be applied to the remains of a Greek or Italianate Revival style door surround. Another intricate Queen Anne style porch is seen in the rear of the south side. A 1½ story wing with a Queen Anne style dormer links the main house to the 1½ story carriage barn. Behind the barn is another 1½ story, gabled, clapboard barn.

The Porter House is an interesting mixture of four 19th century styles and illustrates how buildings have often evolved and changed according to the dictates of fashion. The gable-front form and classical details are vestiges of the Greek Revival; the steep roof pitches and cross gables are Gothic Revival influences; the profusion of facade details on the main block are primarily elements of the Italianate Revival; and the two entrance porches and the wing's dormer, later additions, reflect the whimsical intricacies of the Queen Anne style.

16. Thomas House, 1838

One-and-one-half story, woodframe with clapboard siding, gable front with sidehall entrance. Greek Revival style details are seen in the molded cornice which returns at the gable ends,

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

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

For NPS use only

received

date entered

Continuation sheet 8

Item number 7

Page 9

the molded window surrounds which have small, raised corner blocks, and in the entrance which has half-length sidelights, a transom, and a fluted surround. A one-story porch added c.1880 extends the length of the facade and has a turned balustrade and posts and a spindle valance. A continuous shed-roof dormer has been added on the south side. A one-story wing connects the main house to the gabled, clapboarded, 1½ story carriage barn. Attached to the barn is a clapboarded lean-to addition.

This house was built in 1838 to serve as the parsonage for the Methodist Church.

17. Murphy House, c.1835

One-and-one-half story, woodframe, clapboard, gable front with recessed porch and sidehall entrance. An entablature, composed of a molded cornice and plain frieze and architrave, encircles the building and forms a projecting pediment on the facade. The pediment is supported by attenuated Tuscan columns, similar to those found in the gabled side porch, and probably replaced the original columns around 1900. Panelled Doric corner pilasters are at each corner of the main block and also flank the entrance, sidelights and transom. The windows have molded surrounds, louvered shutters, and 6/6 sash. The first floor of the facade has flush siding, a feature commonly found in elaborate Greek Revival structures.

18. Jacobs House, c.1920

Two-and-one-half story, clapboard siding, slate hip roof with shed dormer in front. Corner pilasters, paired sash on facade, sidehall entrance. Large Queen Anne style picture window and Queen Anne style stairway window. The north side has a 2½ story hipped-roof bay window. Surrounding the house on three sides is a one-story porch with Tuscan columns and small gablets over the two entrances. A small one-story ell connects the rear of the house to a 1½ story, clapboard carriage barn with a flared gambrel roof.

Built after the 1913 fire, this house appears to be a fusion of the earlier Queen Anne and contemporary Colonial Revival styles. It is also a large house, typical of that era, and a late example of pre-World War I domestic architecture.

19. Drugach House, c.1915

Two-and-one-half story, gable roof, clapboard siding, five-bay facade with one-story shed-roof porch on three sides of house. Plain corner pilasters support a cornice which returns at the gable ends. Windows have 2/2 sash and molded cornices. The porch has plain columns, a spindle balustrade, and a projecting gabled entrance.

Although probably built after the 1913 fire, the chief stylistic elements are a throwback to 19th century vernacular architecture.

19A. Garage

One-and-one-half story, clapboard siding, two garage bays and a hayloft opening.

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

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

For NPS use only
received
date entered

Continuation sheet 11

Item number 7

Page 10

20. Hamblin House, c.1920

Two-and-one-half story, gambrel roof, asbestos shingle siding, two exterior-end brick chimneys. Central entrance has pedimented entrance porch supported by fluted columns, sidelights. Facade windows on the first floor have tripartite, multi-paned sash; those on the second floor have 8/8 sash and are paired at the sides. A one-story porch on the north side has square columns supporting an entablature and "Chippendale" balustrade above. There are quarter-lune windows in the gambrel peaks on each side of the chimneys.

Although built after the fire of 1913, this house is a typical example of the Colonial Revival in which a number of stylistic details are presented without regard for historical architectural accuracy.

20A. Garage

One-story, gable roof, asbestos siding, two garage bays.

21. Magrath House, c.1925

One-and-one-half story, weatherboard siding, gambrel roof with continuous shed-roof dormer and Doric corner pilasters. Windows have 8/8 sash, plain surrounds, and cornices. Entrance has two-fifth-length sidelights. The entrance porch has Tuscan columns, as does the one-story porch which extends the length of the south side. Demi-lune windows are located in the gambrel peaks. A good example of the Dutch Colonial Revival style, built some time after the fire of 1913.

21A. Garage/Guest House

One-and-one-half story, gambrel roof, continuous shed dormer, weatherboard siding, corner Doric pilasters, one garage bay.

21B. Garden Shed

Small, 1-story, gambrel-roofed shed in poor condition. Does not contribute to historic district

22. Newbury Inn/Thomas House, 1853 (built by Oliver Rogers)

As one of the more imposing structures facing the Common, this clapboard building displays strong, bold Greek Revival detail befitting its size and origin as a boarding house for Seminary students.

With 2½ stories and 5 x 4 bays, the gable front is anchored by panelled corner pilasters which support a wide, plain entablature. In turn, the entablature extends across the facade forming a full pediment. The central entrance has two-third-length sidelights flanked by panelled vertical strips which support a peaked headboard. Similar peaked headboards also appear over the first floor windows. An interesting variation is seen in the central bay of the second floor: three narrow windows are grouped together, vaguely reminiscent of a Palladian window, and are topped by arched surrounds with key-stone blocks. Window sash has been changed to 1/1 with louvered shutters and fine simple surrounds. A one-story porch extending across the facade is supported by square columns.

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

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

For NPS use only

received

date entered

Continuation sheet 10

Item number 7

Page 11

On the east side, a bay window projects. Because of its panelled base and cornice, it appears to have been added c.1890, perhaps at the same time as the porch.

Attached to the rear is a two-story clapboard wing which may also have been a later addition.

22A. Barn

One-and-one-half story, gable roof, clapboard siding, with one-story, shed-roof, two-bay garage attached.

23. King House, c.1853

Like its neighbor, the Newbury Inn/Thomas House (#22), this building was originally part of the Newbury Seminary complex and may have been built to house students. It is another good example of the Greek Revival style as well as that of New England continuous architecture: connected behind the main block are two wings, the first of which probably predates the front section, followed by a barn which anchors the end..

The King House has a 2½ story gable front, 3 x 3 bays, and a sidehall plan. Panelled Doric corner pilasters support a plain architrave, frieze, and cornice, the latter of which returns at the gable ends. The entrance and windows have peaked headboards and some of the elongated first floor windows retain original 9/6 sash. All of the windows have louvered shutters. A one-story porch extends across the facade and continues along the east side to the end of the first wing; the panelled square columns supporting the porch of the main block mimic the corner pilasters.

The first wing has 2½ stories yet is slightly smaller than the main block. Decorative details such as panelled corner pilasters, entablature, and cornice returns are continued on this section. Behind this wing is a 1½ story wing; this leads to the 1½ story barn. The barn, like the rest of the house, has a gable roof and clapboard siding. It also has a window with 12/12 sash in the gable peak; there are no eaves overhanging at the gable ends.

24. White House, c.1843

Two-and-one-half story, clapboard structure with three-bay gable front and sidehall entrance. Architectural details include a plain cornice which returns at the gable ends, simple window lintels, two-third-length sidelights flanking the entrance, and a one-story, shed-roof porch extending across the facade and supported by chamfered posts; this porch was probably added c.1870. A 1½ story wing, perhaps an earlier portion, is connected to the rear and exhibits a gable dormer and windows retaining 6/6 sash. Attached to the southwest corner of the wing is a 1½ story, gabled, clapboarded horse barn which retains windows with 9/6 sash.

This house is very similar in layout and design to the King House (#23) except that it is smaller in scale and lacks the latter's more sophisticated details such as pilasters and pedimented cornices. It makes a significant contribution to the district's stock of mid-19th century buildings.

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

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

For NPS use only

received

date entered

Continuation sheet 11

Item number 7

Page 12

Walling's Map of 1858 lists Colonel Barrow as owner; Beer's Map of 1877 lists M. Goodwin.

