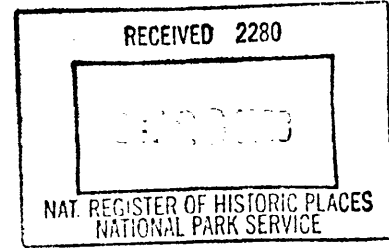


United States Department of the Interior  
National Park Service



### National Register of Historic Places Registration Form

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

#### 1. Name of Property

historic name Laurel Glen Mausoleum/Laurel Hall

other names/site number Bowman, John P., Estate

#### 2. Location

street & number on VT Route 103 1/2 mile SE of Cuttingsville  not for publication

city or town Shrewsbury  vicinity

state Vermont code VT county Rutland code 021 zip code 05738

#### 3. State/Federal Agency Certification

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

Ann Whitcomb National Register Specialist October 21, 1998  
Signature of certifying official/Title Date

Vermont State Historic Preservation Office  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register  See continuation sheet
- determined eligible for the National Register  See continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other, (explain:) \_\_\_\_\_

Edson A. Beall Signature of the Keeper 11.23.98 Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Laurel Glen Mausoleum/Laurel Hall  
Name of Property

Rutland County, Vermont  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only one box)

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

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

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

Contributing	Noncontributing	
4	0	buildings
1	0	sites
3	0	structures
9	0	objects
17	0	Total

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

**Number of contributing resources previously listed in the National Register**

N/A

0

**6. Function or Use**

**Historic Functions**  
(Enter Categories from instructions)

**Current Functions**  
(Enter Categories from instructions)

Domestic/single dwelling

Domestic/secondary structure

Agriculture/subsistence/horticultural

Landscape/street furniture/object

Funerary/graves/burials

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Work in progress

Domestic/single dwelling

Vacant/not in use

Landscape/street furniture/object

Funerary/graves/burials

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter Categories from instructions)

**Materials**  
(Enter Categories from instructions)

Queen Anne

Classical-Egyptian

no style

foundation marble

walls weatherboard

granite

roof shingle

other asphalt

**Narrative Description**

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

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The Laurel Hall estate consists of Laurel Hall (1, 1882), its grounds (2, 1882), the icehouse (3, 1882), the carriage barn (4, 1882), Laurel Glen Mausoleum (5, 1881), the cemetery wall (6, 1881), the conservatory (7, 1882), and the caretaker's cottage (8, c.1860). The estate, on each side of Vermont Route 103, sits atop a low hill rising above the village of Cuttingsville to the northwest and is nestled between Granite and Copperas Hills to the west and northeast respectively. The Mill River runs behind the estate to the west. The house is a significant example of Queen Anne and Stick style architecture. The carriage barn and conservatory match the house in style and decorative elements, while the caretaker's cottage and the icehouse are much simpler wood structures. The grounds include the driveway, a fountain with its associated landscaping, and marble fenceposts that line the road. The mausoleum and cemetery wall both consist largely of granite. The mausoleum is a mix of Classical and Egyptian Revival elements and has a large-scale marble statue of John Bowman on its front steps. The property retains its integrity of location, design, setting, materials, workmanship, feeling, and association.

### 1. Laurel Hall, 1882

#### Exterior

Laurel Hall is a large, 2 1/2 story, wood-framed Queen Anne style house with Eastlake and Stick Style influence. The building has a complex gable and hipped roof covered in cedar shingles with the exterior wall covered in clapboards. The house's plan is accentuated by a three-story tower centrally located on the front facade. A broad porch extend across the front facade detailed with decorative brackets, railing and porch roof. The south elevation extends beyond the main mass of the house, forming a kitchen wing. Projecting from the middle of the northern facade is a wing whose eastern wall becomes the meeting point for the porch floor to form a deck. The house retains much of its original fabric except for interior repairs to correct water damage and its current exterior color scheme.

Laurel Hall, originally the summer residence of John P. Bowman, was built so that he could be near to the family mausoleum he had erected in 1881 for his deceased wife and children. The house overlooks the Laurel Glen Cemetery, where the Bowman

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Mausoleum is sited, and a conservatory that was constructed on the grounds of the cemetery.

The Queen Anne and Stick/Eastlake style of the large summer house is characterized by an asymmetrical plan with numerous projections including the tower, porch, a variety of surface textures, and complex roof pitches. The wood-framed and mostly clapboarded main block rises two and one-half stories from the marble-faced foundation to a hipped roof sheathed in cedar shingles. The original wooden ridge cresting was removed at the time of the most recent roofing. Wooden panels with diagonal wood trim encircle the house between the first and second stories.

A molded wood cornice follows the eaves line of the main roof, continuing across the various wall projection. A frieze panel with carved laurel boughs surrounds the house. The laurel boughs are painted in green to accent the white finish of the house. The laurel bough carving appears over all windows and door openings. On the mullion of the large paired windows, a laurel bough is present also. Dormer gables of various sizes project from the roofs which carry four brick chimneys with crown molding caps and architrave on the shafts.

The main (east) facade of the house possesses a complex array of elements. The dominant feature is centrally located; a three story square tower that projects from the main body of the house, culminating in a high pyramidal-peaked roof above a small shed roof protecting the balcony on the front of the third story. On the center of the tower roof is a false gable with a large carved representation of a laurel bough painted green. The apex of the gable is topped by a small wooden finial, with a larger finial on the apex of the tower. There is a frieze on the tower with small diagonally crossed wood strips painted red.

Centered below the shed roof, supported by posts with decorative brackets carved with laurel boughs, are casement doors with large panes of clear glass bordered on the top and bottom panels of small colored glass panes, a variation of the Queen Anne window. Above the doors is the repeating laurel bough motif in carved wood painted green. A small carved bough is also on the casing between the doors. A low rail and balustrade surround the balcony.

The style of doors and decorative carving is repeated on the second story balcony where the floor of the third story balcony forms the roof for this area and is supported

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by brackets from the body of the tower. The floor of this small balcony is surrounded by a low balcony rail and balustrade resting on the roof of the main porch below.

The porch roof shelters the front facade. The base of the tower forms the vestibule for the large front doors. Upon entering the vestibule, the formal front door is set flush with the facade of the main building. The porch has a skirt consisting of round cut-outs, oblique openings and a full complement of elements: balustrade, posts, and valance, the latter and the cornice being supported by diagonal brackets with a cut-out design. The porch posts have the recurring laurel bough motif at the top of the post shaft. The porch balustrade is of ornamental panels in Eastlake design. A set of six steps with a simple rail on each side projects from the center of the porch to meet the driveway that gently curves in front of the house. The wood plank porch floor continues to the north of the building and wraps around to meet the projecting wing on the north elevation.

The southern facade of the main block has a central gable with two small false gables set on either side on the hipped roof. The windows on this facade are different on each story. The windows on the second floor are one-over-one window to the east and a paired set of one-over-ones to the west. On the first floor, a set of larger paired one-over-one windows are under the single window and two large single one-over-one windows are set on either side of the position of the single second floor window. The facade then indents to form the pantry and kitchen wing area of the house. The kitchen wing is three-by-two bay with one-over-one windows on both the first and second floors. The kitchen entrance is reached by a set of wooden steps that are attached to the house on one side with a simple wooden hand rail on the other. The kitchen door is wood with a two-over-two glass insert.

Access to the basement is gained by an entrance on the west facade of the kitchen wing. A concrete stairwell below grade leads down from ground level to a basement door.

The only window on the western facade of the north wing is where the large multi-paned Queen Anne style window is positioned to provide light for the wide interior staircase that rises from the first to the second floor.

The western edge of the northern elevation is slightly recessed from the main facade of the northern wing, and this thin portion of wall provides room for another multi-colored window, providing light for the interior staircase.

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The projecting north wing is capped by a jerkinhead gable. It is a single bay with paired one-over-one windows on the first and second floors and a small attic window below the roof line. The east facade of the north wing is also a single bay with one, one-over-one window on the second floor and a set of large casement doors on the first floor that open onto the porch. The north facade then recesses to meet the front massing of the house. On the east section of the north elevation there is one, one-over-one window on both the first and second floors.

### Interior

The interior of the house is focused around a large central hallway serving as the main avenue of traffic and entrance area to the adjacent rooms. The hallway flows into a large, wide staircase that provides the main means of egress from the entertainment area of the house to the private rooms on the second floor. Four formal rooms with sixteen foot ceilings, pocket doors, fireplaces and tall windows form the main block of the building. On the first floor, the hallway and front parlor still retain the original wallpaper from 1882 with classic Anglo-Japanese asymmetrical designs and exotic motifs. The other rooms have been redecorated to approximate the original wallpaper and paint colors.

As you enter through the front door on the east facade, you pass into a grand hallway. The wallpaper is Anglo-Japanese design with Roman and Greek themes in the frieze on the ceilings and walls. The predominant colors are dark with tan and gold highlights, creating an interesting contrast to the original interior trim painting of ashen pinks, tans, pale blues and black detailing. This combination of colors is repeated throughout both floors of the house. The tall, heavy, varnished wood doors have as the top panel, colored glass panes of amber, blue and pink, in a geometric design. On either side of the main doors are smaller, longer versions of the colored glass windows. The doors and small windows have molded surrounds of painted wood with bulls-eye cornerblocks and decorative accents on the door surrounds and on the baseboard. The door knobs, plates, and hinges are brass with raised Eastlake style ornament.

Off the main hallway, to the right, is a small sitting room. The fireplace, situated on the interior wall facing east, has a tall mantel of birchwood with turned spindles flanking a rectangular mirror supporting a tapered hood. The hearth is set with dark patterned tiles of Eastlake designs with light blue and white floral tiles surrounding the firebox. The ceiling is painted pressed metal with a curved crown molding. The tall windows are of the Queen Anne style, banded at the top by a panel of colored lights

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(blue, amber, purple, red). The height of the window is emphasized by a dado panel of wood with molded trim beneath each window. This style of window is repeated throughout the fenestration of the main block of the house.

On the south side of the hall is the large front parlor. This room contains original wallpaper including ceiling panels of small birds and orange flowers with vibrant leaves of green and yellow set upon a light blue background. The main body of the wallpaper is shades of tan and brown with light blue highlights. The fireplace is on the west wall of the room with a mantel similar to the one in the front sitting room. On the hearth are dark tiles of geometric designs with lighter colored tiles of a thistle design around the firebox. This room retains the original Brussels carpeting laid when the house was built.