25. Knight House, c.1840

One-and-one-half story, clapboard structure with broad, low gable front. The gable pediment has an arched, recessed porch, a popular feature throughout the Connecticut River Valley, flushboard siding, and cornice returns. Beneath the pediment is another recessed porch which extends the length of the facade, down two bays of south side and has crude, hexagonal columns. The sidehall entrance has two-third-length sidelights. The corners of the main block of the house have plain pilasters.

The rear portion of the house was rebuilt in 1977. The 1½ story portion is composed of a continuous shed-roof dormer which has a an arched, recessed porch which mimics the one on the front gable; below is a recessed entrance leading to the apartments in this section. Attached to the rear is a one-story, one-bay garage.

25A. Barn, c.1880

Two-story, gable roof, board and batten siding.

26. Huntoon House, c.1845, c.1875 Burned May 1982.

~~Present appearances and 19th century maps suggest that this was an early Greek Revival period house with five-bay facade and central hall plan, which was altered during the Victorian era to display elements of the French Second Empire style. The result is a relatively good rendition of this style and is the only such example in the village.~~

~~With 2½ stories, its distinguishing feature is the mansard roof which has pedimented dormers supported by small corner scrolls. Below the roof is a bracketed cornice. The five-bay facade has an off-center entrance with two-third-length sidelights and a transom, retained from the house's original design. A one-story porch extends the length of the facade and has square columns with scroll brackets, and a bracketed cornice. A subtle yet important design factor is the variation in size between the first and second floor sash: those of the first floor are almost full-length and have 9/6 sash while those on the second floor are smaller and have 6/6 sash. All of the windows have plain surrounds with narrow molded cornices.~~

~~Attached to the rear is a 1½ story ell which, like the main portion of the house, has clapboard siding.~~

27. Bentley House, c.1845

One-and-one-half story, 4 x 4 bay, "three-quarters" Classic Cottage with clapboard siding and plain cornerboards supporting a molded cornice which returns at the gable ends. Facade has an off-center entrance with two-third-length sidelights and transom enframed by pilasters. Windows now have 2/1 sash with molded surrounds. Porch is supported by square posts and was probably added later, c.1880.

A two-story, clapboard ell and a two-story clapboard barn are attached to the rear of the main section.

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

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

For NPS use only

received

date entered

Continuation sheet 12

Item number 7

Page 13

28. Village Meeting Hall, c.1926

Resting on a raised brick foundation, this large one-story, clapboard, gable-front structure exemplifies the Colonial Revival style, highly popular at the end of the 19th century and beginning of the 20th century. The facade exhibits a full pediment enclosing a smaller pediment over the entrance. This smaller pediment has a sunburst design, a motif more commonly found with the Queen Anne style. Corner Doric pilasters and paired Doric pilasters, which flank the recessed entrance, support a plain entablature. The double-leaf door has a transom, above which is a semi-circular, keystone surround. The windows of the building have 12/12 sash and entablatures with molded cornices. The overall design fits well with the Greek Revival and clapboard facades which predominate in the district.

29. Town Central School, 1913

A large brick school situated on the west side of the common. It replaced the old Newbury Seminary which burned in the fire of 1913. Its scale and location make it one of the district's landmarks, and its Colonial Revival styling, although executed in brick, is very compatible with the predominantly early 19th century woodframe architecture of the village.

The symmetrical 7 x 6 bay, 2½ story main block has a slate-clad hip roof surmounted by an octagonal domed cupola with finial. The center bay in front has a large, balustraded entrance porch with Tuscan columns supporting an entablature and balustraded roof. Above the entrance is a three-part window with granite keystone flanked by doors with rectangular transoms; on the roof above this window is a small cross gable with a lunette flanked by stone tablets inscribed, "19" "13". Other facade detail, all typical of the Colonial Revival style, are brick quoins at the corners, a modillioned cornice, hip dormers centered on the side roof slopes, and two-over-two sash enclosed by granite sills and large flat-arched brick lintels.

29A. Austin Building Annex

A one-story, weatherboard-sided, gable-front house with cornice returns, entry and banks of windows on the south side.

30. Methodist Church, 1829

With its traditional meetinghouse plan, the Methodist Church exemplifies a rural Federal style church showing early Gothic Revival style details. The 5 x 3 bay clapboard facade is dominated by the tower which surmounts the pedimented front gable. There are two entrances; each has a double-leaf door framed by half-length sidelights and Doric pilasters, and are protected by a hipped porch, probably a Colonial Revival addition, which is supported by narrow, tapered columns. First floor windows have 16/16 sash with Gothic-arched louvers above. The two facade windows serving the gallery have 8/8 sash; the gable peak window also has 8/8 sash, is crowned by a pointed, arched louver, and flanked by quarter-round louvers. Cornerboards support a molded cornice which returns across the gable end to form a full pediment.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet 13

Item number 7

Page 14

The tower, built in 1899 to resemble the original tower, has three stages: a square, clapboard base with projecting cornice; a smaller square belfry with flushboard siding and semi-circular, keystone arched louvers on each side; and a Gothic-inspired crown comprised of a central spire encompassed by four smaller spires at each corner, joined by a balustrade.

The history of the church is chronicled in detail by Wells' History of Newbury, Vermont. It was built on land given by Rasmus Johnson. Timothy Morse was a member of the building committee and is also noted in the village's history for building the Wells House (#56). Being linked to the Newbury Seminary, this church was very active until the Seminary moved to Montpelier in 1868.

31. Burroughs House, c.1810

Two-and-one-half story, 3 x 5 bay, gable front with sidehall entrance, clapboard siding. Entrance has two-third-length sidelights, panelled splayed lintel board and panelled cornerboards; later gabled portico has cornice returns and square chamfered columns. Windows now have 1/1 sash, except that in the gable peak which has 9/6, and applied splayed lintel boards and louvered shutters. Cornerboards support the molded cornice which returns at the gable ends; no eaves overhang. In the rear is a 1½ story, clapboard, gable roof addition with a continuous shed dormer.

This may have been a store originally, moved here from another site after the 1913 fire. Although highly vernacular, the applied splayed lintel boards, narrow molded cornice, and overall proportions identify this as an early Federal period house.

32. Welch House, c.1830

Two-and-one-half story, woodframe, clapboard 3 x 2 bay, gable front with sidehall entrance. The only architectural details are splayed wooden lintels over the windows and door, and the cornice returns supported by cornerboards at the gable ends. On the south side is a one-story lean-to addition; behind this is a 1½ story addition which also displays cornice returns. It is so vernacular in its construction that it defies easy stylistic categorization. Its resemblance to #31 beside it suggests that it is a Federal period structure moved here after the 1913 fire. Other features suggest a c.1890 construction date.

32A. Garage

One-story, one-bay, gable roof, plywood siding, Non-contributing.

33. Karen's Korner, c.1830

Two-and-one-half story, woodframe, clapboard, gable front. Having served many functions throughout the years, mostly commercial, this building has probably been altered at times and yet the original Greek Revival character remains intact. Architectural details are limited to the molded cornice returns, peaked window heads, and simple cornices over the facade's first floor windows and main entrance. The two large display windows, with 2/2 sash, were probably added c.1860; other 6/6 sash remain. The main entrance is recessed and is flanked by sidelights set at an angle. The facade's side door has a transom. Attached to the rear is a two-story shed-roof storage area and garage.

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

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

OFFICE OF HISTORIC PRESERVATION
NATIONAL PARK SERVICE

For NPS use only
received
date entered

Continuation sheet 14

Item number 7

Page 15

Walling's Map of 1858 lists this building as the Post Office and shoe shop. The second floor's meeting hall was used by various organizations throughout the years.

34. Newbury General Store, c.1840

The general store is a significant building in the village because it is the present main commercial enterprise and is an excellent example of Greek Revival commercial architecture. Formerly the store of T.C. Keyes, this building was part of a complex of buildings owned by the Keyes family (also #31, 33, 35, 36, 45) throughout the years.

The standard Greek Revival gable-front plan is employed and yet the facade is arresting because its 2½ stories are recessed and enframed by an unusually wide entablature which is supported by walls that at first appear to be equally broad corner pilasters. However, these wall surfaces actually have narrow, panelled cornerboards separated by flush siding. Above these are large, molded cornice returns. Porches on the second floor and in the gable peak are supported by two square columns with Roman Doric capitals; the base of the gable peak's porch is molded and in effect, creates a full pediment. Latticework balustrades extend across the upper level balconies. The recessed ground level facade has three entrances with transoms and fluted surrounds; another interesting feature is that each "corner pilaster" has a doorway that opens onto the porch. Although window sash has been altered in places and oriel display windows have been built on the first floor facade, the two windows in the gable peak retain 6/6 sash.

Although the facade has flush siding, the sides have typical clapboarding. In the rear is a two-story, shed-roof garage ell with wood shingle siding.

John Ayers Meader (1813-1897) was the master workman in charge of the construction of this building. He was a farmer and carpenter in Newbury throughout his life and was responsible for building a number of houses.

35. Reid House, 1833

This house is one of the finest in the Town of Newbury and exhibits a high degree of craftsmanship and sophisticated detail. Especially appealing is the use of brick highlighted by granite and wooden details.

Built in 1833, the house follows the Greek Revival style's practice of placing the gable end towards the street. There are 2½ stories, and the three-bay facade has a sidehall entrance. The door displays panels and fretwork, with half-length sidelights and a transom embellished by tracery which creates a sense of delicacy countered by the massive granite blocks which frame the entrance. This contrast is repeated with the windows: the narrow lines of the 6/6 sash (and louvered shutters) are offset and emphasized by granite sills and lintels. The gable peak has an interesting triangular louver, in the middle of which is a small window with 3/3 sash. The house is capped by a molded cornice which returns at the gable ends.

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

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

For NPS use only

received

date entered

Continuation sheet 15

Item number 7

Page 16

Behind the brick section is a 2½ story, gabled, clapboard ell and a smaller two-story wing beyond. The larger middle section has a one-story porch with square columns and extends to also cover two bays of the brick section. This section also has cornerboards, cornice returns, and a gable window which has a Gothic Revival arched design.

36. Renfrew House, c.1830

Two-and-one-half story, 3 x 4 bay, gable front with sidehall entrance, clapboard siding. Panelled corner pilasters support the molded cornice which returns at the gable ends. Panelled pilasters repeated in door surround and support the entablature with a projecting molded cornice. The eight-panel door is surrounded by sidelights, corner lights, and a transom. Windows have cornices, louvered shutters, and 2/2 sash now, although the window in the gable peak has retained 12/8 sash. This window also has louvers in place of sidelights, corner lights, and transom; all of the window elements are surrounded by delicate molding.

A 1½ story ell is attached to the rear south side. It has a one-story porch with bracketed posts and a shed-roof dormer on the east side.

Although the house is essentially Greek Revival in form and style, the detailing retains the delicacy which is more typical of the earlier Federal style.

36A. Garage

One-and-one-half story, gable roof, clapboard siding.

37. First Congregational Church, 1856

The First Congregational Church of Newbury is an outstanding example of Greek Revival ecclesiastic architecture. Built at the relatively late date of 1856 by master builder Archibald Mills, it testifies to the enduring appeal of the Greek Revival in Vermont, especially in public buildings.

The 4 x 3 bay gable-front plan with four-tiered steeple was a historical derivative of the New England meetinghouse and, ultimately, of the church designs of Christopher Wren and James Gibbs in England. Its chief features, both typical of the Greek Revival style, are the use of flushboard siding over the entire facade and steeple, and a tetrastyle monumental portico, composed of a pediment which projects out from the middle half of the front gable, supported by four fluted Greek Doric columns. Behind the portico are two entrances with plain pedimented surrounds and double-leaf doors; blind gallery windows are overhead. The portico's pediment is silhouetted by the larger pediment on the front gable. Other facade detail includes molded box cornices around both pediments and each stage of the steeple. Plain headboards are applied over the tall, narrow window openings, now filled with c.1890 memorial stained glass. The second stage of the steeple has clocks on all four faces; the third stage, the belfry, has corner pilasters and fluted during columns framing rectangular louvers; on top is an octagonal metal spire with weathervane.

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

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

For NPS use only

received

date entered

Continuation sheet 16

Item number 7

Page 17

38. Congregational Vestry, 1843

Small, 1½ story, 3 x 4 bay, clapboard gable-front structure with abundance of Greek Revival detail. The facade is particularly decorative, and unusual; it has panelled Doric pilasters at the corners as well as on the interior of the facade; the latter support the deep long cornice returns. The molded entablature is quite wide and is distinguished by its molded cornice. The central entrance has a relatively plain, panelled surround with raised bullseye corner blocks. A gabled hood is supported by small fluted Doric columns. On each side of the entrance are narrow rectangular windows with a muntin pattern generally common to the Queen Anne style era, and probably added later in the century. Above the entrance is a large, wide window with 15/15 sash. The side elevations have windows with 9/9 sash.

Attached to the rear is a 1½ story, two-bay addition. It also has clapboard siding and corner pilasters and entablature identical to those of the main portion. Beyond the addition is a smaller, one-story, shed-roofed, clapboard addition.

Although small in scale, the building's unusual and extensive facade detail makes a significant contribution to Newbury's stock of Greek Revival architecture.

39. Melendy House, c.1840

Two-and-one-half story, 3 x 4 bays, gable front with sidehall entrance. Woodframed and sheathed in clapboards, details such as the molded cornice, cornice returns, and window surrounds remain intact. The entrance is particularly elegant because it has half-length sidelights and transom with linear tracery enframed by panelled surrounds and cornice. The fretwork design and the raised central panel above the door show the influence of Asher Benjamin's guidebooks. Carved stone lions stand guard on either side of the front steps. The gable peak's window also has a panelled surround and a triangular-splayed louver above. Attached to the rear is a two-story addition which now has a flat roof and shingle siding on the south elevation. Beyond this is a gabled, two-story addition.

40. Slack House, 1919

An interesting eclectic design which shows the influence of the Queen Anne, Shingle, and Colonial Revival styles, this house was built in 1919 by the Kelley Brothers. The Newbury House, a boarding house which originally occupied this site, burned in 1906.

Square plan, 2½ stories, hip roof with boldly projecting eaves, central hip roof dormer, irregular sizing and placement of windows, clapboard siding on first floor, scalloped-shaped shingle siding elsewhere. The first story porch across the facade has a pedimented entrance and Tuscan columns resting on a shingled skirt. South elevation has an oriel window with scalloped shingle siding. The north elevation has a two-story bay window.

40A. Garage

Gable roof, vertical board siding, two garage bays, each having double-leaf doors.

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

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

For NPS use only

received

date entered

Continuation sheet 17

Item number 7

Page 18

41. "Valmont," Crowley House, c.1835

Large, impressive, 2½ story, 5 x 2 bay brick Greek Revival house dominated by a tetra-style monumental portico composed of square panelled wood columns supporting a plain entablature, above which is the projecting clapboard-faced pediment which has a window with 6/6 sash, narrow sidelights, and a semi-circular louver above.

The central entrance has half-length sidelights and a transom with tracery and a wide heavy surround of granite slabs, similar to the doorway of the Keyes House (#35). Granite is also used for the window lintels and sills. The windows have 6/6 sash and louvered shutters.

Attached to the rear is a two-story, clapboard wing, built before 1800. Beyond this wing is a one-story clapboard extension which has two arched carriage bays. A somewhat larger extension lies beyond this and it has two bay openings, one of which is on a sliding track.

The house is unusual for its mixture of brick and clapboards on the facade, for its five-bay central hall plan under a front gable (common in Newbury but uncommon elsewhere in Vermont), and for its tall paired side chimneys.

42. Ottina House, c.1830

One-and-one-half story, 5 x 2 bay, clapboard house with Cape Cod plan. There is a central chimney, a central entrance and cornerboards which support the cornice which returns at the gable ends. Although the Cape Cod format suggests an early date, the high kneewall and the central entrance shows the influence of Asher Benjamin's guidebooks and indicate a c.1830 date. The doorway has a surround with molded fretwork, half-length sidelights, corner lights and a transom with linear tracery. The entrance hood, supported by scrolled brackets, is a later addition and reflects the influence of the Italianate Revival.

The 1½ story ell is distinguished by its cross gable. Attached to the ell is a gabled, clapboarded barn. Window sash has been changed to 1/1. Overall, an interesting variety and fair amount of detail remains.