Continuing down the hallway, there is a center arch of decorative painted columns and molding with ornamental keystone designs. The haunch of the arch is angular rather than curved. The arch is formed by two freestanding columns flanked on either side by a smaller arch with engaged pillars. The side arches form decorative surrounds for the classic statuary that was placed in this area. The archway serves not only as a support for the upper floors, but as a visual break to make the main hallway feel less imposing.

Past the archway, to the right, is the large 30' x 20' music room in the north wing of the house. At the end of the room, facing the east, are large casement doors that open onto the deck that wraps around from the front of the house. The doors are of the same design as the front doors with the top panel of geometric colored glass. The room is done entirely in painted pressed metal, with dado, walls, crown molding and ceiling of different patterns. The fireplace is located on the western wall of the room and has a tile-bordered hearth of a more complex design with "Scenes of Shakespeare" tiles surrounding the firebox. The wood mantel is supported by large brackets with a triplet mirror and overmantel.

Across the hall from the music room is the formal dining room. The fireplace is located on the east wall of the room and is of wooden moldings with a large mirror over the mantel, bracketed by electric candles and tiered overmantel. The dining room has panel doors on the west wall, one of which opens to the pantry and continues to the kitchen, and the other door opens to a small work and storage area.

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The pantry is a narrow 7 1/2' x 12' room with cupboards and shelving on both sides. A small sink and drainboard are set on the south wall of the room. The kitchen is a simple room with a large service chimney on the west wall and a sink and drainboard on the east side of the room. The walls in the pantry and kitchen are finished with horizontally laid painted beadboard. The small work and supply room is entered from the kitchen and the dining room with doors to the east and west respectively. Another door to the northwest of the workroom serves as access to the main hallway under the staircase. The basement can be reached from the interior by a door and set of steps in the northwest corner of the kitchen area.

After serving as the entrance way for the main rooms of entertainment, the hallway then serves as a grand entrance to the rooms above. A large newel post with carved panels and faceted design serves as the introduction to the cherry staircase done in the Eastlake style that rises to a landing, turns and then continues to the second floor landing where the private rooms are located. On the open side of the staircase, the elaborateness of staircase is evident. Attached to the side of the risers are the balustrades, the lower portion of which are finished in a faceted pendant drop motif with moldings and turned designs. The corner newel posts are also of substantial size with the drop design reaching below the staircase. The staircase is open to the second floor ceiling and upon reaching the second floor landing, the balustrade forms a balcony overlooking the staircase. Above the stairway landing, on the west facade, is a set of paired windows with multi-colored panes of glass. When the sun makes its western descent, rich colored light is produced filling both the main and second floor hallways with shades of amber, purple and blue. There is smaller window of this type on the north side of the landing. Both the large and smaller window are surrounded by decorative molding and window aprons. A small bathroom was added under the main staircase in what was a small closet.

As you reach the second floor landing, and are now facing east, there are bedrooms to the north and south. To the east, is a small room that serves as the entranceway to the second floor balcony. The second floor has four main bedrooms, a bathroom, a tower room, and two servants rooms. The bathroom and three of the bedrooms have been repainted and papered. The other rooms retain the original decor of 1882. The doors to the rooms are carved with an eight panel design and the windows are the same Queen Anne style. Door and window surrounds have the same moldings as on the first floor with polychromatic paint schemes complementing the wallpaper.



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The hallway landing on the second floor serves as the central point to the rooms radiating to the north, east, and south. There is a large floor to ceiling mirror of dark varnished wood mounted on the east wall. The tower room is entered directly off the landing by a doorway to the left of the large mirror. It is a small room, possibly used for a sewing room, with a set of four wide steps leading up to casement doors that open out to the second story balcony of the tower. The painted railing of the small interior staircase is comprised of vertical and angled balustrade pieces of Eastlake design. The doors are set under a fixed transom of various sized rectangular panels of colored glass. There are triangle colored glass inserts in the middle of the door with a large pane of clear glass above.

The bathroom is on the west wall of the main block and can be reached from a small hallway that runs between the bathroom and the master bedroom. The hall ends in an entrance to a bedroom to the north. To the southeast of the landing is the master bedroom. A door in the northwest corner of the master bedroom opens to the north bedroom, which also can be accessed by an entrance from the bathroom and the hallway. Off this hallway is the staircase to the attic and the third-story tower room.

The south side of the second floor has two bedrooms: i.e. one in the southeast corner of the main block and one on the south side. The south bedroom is accessed through an ancillary hallway. This hallway also serves as the access to the servants quarters, down a set of stairs and a narrow hallway to the second floor of the west wing. The servants quarters were decorated more simply, but with the same type of wallpaper as in the rest of the house. Remains of Brussels carpet exist in the servants rooms also. The hallway continues the length of the house to the west and then turns sharply to reveal a set of servants stairs, which exit in the kitchen area.

The third floor is the attic space with a finished room in the tower used as a meditation room for Bowman. Like the tower room below, this room also has doors opening onto a small balcony, which overlooks the eastern side of the valley and the graveyard where the family mausoleum resides. The original gravity feed water tanks and some of the original piping are still located in the attic.