43. Tenney Memorial Library, 1896

This small yet sophisticated interpretation of the Romanesque Revival style as popularized by H. H. Richardson is a landmark in Newbury. Built on the site of the Spring Hotel (1800-1876), this building testifies to the village's longstanding literary interests.

Designed by H. M. Francis of Fitchburg, Massachusetts, the library has 1½ stories and a T-shaped plan. Although brick is the predominant building material, many of the stylistic details are emphasized by the use of granite, sandstone, slate and wood. The focal point of the building is the three-bay facade's central entrance. A slightly projecting gabled pavilion emphasizes the recessed entrance; further definition is provided by the rusticated stone which springs from decorative, foliated imposts to form an impressive arch. The base of the building has a light-colored granite; above this is a water table composed of rusticated sandstone blocks, transitional in color from the base below and brick above. The building is capped by a slate, hip roof and small dormer-like projections on the south and north ends help anchor brick chimneys. Ridge tiles, scrolls and corbelled brickwork on the

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

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

For NPS use only

received _____

date entered _____

Continuation sheet 18

Item number 7

Page 19

chimneys provide additional detail to the roof.

The interior of the building is equally exquisite and well preserved. Like many buildings of the Victorian era, its woodwork is attuned to detail.

44. "Parsonage," c.1805, 1855

A 2½ story, 4 x 2 bay, clapboard I-house. Stylistic details include a molded cornice; cornice returns at the gable ends; cornerboards; windows with 6/6 sash; louvered shutters; and molded cornices except on those of the facade's second floor; arched windows and accompanying louvered shutters in the gable peaks; and an entrance which has full-length side-lights and a panelled surround with projecting cornice.

Attached behind the house is a two-story, clapboard ell and a 1½ story clapboard carriage barn.

Local sources say that part of the frame dates back to a one-story c.1805 store and tailor shop. The present two-story structure appears to date from the 1850's.

45. Solomon House, c.1880

Two-and-one-half story, woodframe, clapboard siding, slate roof, gable front, Greek cross plan with clipped wings. Queen Anne style details are seen in the decorated gable porches and window sash. In addition to clapboard siding, a large "frieze" consisting of vertical batten-like boards encircles the building. The gable peaks have wood shingles presented in an imbricated pattern. Pierced brackets, dentils, and label mouldings around the windows provide additional embellishment.

The sidehall entrance has a double-leaf door and was originally protected by a one-story porch; however, the porch was removed in the 1940's and replaced with a small bracketed hood. The projecting wings on the south and north sides have bay windows with Queen Anne style designs. A two-story wing connects the main house to the 1½ story barn. The barn is distinguished by having its exposed rafters met by brackets.

The Solomon House, built by Thomas Keyes, is one of the few buildings in the village built between 1860 and the fire of 1913. It is a unique vernacular example of the Queen Anne style and displays a lively profusion of detail.

46. Bradford National Bank, 1884

Small, 1½ story, three-bay gable front brick building with central entrance. The corbelled cornice also has brick dentils and returns at the gable ends in a skillful display of masonry. Windows have granite sills and rusticated lintels, while the central entrance and gable peak window, both with semi-circular transoms, have granite, rusticated keystones and brick arches. First-floor windows have triple-hung, 6/6/6 sash. A two-part brick water table surrounds the base of the building.

Although diminutive, this building illustrates how outstanding craftsmanship and detail can be applied to smaller structures.

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

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

For NPS use only

received

date entered

Continuation sheet 19

Item number 7

Page 20

47. Town Clerk's Office and Post Office, 1913

Along with the General Store, the bank and Karen's Korner, this building comprises the commercial center of Newbury Village. Built after the fire of 1913 as a replacement for the Hale Store, this building is an example of early 20th century commercial architecture. It has a slightly sloping shed roof, two stories, and large display windows on the first floor. Two off-center entrances are recessed. The windows, mostly original, have 2/2 sash, granite sills, and jack arches. A plain corbelled cornice crowns the top and also serves as a parapet on three sides. Although detail is relatively spare, the cornice at the first floor level is supported at the corners by wooden fluted blocks which incline outward and have decorative medallions.

48. Newbury Manor, 1913

A modest Colonial Revival house built shortly after the fire of 1913; 2½ story, woodframe, clapboard siding, slate hip roof, sidehall entrance. Facade has large one-pane windows with transom panes, typical of the Queen Anne style influence. The doorway has a large oval window. The door and windows have plain surrounds and cornices. The central bay of the second floor has a smaller paired window of fixed sash similar to the hip dormer directly above. A one-story porch with a shingle skirt and square posts extends the length of the facade.

The west elevation has a two-story bay window, a hip roof dormer, several paired windows, and a two-story porch in the rear. The east elevation also has several paired windows, a stained-glass staircase window, and a two-story porch addition, of which the upper floor is enclosed. Behind the house is a 1½ story, gable roof with slate tiles, clapboard barn.

49. Newbury Village Fire Department, 1936,1972

One-story, clapboard siding, gable front with three truck bays, one-story lean-to addition in rear. This building does not contribute to the historic district.

50. Cushing House, c.1925

One-story, gable roof, clapboard siding, 2 x 4 bays, cornice returns, bay window in facade. Originally built as a barber shop. This building does not contribute to the architectural significance of the historic district.

50A. Garage

Modern, one-story, one-bay, gable roof, vertical board siding. Non-contributing.

51. Buckley House, c.1835

Although small in scale, this house displays excellent Greek Revival styling; 1½ story, woodframe, clapboard siding, gable front with recessed sidehall entrance. Wide corner pilasters with fretwork patterns support an unusually heavy entablature with cornice returns above. The raking entablature is similar but narrower. The windows have panelled surrounds and corner blocks. The entrance surround is fluted and has bullseye corner blocks. The recessed doorway has two-third-length sidelights, corner lights, and a transom.

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

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

For NPS use only

received

date entered

Continuation sheet 20

Item number 7

Page 21

Two continuous shed roof wall dormers, two-bay window, and a side entrance have been added on the east side. Unfortunately, the addition of one of the dormers caused the loss of this side's wide entablature. A continuous shed dormer was also added on the west side but did not intrude with the entablature. Attached to the rear is a one-story, gable roof, garage.

This house has some of the finest and most elaborate Greek Revival style detail in Newbury. The detail appears copied from the designs of Asher Benjamin. Although the dormers and bay windows affect the house's integrity, the structure remains one of the best examples of the Greek Revival style in Vermont.

52. Knight House, c.1880

A large clapboard house, probably built during the Victorian period, but displaying form and style which is essentially a derivative of earlier 19th century vernacular house types. Main block is 2½ stories, woodframe, clapboard, 5 x 2 bays. Central entrance has modern door and plain surround with a projecting cornice. Corner Doric pilasters support a denticulated frieze; the cornice returns at the gable ends. Windows now have 2/1 sash, plain surrounds with molded cornice, and louvered shutters.

Behind is a one-story enclosed porch which has the same denticulated frieze. The 1½ story ell has two pedimented dormers with side scrolls and a one-story porch across most of the ell. The rear of the ell has a continuous shed roof wall dormer.

52A. Garage

One-and-one-half story, gable roof, clapboard siding, cornerboards, frieze board, cornice returns, three open garage bays.

53. Owen House, c.1850

One-and-one-half story, woodframe, clapboard siding, three-bay gable front with deeply recessed entrance. The molded cornice returns across the facade to form a full pediment. Below are a plain frieze and architrave. Crudely panelled or fluted Doric pilasters are placed at each corner. This form is repeated in the design of the columns which support the recessed entry porch. The windows of the first floor on the south side and on two bays of the east side have elongated 6/9 sash; other sash is 6/6 and all windows have louvered shutters. A cross gable wall dormer on the east side may have been added later; in doing so, part of the original entablature was removed. The west side has a continuous shed dormer with cornice returns. It does not contribute to the historic district.

53A. Barn Garage c.1850

2 level, gabled, post and beam barn.

54. Hale House c.1845

One-and-one-half story, woodframe, clapboard siding, flushboard gable front with recessed sidehall entrance and full pediment. Panelled Doric corner pilasters and wall pilasters on facade support a wide entablature. Between the wall pilasters and in the typanum is flush siding. Canted panelled reveals lead to the entrance which is flanked by two-third-length sidelights and has a molded surround. French windows with 12 sash each are located on the first floor of the facade; other windows have 6/6 sash. The west and east elevations have gabled wall dormers, probably added after the Civil War.