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### 2. The Estate Grounds, 1882

An unpaved, half-oval driveway with entrances northwest and southeast of the house curves in toward the front of the house from the road. At one time the driveway split and circled the house. Although mostly grass-covered now, its path around the back can still be clearly seen. Lining the road are eight marble fenceposts, one on each side of each driveway entrance, one on each end of the estate, and two opposite the front steps of the house. Each has a plinth, dado, and cornice, with a recessed panel in the dado. A low fence with a repeating geometric pattern once ran between the posts, and urns once sat on the posts. The fence and urns no longer exist. There is a cast iron fountain topped by a classical female figure to the southeast of the house. Its octagonal pool, with urns on each corner, is terraced above the level of the surrounding yard. Behind the estate the hill slopes into the river plain. A fieldstone retaining wall runs from behind the house around to its northwest side.

### 3. Icehouse, 1882

A wooden icehouse stands at the base of the wall behind the house. Wooden ventilators with gabled tops rise above the ridge of the wood shingle gable roof at the front and rear. The only opening is a door in the front gable end. Traces of red, yellow, and green paint cling to the door and clapboards on this end. The icehouse has tilted forward and pinned the door against the stone wall.

### 4. Carriage Barn, 1882

The carriage barn stands to the southeast of Laurel Hall. It is a 1 ½ story, front gabled, white clapboarded structure with a jerkinhead roof. It rests on a granite foundation and is roofed with modern asphalt shingles. A one story, shed-roofed section on the back was the stable. A louvered cupola topped by a finial rises from the roof ridge near the front of the building. A green painted, clapboard beltcourse circles the building just above the sill and is set off from the rest of the siding by a thin, square molding at the height of the base of the first floor windows. The building was rehabilitated as a residence in the mid-1980s.

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The front gable end has flush board vertical siding, and below it used to have adjacent double carriage doors. The shape of the doors has been retained, but the doors have not. The top third of the door space has been filled with windows. Below the windows is flush board vertical siding topped with green painted boards crossed into an X, suggesting the half-timbering of the main house. The hayloft door has been converted to a window.

A door and door hood have been added to the southeast side of the main block. A door and chimney have been added to the shed section on the same side. One main floor window and the two kneewall windows have been retained, but the other main floor window has been shortened and replaced by a modern single pane sash. Modern skylights are aligned above the kneewall windows. A modern porch runs most of the length of this side. The back of the shed section contains three doublehung sash windows. A modern emergency exit door has been added to the back above the shed section.

The main northwest section is two bays wide. Each bay contains a window at the first floor, above which is a kneewall window, and in the roof, a modern skylight. There is also a window on this side of the shed. The original main floor windows are 4/4 sash with the lights adjacent to the meeting rail elongated, and the lights adjacent to the top and bottom rails truncated. The kneewall windows are single pane fixed sash. Modern storm windows have been installed over the original windows, but the window trim has been retained.

### **5. Laurel Glen Mausoleum, 1880-1881**

Laurel Glen Mausoleum, completed in 1881, is in the front center section of Laurel Glen Cemetery, northwest of Laurel Hall on the opposite side of the road. The mausoleum sits on a raised mound and is defined in front by a more elaborate and slightly higher granite stone wall of random rough-faced granite ashlar blocks than runs along the rest of the front of the cemetery. (See also #6) The four sections of this wall are defined by large smooth granite blocks with incised panels in front and topped by squarish "urns." Smooth-faced, saddle-backed granite coping runs along the top of the walls. The right (south) side of this mound are defined by a retaining wall of the same types of blocks and coping. The left (north) side retaining wall is much simpler and doesn't have the stone coping.

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The rectangular, pediment-front mausoleum is constructed entirely of smooth faced granite. The battered walls are laid in coursed ashlar above a watertable. Below the watertable the walls are vertical. The main corners of the walls and the corners of the entranceway are chamfered and carved into the shape of laurel leaves. The name Bowman is carved in the front pediment. A frieze with triglyphs and metopes runs under the eaves line on each side. The metopes contain festoons of laurel leaves. Finials rise from the roof ridge at front and rear. The date "1880" is carved on the outside wall above the entranceway. A double transverse flight of stairs faced with a buttress rises to the entrance. This buttress is topped by four urns. "Laurel Glen Mausoleum" and two laurel branches are carved on its front. On the first step on either side was a copper bootscraper with an incised floral pattern. The one on the southwest has been broken off. At the top of the steps is a large-scale marble statue of John P. Bowman ascending the steps to the mausoleum door. The figure holds in its hands a top hat, cloak, gloves, key, and funeral wreath. An elaborately patterned bronze summer door with a chain mesh screen covers the entrance. Inside this is the main door, a solid, undecorated slab of granite.

The entrance to the mausoleum is recessed from the main wall. The interior is marble, except for the floor, which is of encaustic tiles. An arcade of two fluted columns with pilasters on its ends divides the interior into front and rear halves. On the arcade lintel is carved "Sacred to the memory of a sainted wife and daughters." Along the far wall is the vault, in which the caskets of Bowman and his family are stacked vertically. The names and birth and death dates of the deceased are inscribed on the outside of the vault. Above the vault is inscribed "A couch of dreamless sleep"; below is "Rest" with branches of laurel leaves. A frieze containing a floral pattern circles the interior to the sides of the vault. Above this frieze, the ceiling begins to arch. There are large mirrors in the back corners and adjacent on the side walls to create the illusion of depth. Extending from the walls below the side mirrors are pedestals. On one is a bust of Jennie Bowman; on the other is a bust of Ella. A marble statue of Addie Bowman sits on a square pedestal between the two. A bust of John Bowman is outside the arcade on the left, looking inward at his family. On the side wall next to him is a sunburst design, in the center of which is a floral design; the whole is bordered by a Greek fret pattern. Just inside the door on the left is a wooden writing stand that used to hold a guestbook. Copper candelabras extend from the back wall adjacent to the mirrors, from the pilasters, and from the wall above the writing stand.

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### 6. Cemetery Improvements, 1881

Bowman financed a number of improvements to the cemetery. The cemetery wall was completed in 1881. It is constructed of rough-faced, random-coursed granite ashlar. In front of the mausoleum, the wall is covered with saddlebacked coping and is separated into four sections by evenly spaced posts topped with urns. These elements are made of smooth faced granite. Just to the southeast of the mausoleum is a path into the cemetery. The wall turns at a right angle at the path and follows it into the cemetery for a short distance. The coping continues along this wall, although the posts do not. At the entrance to the path is a metal gate with a geometric design and the words "Laurel Glen Cemetery." On the other side of the entrance to the path is another post and urn. From this the wall continues without posts until the end of the cemetery, where there are two posts without urns supporting a second cemetery gate. A third gate and set of posts is located at the other end of the wall, adjacent to Cuttingsville Church. Bowman also installed paths, benches, and two fountains. One fountain to the northwest of the mausoleum had the form of a classically posed woman. The other to the southeast was flanked by statues of the four seasons, which rested on granite pedestals. The northwest fountain and one of the seasons were stolen in 1974. The other seasons were removed for protection. Today only the footings for the fountains and the granite pedestals for the statues remain.

### 7. Conservatory, 1882

The conservatory, which lies just inside the cemetery grounds southeast of the mausoleum, was completed in 1882. The building consists of two parts: a rectangular vestibule and the greenhouse extending back from it. The basement of both sections is dark colored, random coursed granite ashlar. Above this is a layer of lighter colored granite blocks topped by a water table of the same stone. The vestibule is clad in white clapboards with corner pilasters. It has three bays across the front and one on each side. The front bays are symmetrically arranged with the door in the center. A hipped roof with asphalt shingles rises above the vestibule. A small pediment with a sunburst design is symmetrically placed on the front slope of the roof. Below the eaves is a wood frieze containing triglyphs and metopes. The metopes contain festoons of laurel leaves. Each bay has a peaked lintelboard containing a sunburst design. The front windows are doublehung sash; the side windows are paired doublehung sash. All

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windows in this section are Queen Anne type. The front windows have small panes alternating a variety of colors on the outside edges of the sash. The side windows have two small, colored panes at the top of the top sash and the bottom of the bottom sash. The wooden door contains two windows, one above the other, and is topped by a transom window. The main top pane is green, and the main bottom pane is blue. Smaller panes in a variety of colors line the outside edges of these windows. The transom is also lined with small, colored panes around its outside edges.

The southeast side of the greenhouse section has two windows in the basement, a fixed sash near the front and a double hung sash near the rear. The northwest side has only the double hung sash near the rear. On the sides, above the watertable, is a row of four-light, fixed sash windows. Most of these windows have two colored panes diagonal to one another with the other two panes as clear glass. Above these rows of windows is the roof, which has been replaced with corrugated steel. The back of the greenhouse has a brick chimney rising from the watertable. In the basement there is a door to the left of the axis of the chimney and a double hung sash window to the right of the axis of the chimney. Above the watertable, a set of windows is symmetrically arranged on each side of the chimney. Lowest is a row of five four-light fixed sash windows. Above these is another row of five, the tops of which angle to a point below the apex of the roof. This results in a variety in the number and shapes of the lights. Above this, the final section completes the rise to the roof ridge, also giving a variety of shapes to the lights.

### **8. Glen House, c.1860**

The caretaker's cottage, named "Glen House," is located to the southeast of the cemetery and may date as early as circa 1860. This is a three bay, eaves front house resting on a granite basement and covered by a gable roof of modern asphalt shingles. The building is clad in white painted clapboards with white trim. The front door is the middle bay and is slightly left of center. The windows are predominantly six over six sash. Modern storm windows and a storm door have been installed, but window and door surrounds have been retained. The door surround is topped by a full entablature of cornice, frieze, and architrave. An ell extends from the northeast rear corner of the house and a second ell extends from the first.

Laurel Glen Mausoleum/Laurel Hall  
Name of Property

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

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

**Areas of Significance**

( Enter categories from instructions )

Architecture

Entertainment/Recreation

Social History

**Period of Significance**

1880-1891

**Significant Dates**

1880

1881

1882

**Significant Person**

( Complete If Criterion B is marked above )

**Cultural Affiliation**

N/A

**Architect/Builder**

Croff, G.B.