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

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

For NPS use only

received

date entered

Continuation sheet 21

Item number 7

Page 22

The 1½ story wing has an enclosed porch, two pedimented dormers on the east side and two carriage bays. Attached to the wing is a 1½ story barn with a gable roof and clapboard siding.

Walling's Map of 1858 lists J. K. Kimball as owner; Beer's Map of 1877 lists J. Werthen.

55. Peabody House, c.1835

A small "temple front" type house, typical of the Greek Revival; 1½ story, 3 x 3 bay wood-frame, clapboard siding, gable front with full pediment and sidehall entrance. The influence of Asher Benjamin is seen in many details: panelled Doric corner pilasters; square panelled Doric columns supporting the recessed porch; the wide entablature composed of a plain architrave, frieze, and box cornice; the windows' panelled surrounds; and in the entrance which has sidelights, corner lights, a transom, and panelled pilasters.

A 1½ story wing is attached to the rear; it has a recessed porch and a continuous shed dormer on the east side, and a lean-to addition on the west side. The wing is connected to a 1½ story barn which has a gable roof and clapboard siding.

Walling's Map of 1858 lists R. Mellen as owner; Beer's Map of 1877 lists C. Howland.

56. Wells House, c.1830

The Wells House is a seemingly straightforward 1½ story brick house, yet it displays a number of Federal period stylistic details along with a high caliber of craftsmanship. The chimney arrangement, with tall stacks rising out of the front eaves, is particularly unusual for an otherwise typical Cape Cod type house.

Situated at the bend of the Scotch Hollow Road, the Wells House has 5 x 2 bays and brick-set in a seven-course American bonding pattern. The brick is highlighted by a granite foundation, splayed granite lintels, and granite sills. Fine detail is found in the central entrance: the door is flanked by half-length sidelights and fluted pilasters which support a semi-elliptical fanlight. The molding above the fanlight has decoratively carved rosettes and reeding. The entire doorway is crowned by a brick arch and a granite keystone.

Windows on the first floor have 6/1 sash while the five dormer windows have 6/6 sash. Louvered shutters complement each window. The dormer windows (probably c.1920) have pediments with molded cornices and flushboard tympanums. Between the outer dormers are two tall chimneys that rise beyond the height of the roof ridge. The roof's cornice returns at the gable ends and is noteworthy for its elegant band of molding. The entrance on the north side also has a fanlight and a keystone.

The ell, perhaps the oldest section, is similar in design to the front. It has an entrance (no fanlight) and two gable dormers. Behind this is a 1½ story garage with living quarters above. Again, a gable dormer is found in this section and the first floor is distinguished by an arched carriage bay with a keystone above. Connected to the garage at a right angle is another, newer garage. It has a brick facade with three arched, keystoneed carriage bays, and a clapboard gable end.

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

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

For NPS use only

received

date entered

Continuation sheet 22

Item number 7

Page 25

This was the house of George W. Leslie (1804-1885) for many years. Known as Squire Leslie, he was actively involved with the Newbury Seminary throughout his life and was a generous donor. According to F. P. Wells' History of Newbury, Vermont, this house was built by Timothy Morse, who dealt with real estate and was also very influential with the Seminary.

57. New England Telephone Company, 1970

One-and-one-half story, gable roof, asbestos siding, one-story entrance pavilion. This building does not contribute to the historic district because of its age.

58. Fuller House, c.1870

Two-and-one-half story, 2 x 2 bay, woodframe, clapboard siding, gable front with sidehall entrance. The style is vernacular Italianate. Arched panelled corner pilasters support a bracketed cornice which returns across the gable end to form a full pediment. Along with the pilasters, the brackets which support the cornice are the most noticeable details. Windows have 2/2 sash and molded heads. The entrance has a bracketed hood with smaller brackets supporting the hood's cornice. The door has two circular-headed panes which complement the pilaster panels. A two-story wing also has the same pilaster motif. A two-story, shed-roof ell, perhaps the original house, is linked to the wing and displays some 6/6 sash. Attached to the ell is a 1½ story barn with three carriage bays.

Walling's Map of 1858 does not show a house standing on this site, only a blacksmith shop. By 1877, the Beer's Map shows the John Parker Garland residence as being located here. As Wells states in his History of Newbury, Vermont, Garland, a blacksmith by trade, arrived in Newbury in 1863 and eventually built a shop on Pine Street. Perhaps Garland enlarged the earlier blacksmith shop while also building his residence.

The blacksmith shop later achieved notoriety as the building where the fire of 1913 began. Although vernacular in form and construction, the house displays most of the stylistic ornament which characterizes the Italianate Revival.

59. Rower House, 1914

One-and-one-half story, 3 x 4 bay, gambrel roof, clapboard siding, wood shingle roof. Simple corner pilasters support a frieze board and cornice which returns at the gable ends. Windows have 6/6 sash and plain surrounds. This section was built to replace the blacksmith shop which burned in the fire of 1913. It also originally had metal siding like that of Slack's Garage (#60).

Attached to the south side is a 1½ story wing with a saltbox roof, a large sliding door, and asphalt siding designed to look like brick. This section, built in 1940, was a stone shed originally; it now serves as a carpenter's shop.

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

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

100-1024-0018

12/8/04

For NPS use only

received

date entered

Continuation sheet 23

Item number 7

Page 24

60. Slack's Garage, 1921

One-and-one-half story, woodframe, gambrel roof with slate tiles, rusticated "ironclad" tin siding. Built after the fire of 1913, this building was a livery stable for a short time before becoming an automobile garage. It is an interesting commercial structure because it combines vernacular details such as the cornice returns with contemporary features such as the siding. The siding and the slate roof were also safety features and the latter is found on several buildings in the village that were built after the fire.

Two one-story wings are attached on the north side. The canopy which shields the east side of the main structure was built by Mr. Slack in 1936.

61. Newbury Bible Church, c.1914

Built after the fire of 1913, this church resembles its predecessor which stood on this site. It is a very simple structure and sparing in architectural details. Like most churches, it has a gable front with a central entrance. With 3 x 3 bays and clapboard siding, detail is confined to the steeple, and corner pilasters which support a plain frieze board and molded cornice returns. The entrance has a double-leaf door, a transom, and a plain surround with a cornice above. Protecting the entrance is a hip-roofed portico with chamfered posts. The steeple has a square, clapboard base, a louvered belfry, and a slate, four-side spire with a flared base.

In the rear is a one-story, gable, clapboard addition which was built c.1955.

62. Town Garage, c.1925

One-story, 2 x 5 bay, gable roof, clapboard siding except on one-bay west side which has tarpaper. This building does not contribute to the historic district.

63. Henderson House, c.1850

A plain, mid-19th century cottage of vernacular construction; 1½ story, 3 x 2 bay, wood-frame, clapboard siding, gable front with sidehall entrance. Door is flanked by two-third-length sidelights and has a plain surround with a slightly pedimented lintel, a feature repeated over the windows. There are simple corner pilasters; only the rear two-bay garage section has cornice returns. Some bays have been altered and a shed dormer has been added on the north side of the 1½ story wing; two gable dormers have been added on the south side of the wing which originally served as a woodshed.

Walling's Map of 1858 lists Mrs. Gurney as residing here. In 1877, Beer's Map indicates a Mr. Goodwin resided in the house.

64. Cushing's Garage, c.1925

One-story, shed roof with exposed rafters, clapboard siding, three truck bays across facade.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet 24

Item number 7

Page 25

65. Morris House, c.1850

Two-and-one-half story, 3 x 4 bay, woodframe, clapboard siding, gable front with sidehall entrance. Plain cornerboards support the cornice which returns at the gable ends. Gable peak has two windows which retain 6/6 sash; other windows now have 2/1 sash as well as louvered shutters and plain surrounds. The entrance has half-length sidelights (glass has been altered) and a crudely panelled surround. A one-story wing attached to the rear. It has a gable dormer on the west side and some of its siding has been changed to vertical board. Connected to the east side of the wing is a 1½ story barn with a gable roof, clapboard siding, and a large sliding door with a glazed transom above.

Walling's Map of 1858 lists Mrs. Little as residing at the site; Beer's Map of 1877 lists C. T. Henderson.

65A. Tractor Barn

One-story, gable roof, vertical board siding, two open bays, wood stave silo

66. Flanders House, c.1845

A "one-half" Classic Cottage with Greek Revival detail; 1½ story, 3 x 3 bay, woodframe, gable slate roof, clapboard siding. Wide corner pilasters, wide frieze board, cornice returns. Windows and door have slightly pedimented lintels with molded cornices. The door, located on the east side away from the street, has full-length sidelights. Windows now have 2/2 sash and louvered shutters.

The 1½ story wing has the same frieze, cornice and pedimented lintels. Some 6/6 sash remains while continuous shed dormers have been added on the west and east sides. The wing also has a recessed porch.

Attached to the rear of the wing at a right angle is a 1½ story, clapboard barn with gable roof. On the east end is a lean-to addition with an arched carriage bay.

Altogether, the Flanders House displays nice Greek Revival detail and is a good example of continuous architecture.

Walling's Map of 1858 lists J. Dunbar as owner; Beer's Map of 1877 lists H. Knight.

67. Deming House, c.1840

One-and-one-half story, gable roof, asbestos shingle siding, central entrance on east side away from street. Cornice returns and a plain frieze remain intact but cornerboards have been lost due to the newer siding. Windows now have 2/2 sash and some have been altered altogether.

Attached to the rear is a smaller wing, also with a gable roof and asbestos siding. This house does not contribute architecturally or historically to the historic district.

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

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

For NPS use only

received

date entered

Continuation sheet 25

Item number 7

Page 26

67A. Garage

One-story, shed roof, clapboard siding, 9/6 sash, sliding barn door on the front, north facade.

68. Moore House, c.1845

A small Classic Cottage, now somewhat altered; 1½ story, 3 x 5 bay, gable roof, clapboard siding. Plain cornerboards, frieze, no cornice returns, eaves overhang. The central entrance, located on the east side away from the street, has a slightly pedimented lintel and two-third-length sidelights. The windows also have pedimented lintels and projecting cornices and 6/6 sash. The east elevation has a gabled dormer.

A 1½ story wing is attached and has an enclosed porch with full-length, multi-paned windows.

69. Webster House, c.1835

One-and-one-half story, gable roof, wood shingle siding, cornerboards but no cornice returns. Paired windows on facade have 6/6 sash. The doorway has been altered with a modern broken pediment with finial supported by fluted pilasters. The north side has a one-story, shed-roof porch which has been enclosed. Attached to the west side is a one-story, gable roof, garage. Behind the garage are additional living quarters.

Because the house has been extensively altered, it does not contribute to the historic district.

70. Burnham House, c.1825

One-and-one-half story, 5 x 3 bay simple Classic Cottage with clapboard siding. The central entrance has a transom. Windows have 6/6 sash. There is a gable dormer on the main block and on the first wing. Both wings have narrow 4/4 sash.

Walling's Map of 1858 lists J. A. Bailey as owner; Beer's Map of 1877 lists J. George.

71. Hood House, c.1870

One-and-one-half story, gable roof, aluminum siding. Bays are irregularly spaced now. A lean-to entrance porch is located at the southeast corner next to a cross gable. There is also a lean-to, one-bay garage at the southeast corner. Because this house has lost most of its architectural integrity, it does not contribute to the historic district.

72. Humphrey House, c.1840

One-and-one-half story, Classic Cottage, 5 x 2 bays, asphalt shingle siding, wall dormer on east facade. The main block and the one-story wing have been so heavily altered that the house does not contribute to the historic district.

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

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

For NPS use only

received

date entered

Continuation sheet 26

Item number 7

Page 27

73. Atkinson House, c.1810

The Atkinson House is an outstanding Federal style house displaying decorative ornament on the cornice frieze and lintel boards. It has 2½ stories, woodframe, gable roof, 5 x 2 bays, clapboard siding. Details include full cornice returns at the gable ends, a wide frieze with an applied zig-zag molding, and entablatures over the first floor windows that consist of molded cornices and friezes with bars of reeding, similar to those seen on the Mahoney House (#4).

The entrance has a later, Italianate-style door with two circular-headed windows. Flanking the door are two pilasters with exaggerated entasis. A pedimented entrance porch, c.1925, is supported by square pilasters. On the south side is a small bay window which was probably added when the front door was replaced.

Connected behind the main block is a two-story clapboard ell which has a one-story, enclosed porch on the south side.

73A. Barn

Two-and-one-half story, gable roof, clapboard siding, one-story lean-tos on south and north sides. The highlighting detail is a scalloped pattern found on the frieze board over the main entrance.

74. Bixby House, c.1790

A large Federal period house with Colonial Revival porch addition; 2½ story, clapboard siding, gable roof with molded cornice returning across gable ends to form pediments. Plain cornerboards support the entablature which is composed of an architrave, frieze and cornice. This cornice and the gable roof were added when the original hipped roof was removed. The central entrance has a transom. Windows on the first floor have plain surrounds and molded cornices; those on the second floor have plain surrounds and join the frieze where lintels would be. Window sash on the second floor is 6/6, 2/1 on the first floor, and 9/6 in the north gable peak.

A porch was added in 1924 and reflects the Colonial Revival style. Tuscan columns support the porch roof on the first floor as well as the roof of the one-bay enclosed porch in the center of the second floor. Both have full pediments in the center.

Attached to the rear is a two-story ell and a one-story woodshed, the latter of which has wood shingle siding on the east side.

74A. Cabinet Shop, c.1915

One-and-one-half story, frame, wood shingle and clapboard siding, gable roof, 4 x 2 bays. The windows have 6/6 sash and lintels, and may have been taken from the first floor of the house.

This house was constructed from parts of old barn which stood across the street.

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

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

For NPS use only
received
date entered

Continuation sheet 27

Item number 7

Page 28

75. Stone-Ludwig House, c.1840

A vernacular Greek Revival period house, now somewhat altered. It has 1½ stories, wood-frame, gable front with sidehall entrance, 3 x 3 bays, aluminum siding. Cornice returns and two-third-length sidelights remain intact. Continuous shed roof dormers on north and south sides. An enclosed porch has been added to the rear wing. Beyond this is a 1½ story, gable roof barn with clapboard siding and a tilted, diamond-shaped, nine-pane fixed sash window with decorative molding in the gable peak.

76. Atkinson Retreat, c.1790

Two-and-one-half story, 5 x 2 bays, woodframe, clapboard siding, gable roof, two large interior brick chimneys, central entrance. Corner boards support a molded cornice which returns at the gable ends. Windows have 6/6 sash, louvered shutters, and molded surrounds and cornices. The entrance is flanked by pilasters and has a transom. A Colonial Revival style porch protects the entrance and has two columns of the "bulbous" Tuscan order supporting a full entablature above.

Behind the main block is a two-story ell with another ell connected to it. At the end is a 1½ story, clapboard barn with a gable roof and a transom over the main entrance.

Although reputed to have been built in 1765, the main block appears later. It was built by Joseph Chamberlin. It now serves as a retreat for ministers.

¹Wells, Frederic P. History of Newbury, Vermont, 1704-1902 (St. Johnsburry: 1902, Repr. 1975) p. 210-211.

²Ibid, p. 211.

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/
<input checked="" type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates N/A Builder/Architect N/A

Statement of Significance (in one paragraph)

The Newbury Village Historic District is significant as an exceptional concentration of early 19th century architecture set in a traditional New England village plan around an open public common. From its beginnings as a frontier outpost and leading town in Vermont's revolutionary movement to its years of greatest prosperity as a thriving farm market town and educational center in the 1830's and 1840's, Newbury typified the vitality and quality of life attained in rural Vermont villages before the Civil War. With the exception of a number of visually compatible Colonial Revival buildings erected after a fire swept through the village in 1913, the present historic district has changed little in appearance since the 1860's.

The Connecticut River has influenced the history and growth of Newbury more than any other factor. Besides being the distinguishing geographical feature, the river's water and force have brought both fortune and calamity to the town. The valley's broad intervale meadows, rich in mineral deposits, have served the town's agricultural interests well for centuries. Early settlers were particularly dependent upon the river and its attending streams for water power and were quick to harness it to drive mills of various types. In terms of transportation, the Connecticut River was the first major corridor that connected the interior of New England to Long Island Sound and facilitated the migration of settlers throughout the region. Despite the beneficial aspects of the river, there was also a malevolent nature to it. Flooding was common and sometimes quickly destroyed crops and shelters. The long list of bridges which have been washed away also testifies to the river's strength.