Turini, Giovanni

**9. Major Bibliographical References**

**Bibliography**

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

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository:

Bailey-Howe Library, University of

Laurel Glen Mausoleum/Laurel Hall  
Name of Property

Rutland County, Vermont  
County and State

**10. Geographical Data**

Acreage of Property 8

**UTM references**

(Place additional UTM references on a continuation sheet.)

1 

1	8	6	7	1	4	2	0	4	8	1	6	6	2	0
Zone	Easting				Northing									

2 

Zone	Easting				Northing									

3 

Zone	Easting				Northing									

4 

Zone	Easting				Northing									

See continuation sheet

**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**

name / title Douglas Terpstra and Pam Daly

organization IJVM Historic Preservation Program date 4/21/98

street & number Wheeler House telephone 802-656-0577

city or town Burlington state Vermont zip code 05405

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional Items**

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

**Property Owner**

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

name Laurel Glen Cemetery Association, attention Joan Stewart

street & number Box 418 telephone 802-492-3325

city or town Cuttingsville state Vermont zip code 05738

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

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



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Laurel Glen Mausoleum and Laurel Hall, in Cuttingsville, a village in Shrewsbury, Vermont, were built between 1880 and 1882. Both buildings meet National Register Criterion C as excellent examples of high style architecture. Laurel Hall, designed by architect G.B. Croff of New York City, is a Queen Anne style mansion with Stick and Eastlake style influence, the detail and integrity of which has few equals in Vermont. Laurel Glen Mausoleum, a mix of the Classical and Egyptian Revivals also designed by Croff, is one of the most elaborate mausoleums in the state. The property has statewide significance under Criterion A as an excellent example of a Victorian era country estate, comprised of landscaped grounds, a carriage barn, an icehouse, and a caretaker's cottage, erected by a native son who had made his fortune elsewhere. It also has significance under Criterion A for representing Victorian era attitudes toward death and mourning.

John Porter Bowman was born in 1816 in Pierce's Corner, a village in Clarendon, Rutland County, Vermont. He was the son of a farmer and had few educational opportunities. When he was fifteen, he moved to Rutland to learn the tanning trade. He spent five years there, then moved on to New York, working in tanneries in the towns of Hunter, Saugerties, and Warrensburgh. In the mid-1840s he returned to Vermont and opened a tannery in an area known as "Tannery Crossing" south of the village of Cuttingsville in Shrewsbury, Vermont, a town adjacent to the town in which he spent his youth. He married Jennie E. Gates of Warren, New York, in 1849, and was elected to the Vermont state legislature in 1851. He returned to New York in January 1852, opening a tannery in Stony Creek. Already a successful businessman, he made a fortune by selling leather goods to the United States government during the Civil War.

John Bowman's domestic life was a tragic contrast to his successful business life. A daughter, Addie, died in 1854 at the age of four months. A second daughter, Ella, grew to young adulthood, but died in June of 1879. His wife died in January of 1880. Grief-stricken, Bowman made plans for an elaborate memorial for them in his family's plot in the East Clarendon cemetery. The residents of Clarendon balked at this, however, so Bowman decided on the cemetery in Cuttingsville instead. Construction of Laurel Glen Mausoleum (5) began in July of 1880. The mausoleum was designed by G. B. Croff, a New York architect and "special designer of mortuary architecture (Child, 232-233)," possibly with the collaboration of Bowman. The statue of Bowman

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and the busts of Bowman and his family inside the mausoleum were designed by New York City sculptor Giovanni Turini, who is best known for a statue of Garibaldi in Washington Square and a bust of Mazzini in Central Park, New York. The project reportedly cost \$75,000, an amount that led to some criticism in the press. Bowman also enlarged the cemetery and funded extensive improvements to its grounds, including an 800 foot cemetery wall with three gates (6), walks and carriage drives, shade trees, two fountains, and benches for contemplation. A greenhouse (7) was completed in 1882 to provide a plentiful supply of flowers and shrubs for the cemetery. The mausoleum gained instant fame. The *Rutland Daily Herald and Globe* reported that ten thousand people had flocked to Cuttingsville to see it during the summer of 1881. Tourists continued to visit in subsequent summers. A guest book was installed just inside the door, and an usher (Mr. Dickinson in 1881) was hired to guide visitors. The usher, who also may have been the estate caretaker, probably lived in Glen House (#8), also known as the caretaker's house.

Bowman next had G. B. Croff design and construct a country residence, Laurel Hall (1), across the street from the cemetery. The house was lavishly outfitted with hot and cold water, electricity, Brussels carpets, ornate wallpaper, and rich woodwork. A carriage barn (4), an icehouse (3), a caretaker's cottage (8), and landscaped grounds (2) were also part of the estate. Bowman vacationed at the house occasionally throughout the year and entertained friends and celebrities when in residence. Bowman retired to Laurel Hall in 1887. He was chronically ill in his final years and died in Laurel Hall on September 18, 1891.

In his will Bowman left \$50,000 to the U.S. Trust Company of New York for a trust to be created to maintain his estate in perpetuity, with two of his friends named as administrators. In 1894 the Laurel Glen Cemetery Association was formed to better serve this purpose. and the trust and estate were turned over to it.