Until 1763, Charlestown, New Hampshire was the northernmost outpost of the Connecticut River Valley inhabited by colonists. In that year, a group of men traveled north from Charlestown in search of a new area of settlement. Following the river, they reached the fertile intervale area long known as the Great Oxbow in Newbury, Vermont and Haverill, New Hampshire, which was a well suited place to erect needed temporary shelters and plant crops. The success of the expedition induced others to follow. Soon a charter for the town was granted by Governor Benning Wentworth of New Hampshire to General Jacob Bayley and 74 other men, many of whom were related to each other. Bayley went on to distinguish himself along with Moses Hazen by clearing the famous military supply route to the north, now known as the Bayley-Hazen Road, during the American Revolution.

Largely because of its rich farmland and advantageous trading location, Newbury steadily prospered. An early description of Newbury and the intervale written by Timothy Dwight in 1803 during one of his trips through New England testifies to this. From the River Road (Vermont Route 5), which Dwight referred to as "a pleasant street," he described the vista:

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreage of nominated property 73 acres +

Quadrangle name Woodsville, Vt.-N.H.

Quadrangle scale 1:24,000

UMT References

A	<u>1</u> <u>8</u>	<u>7</u> <u>3</u> <u>6</u> <u>0</u> <u>2</u> <u>0</u>	<u>4</u> <u>8</u> <u>8</u> <u>5</u> <u>1</u> <u>9</u> <u>0</u>
	Zone	Easting	Northing

B	<u>1</u> <u>8</u>	<u>7</u> <u>3</u> <u>6</u> <u>0</u> <u>4</u> <u>0</u>	<u>4</u> <u>8</u> <u>8</u> <u>4</u> <u>0</u> <u>10</u> <u>0</u>
	Zone	Easting	Northing

C	<u>1</u> <u>8</u>	<u>7</u> <u>3</u> <u>5</u> <u>0</u> <u>6</u> <u>0</u>	<u>4</u> <u>8</u> <u>8</u> <u>4</u> <u>0</u> <u>10</u> <u>0</u>
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D	<u>1</u> <u>8</u>	<u>7</u> <u>3</u> <u>5</u> <u>0</u> <u>6</u> <u>0</u>	<u>4</u> <u>8</u> <u>8</u> <u>4</u> <u>8</u> <u>9</u> <u>0</u>
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E	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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F	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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G	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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H	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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Verbal boundary description and justification

See Continuation Sheet

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

state	<u>N/A</u>	code		county		code	
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state	<u>N/A</u>	code		county		code	
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11. Form Prepared By

name/title Margaret N. DeLaittre

organization Preservation Consultant date July, 1982 Revised 5/83

street & number 271 Elm Street telephone 802-229-0135

city or town Montpelier state Vermont

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

Deputy State Historic Preservation Officer signature Emm Gilbertson

Director,

title Division for Historic Preservation date 6/21/83

For NPS use only

I hereby certify that this property is included in the National Register

Patrick Andrews date 8/4/83
for Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

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Continuation sheet 1

Item number 8

Page 2

"As we cast our eyes up and down the river, itself an object extremely beautiful, and with its romantic meanders extensively in view, a chain of intervals, sometimes on one and sometimes on both sides, reaching from north to south not less than ten or twelve miles, spread before us like a new Eden, covered with the richest verdure and displaying a thousand proofs of exuberant fertility. This spot was bounded on both sides by rising grounds, now sloping, now abrupt, always interesting, and overspread alternately with forests, farms, and villages."¹

It was these extensive intervals, the largest of which was known as the Great Oxbow, which accounted for Newbury's great prosperity in the half century after its settlement. Not only was this land extremely fertile, but it was naturally clear of trees and rocks, and thus could be brought immediately under profitable cultivation.

Concerning the village, Dwights' praise was less enthusiastic: "The houses, both in size and structure, are moderately good, but not being painted have an unpleasant appearance."² It should be noted that at the time of Dwight's visit in 1803, the village was still in its rough-hewn frontier era, and that most of its fine homes had yet to be built.

Throughout the first quarter of the 19th century, Newbury's population continued to expand. After 1800, people settled the vacant, more hilly western sections of the town, but the increase in the size and prosperity of the surrounding farm districts meant that the village also burgeoned. With an essentially agricultural economy, Newbury never had the number of merchants or industry as nearby Wells River, but the village still offered many municipal and commercial services. It was also a popular stagecoach stop. Located on a major stage route (now Vermont Route 5), the village offered the traveler several taverns and inns from which to choose. Unfortunately, none survive today.

The founding of the Newbury Seminary in 1832 by the regional Methodist Conference had a tremendous impact on the village's growth. With over 200 students attending during the early years of its existence, the village had to accommodate this population with boarding rooms and basic services. In addition, many families moved to Newbury to afford their children the advantages of a sectarian education and the religious, literary and cultural experiences associated with it. Within the first ten years of the Seminary's founding, approximately forty houses were built in the village and numerous other houses were enlarged.³

In retrospect, the establishment of the Seminary probably only postponed the eventual decline of Newbury as a prosperous village. It provided a large degree of economic stability that kept many from moving west as was the case elsewhere in Vermont. Unfortunately, when the Seminary moved to Montpelier in 1868, its economic impact was fully realized, and the village began its descent towards economic hardship.

Village activity slowed during the post-Civil War years and most of the residents concentrated on farming. Very few buildings were erected and what little commercial activity there was centered around the Spring Hotel, located where the Tenney Memorial Library (#43) now stands. Built around 1795, this establishment initially served stage travelers. It

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

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Continuation sheet 2

Item number 8

Page 3

was enlarged a number of times throughout the years and evolved into a popular summer resort that provided accommodations for those who sought cures from nearby sulphur springs. The Spring Hotel was a landmark because of its size and stylish French Second Empire style. Unfortunately, it was destroyed by a fire in 1879.

One of the more important events during these years was the establishment of the Tenney Memorial Library (#43) in 1897. Although numerous smaller library and literary associations preceded the Tenney Memorial Library, the latter provided a permanent structure in which to serve literary pursuits.

The building, a small Richardsonian Romanesque style design, was given by Miss Martha J. Tenney, a former resident of Newbury, in memory of her father, Colonel A. B. W. Tenney. The generosity of her gift was partially matched by the owners of the former Spring Hotel who offered the site for the building, and by residents who established an endowment fund. Being somewhat isolated and set back from Vermont Route 5, the Library remains one of the village landmarks today.

The most significant event in the village during this century was the Fire of 1913. As mentioned earlier, the village suffered horrendous losses and the conflagration left a permanent scar on Newbury's architectural character. However, with surprising speed the residents quickly rebuilt where structures had been destroyed and the physical continuity of the village was regained, although stylistically different in places. Nearly all of the buildings erected in the aftermath of the fire show clapboard facades and Colonial Revival styling which blend remarkably well with the village's early 19th century building stock.

It is evident today that Newbury has avoided many aspects of 20th century "progress." The people of Newbury have also maintained and respected the quality of the town's historical physical environment. This combination has resulted in the preservation of the village's unique and charming ambience.

¹Dwight, Timothy, Travels in New England and New York, ed. by Barbara Miller Solomon, 4 Volumes (Cambridge: 1969), Vol. II, p. 218.

²Ibid, p. 234.

³Wells, Frederic P., History of Newbury, Vermont, 1704-1902 (St. Johnsbury: 1902, repr. 1975) p. 211.

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**National Register of Historic Places
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Continuation sheet 1

Item number 9

Page 1

- 1) Beers, F. W. Atlas of Orange County, Vermont. F. W. Beers & Co., N.Y., 1877.
- 2) Dwight, Timothy. Travels in New England and New York. Edited by Barbara Miller Solomon, Cambridge: Belknap Press, Harvard University Press, 4 Volumes, 1969, Vol. II.
- 3) Town of Newbury, Vermont. History of Newbury, Vermont, 1900 to 1977. Bradford, Vermont: Fox Publishing Corporation, 1978.
- 4) Vermont Division for Historic Preservation, Vermont Historic Sites and Structures Survey, Town of Newbury, 1978.
- 5) Wall, H. F. Atlas of Orange County, 1858, N.Y.
- 6) Wells, Frederic P. History of Newbury, Vermont, 1704-1902. St. Johnsbury: The Caledonian County, 1902, reprinted 1975.