This provision of his will, to maintain the house and grounds exactly as he left them, gave rise to legends of a belief in reincarnation on the part of Bowman. Stories circulated that servants prepared a dinner every evening in case Bowman and his family returned. Later, ghost stories and tales of hidden money developed. None of these have been proven true. Nevertheless, a long time tenant of Laurel Hall named his store "The Haunted Mansion Bookshop".

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In the 1930s and 1940s bad investments depleted the trust fund, and in 1953, the furnishings of the house had to be auctioned off. A period of neglect followed, resulting in vandalism and the theft of parts of the cemetery fountains. The property has maintained its mystique through the years. The *New York Times* featured the estate in its travel section in 1974, commenting that it still drew thousands of visitors a year. It was featured in *Yankee Magazine* in 1960, has appeared in cemetery guides and books of New England ghost stories, and was featured in a 1991 museum exhibition of Vermont history that traveled to Middlebury College, the Bennington Museum, and the Vermont Historical Society. Since the 1980's, trustee Joan Stewart has been conducting restoration work at the estate.

Laurel Hall is significant as one of the finest high style, Queen Anne residences in Rutland County. The Shrewsbury chapter of *The Historic Architecture of Rutland County* says, "Its marvelous display of jigsawn decoration and stickwork is nearly unrivaled in the Rutland area (p. 395)." Laurel Hall reflects the opulence of this period of American history. The large two story house with its three story central tower is a grand building that exudes a secure and gentle grandeur with the wide wrapping porch and conservative use of exterior decoration. Laurel Hall was built to be the summer residence of a man who had no family, yet commissioned a house to have four bedrooms in addition to two separate bedrooms for servants. The interior of the house truly reflects the wealth and social status of Bowman, with sixteen foot ceilings, large formal hallway with polychromatic painted archway, wide cherry Eastlake staircase, and large multi-hued windows in the stairwell.

Laurel Glen Mausoleum is significant as one of the most elaborate mausoleums in the state of Vermont. It is constructed out of 750 tons of granite, 50 tons of marble, 20,000 bricks, 525 barrels of English Portland cement, 10 barrels of calcined plaster, and 100 loads of sand. The Egyptian and Classical styles were both popular for funerary architecture in the nineteenth century; the Bowman mausoleum combines both in a single building. The battered walls belong to the Egyptian Revival style, while most of the ornamentation, such as the frieze and pediment gables, is Classical. The motif of a larger than life-size likeness of the founder of the mausoleum, carved and installed while he was still alive and prominently displayed on the mausoleum's front steps, is unique in American funerary art.

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The interior is also extraordinarily extravagant. The walls and ceiling are sheathed in Brocadilla marble, and the floor is covered in English encaustic tiles. Unlike most mausoleum interiors, this one was designed to be viewed. The marble is carved into wainscoting, panels, and an arcade of columns. Busts of John, Jennie, and Ella, and a statue of Addie Bowman are displayed. Plate glass mirrors on the walls reflect the interior and give the illusion of great depth. A summer door in an elaborate design and with wire netting to keep out birds and animals allows visitors to peer inside.

Laurel Hall and Laurel Glen Mausoleum are also significant for representing late 19th century attitudes toward death and mourning. Earlier in the century, the idea of death had undergone a process of sentimentalization. The decline of Calvinism had made death a much less fearful prospect than previously. Instead, it was seen as a release from the cares of life. At the same time, a much greater emphasis on mourning appeared than had previously existed. While the mourner's grief was no less real, mourning became a form of social display. Bereavement was a sign of gentility, the goal of the middle class in the nineteenth century. It manifested in special mourning dress and etiquette, mementos of dead loved ones, and elaborate funerary art. Mourning the deaths of family members was especially important. The family bond was considered to be more powerful than death, and was even felt to grow stronger after the loss of a family member. Burial grounds evolved into rural cemeteries with their landscaped, park-like grounds that promoted contemplation and provided a suitable atmosphere for mourning.

Laurel Glen Mausoleum is as much a statement of prosperity as it is an expression of grief. Its fine materials and detailing were intended to honor Mrs. Bowman and her daughters, but they were also intended to be seen, as shown by the guest book and usher. Above the vault is the inscription, "A couch of dreamless sleep," demonstrating the Victorian sentiment of death. The busts and statue inside present a picture of domestic bliss even long after the deaths of the Bowmans. John Bowman, in the form of his exterior statue, forever engages in proper social propriety by wearing his mourning suit and carrying a memorial wreath. In addition to the mausoleum, Bowman also turned the cemetery into a smaller version of the elaborate park cemeteries found outside major urban areas. He added a cemetery wall, ornate gates, winding walkways, fountains, extensive plantings of trees, flowers, and shrubs, and a conservatory in which to grow them. Finally, Bowman built Laurel Hall across from the cemetery in order to spend his leisure time near his wife and children. Other

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elaborate family mausoleums in Vermont include the Smith Mausoleum at Shard Villa (1882) in Salisbury (listed in the National Register of Historic Places on October 30, 1989) and the 1908 Proctor family mausoleum in Proctor.