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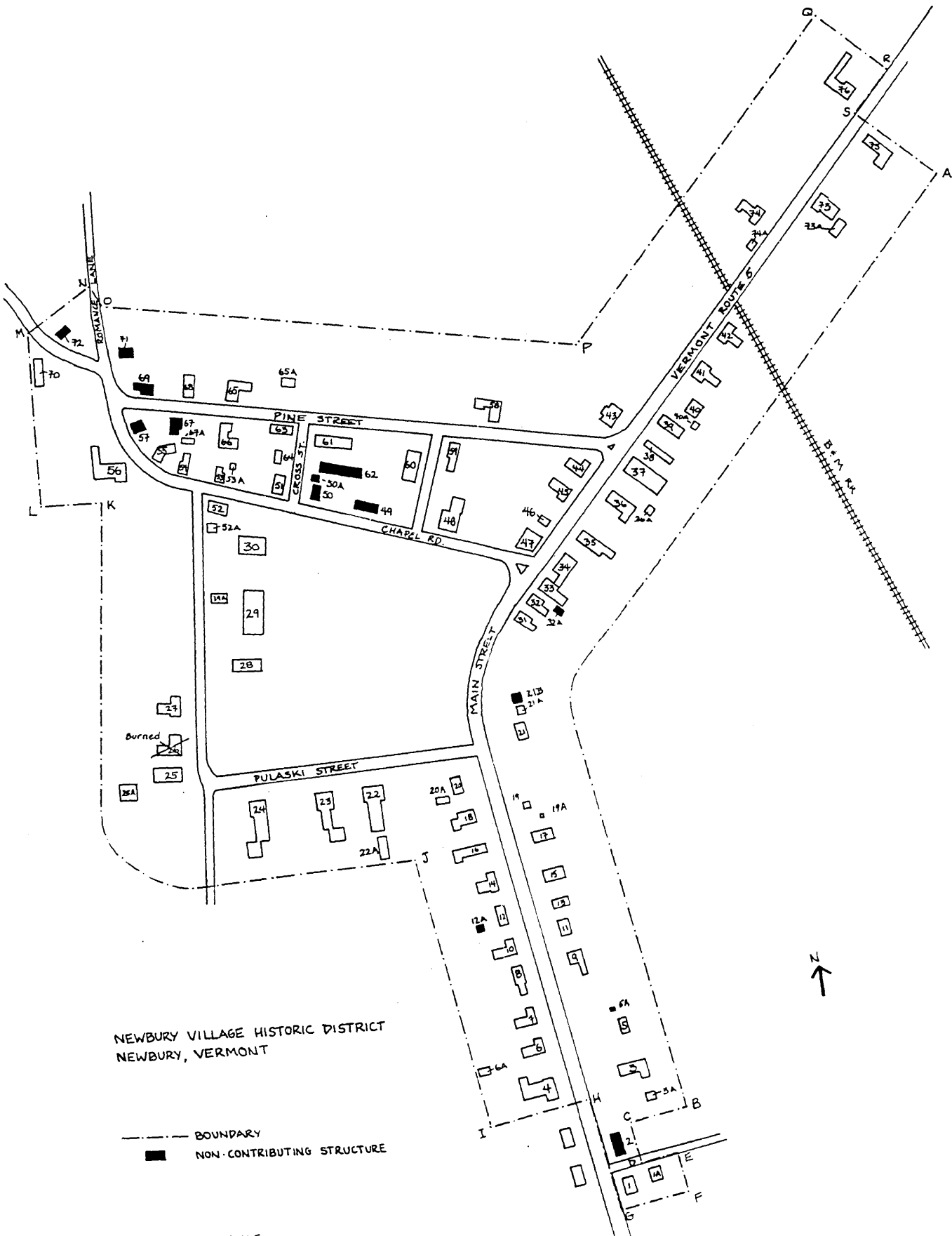
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Continuation sheet 1

Item number 10

Page 1

The boundary of the Newbury Village Historic District begins at Point A, a point located on an easterly extension of a line running parallel to and approximately 20 feet north of the north wall of the Stone-Ludwig House (#75), and approximately 200 feet east of the easterly edge of right-of-way of Vermont Route 5. From Point A, the boundary proceeds generally southwest running parallel to and approximately 200 feet east of the easterly edge of right-of-way of Vermont Route 5 following behind properties #75, 73 and 42, crossing the Boston & Maine Railroad tracks and continuing behind properties #41, 40, 40A, 39, 38, 37, 36, 35, 34, 33, 32, 32A, 31, 21, 21A, 19, 19A, 17, 15, 13, 11, 9, 5, 3, and 3A until it meets the southern boundary line of the Perry Property (#3), Point B. The line thence proceeds generally west along said boundary line approximately 125 feet to Point C. The line thence proceeds generally south on the northerly extension of a line running parallel to and approximately 20 feet east of the east wall of the Texaco Station (#2), continuing on said line crossing a dirt road, and continuing on the southerly extension of said line until meeting Point D, a point located on the northern boundary line of the Barnes Property (#1). From Point D, the line proceeds generally east along said boundary approximately 60 feet to Point E. The line thence proceeds generally south running parallel to and 200 feet east of Vermont Route 5, approximately 50 feet to Point F, a point located on the southern boundary line of the Robitzer/King Property (#1). The line thence proceeds generally west along said boundary until it meets the easterly edge of right-of-way of Vermont Route 5, Point G. The boundary thence proceeds generally north running along said easterly edge of right-of-way approximately 170 feet crossing a dirt road to Point H, a point located on an easterly extension of the southern boundary line of the Mahoney Property (#4). From Point H, the line continues generally west along said extension, crossing Vermont Route 5, and continuing along said southern boundary approximately 200 feet to Point I. The line thence proceeds generally north running parallel to and approximately 200 feet west of the westerly edge of right-of-way of Vermont Route 5 and running behind properties #4, 6, 6A, 7, 8, 10, 12, 14 and 16 to Point J, a point located 200 feet south of the southerly edge of right-of-way of Pulaski Street. From Point J, the boundary proceeds generally west running parallel to and 200 feet south of the southerly edge of right-of-way of Pulaski Street and running behind properties #22, 23, and 24. The boundary continues along a line 200 feet west of and parallel to the westerly edge of right-of-way of Pulaski Street which veers north and the line continues running behind properties #25, 25A, 26, and 27 until it meets Point K, a point located at the intersection of a line which runs parallel to and 50 feet south of the south wall of the Wells House (#56). The line thence proceeds in a westerly direction along said line and a westerly extension of said line to a Point L, a point located at the intersection of a southerly extension of a line which runs parallel to and 10 feet west of the west wall of the Burnham House (#70). The boundary thence proceeds in a northerly direction along said extension and said line and a northerly extension of said line to Point M, a point located on the southerly edge of right-of-way of Scotch Hollow Road. The boundary proceeds in a northeasterly direction, crossing said road, and continuing along the northern property line of the Humphrey Property (#72) until it meets the westerly edge of right-of-way of Romance Lane, Point N. The boundary thence proceeds generally southeast, crossing Romance Lane and continuing until it meets Point O, a point located at the intersection of a line which runs parallel to and 200 feet north of the northerly edge of right-of-way of Pine Street. The line thence proceeds generally east running parallel to and approximately 200 feet north of the northerly edge of right-of-way of Pine Street and running behind properties #71, 69, 68, 65, 65A, and 58 until it meets Point P, a point located on a line approximately 200 feet northwest of the northwesterly edge of right-of-way of Vermont Route 5. From Point P, the line proceeds in a northeasterly direction along a line approximately 200 feet northwest of the northwesterly edge of right-of-way of Vermont Route 5, crossing the Boston and Maine Railroad



NEWBURY VILLAGE HISTORIC DISTRICT
 NEWBURY, VERMONT

- BOUNDARY
- NON-CONTRIBUTING STRUCTURE

NOT DRAWN TO SCALE