Laurel Hall and its related buildings are also important as an early example of a seasonal estate built by a wealthy "native son". Seasonal tourism began in Vermont in the 1850s. At first most visitors were members of the middle class. They visited Vermont for the mineral springs and outdoor activities, such as hunting, fishing, hiking, or cruises on Lake Champlain. These visitors congregated in a few resort areas, such as Clarendon and Woodstock. Later, the state attempted to draw visitors to areas beyond the resorts. They played up the nostalgic image of open countryside and small, quaint farms. This image was especially directed at Vermont expatriates who had made fortunes elsewhere. In the 1890s the State Board of Agriculture began marketing abandoned farmsteads as summer homes. Old Home Week was established in 1901 to draw "native sons" home on vacation, and in 1911 the state created a Bureau of Publicity.

This effort was quite successful in drawing more wealthy visitors to Vermont, whether native sons or not. In some cases, they would buy up several neighboring properties and create an estate or gentleman's farm, such as Shard Villa in Salisbury (1872) or Shelburne Farm in Shelburne (begun mid-1880s). Others, like Henry Copeland in Middletown Springs, built smaller estates in villages. Many funded civic improvements in the neighboring villages, such as Henry R.C. Watson, who founded the Brandon Town Fair, or Dr. Henry E. Walker, who donated money for a new library in Pittsford. This trend for the most part began in the early 1890s. John Bowman, a local "native son," anticipated this trend in the early 1880s. Although his motive for establishing his estate was more macabre than simple tourism, Bowman's Laurel Hall fits the pattern of a Victorian country estate. It lies on the edge of Cuttingsville, a small village in Shrewsbury. The house contained all the luxuries of home for a wealthy industrialist of the period, and the outbuildings and pleasure grounds contributed to the comfort. Bowman funded extensive improvements to the village cemetery, in part, no doubt, to smooth concerns over his elaborate mausoleum, but also in the spirit of philanthropy that would surface later in many of the other owners of seasonal estates.

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### 10. GEOGRAPHICAL DATA

#### Verbal boundary description

This property is located in the village of Cuttingsville, town of Shrewsbury, on both sides of Vermont Route 103. For purposes of description it consists of two parcels--the Laurel Hall section on the west side of Route 103 and the Laurel Glen Mausoleum section directly across the street on the east side of Route 103.

The boundary of the western portion of the property (Laurel Hall) begins at point A, one foot north of the northernmost fencepost on the westerly side of VT Route 103. The boundary runs south along the westerly right of way of VT Route 103 to point B, which is one foot south of the southernmost fencepost, thence proceeds westerly in a perpendicular line to Route 103 to point C, which is on the east bank of the Mill River. The boundary follows the east bank of Mill River north approximately 400' to point D (which is in a line running from Point A perpendicular from VT Route 103 one foot north of the northernmost fencepost), and thence proceeds easterly back to point A.

On the eastern portion of the property (the Laurel Glen Mausoleum section), the boundary starts at point E on east side of VT Route 103, ten feet south of the south wall of Glen House (#8). It then runs east in a line perpendicular to VT Route 103 to point F, ten feet east of a line drawn across the east (rear) wall of Glen House (#8); then runs northerly to point G, which is two feet north of the northeast corner of the conservatory (#7); then runs westerly in a line perpendicular to VT Route 103 to point H, which is one foot east from the cemetery wall running along the easterly side of VT Route 103. The boundary follows a line one foot east of the easterly side of the wall approximately 175' to point I, which is the point one foot south of the southernmost gatepost of the center gate of the Cemetery; thence proceeds in an easterly line, which is perpendicular to Route 103, along the south side of the cemetery driveway to point J, which is a point where this line intersects a line approximately 10 feet east of the rear (east) wall of the mausoleum (this is the rear line of the mausoleum "mound"); thence proceeds northerly approximately 60' along the rear edge of the mausoleum plot to point K, which is approximately 30' south of the south wall of the mausoleum; thence proceeds westerly along the northerly line of the mausoleum plot, this line being partially defined by a retaining wall, to point L, which is a point just north of the northeast corner of the northern-most post of the front mausoleum retaining wall;



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thence proceeds approximately 400' or less along a line one foot east of the cemetery wall running along the easterly side of VT Route 103 to point M, which is just inside the southeast granite post that marks the northernmost point of the cemetery wall; thence proceeds easterly in a line perpendicular to VT Route 103 one foot inside the south line of the stone retaining wall to point N, which is the southeast corner of the stone post that marks the end of the retaining wall; thence proceeds northerly across the east side of the post and one foot north of the north end of the post to point O; thence proceeds one foot north of the north side of the retaining wall to point P, which is where the line meets the easterly right of way of VT Route 103; and thence proceeds southerly along the west side of the cemetery retaining wall and along the easterly right of way of VT Route 103 to point E, the point of beginning for this section of the property.

### Verbal boundary justification

The boundary encompasses the historic buildings, structures, objects, and grounds relating to Laurel Hall (#1) on the west side of VT Route 103 and the historic buildings, structures, objects, and grounds relating to the caretaker's house (#8), conservatory (#7), mausoleum plot (#5), and cemetery wall on the east side of VT Route 103. The cemetery wall is included because it is one of the major improvements John Bowman made to the public face of the cemetery. The boundary excludes the rest of Laurel Glen Cemetery, which is not associated with John Bowman. The boundary clearly is sufficient to reflect the significance of the property.

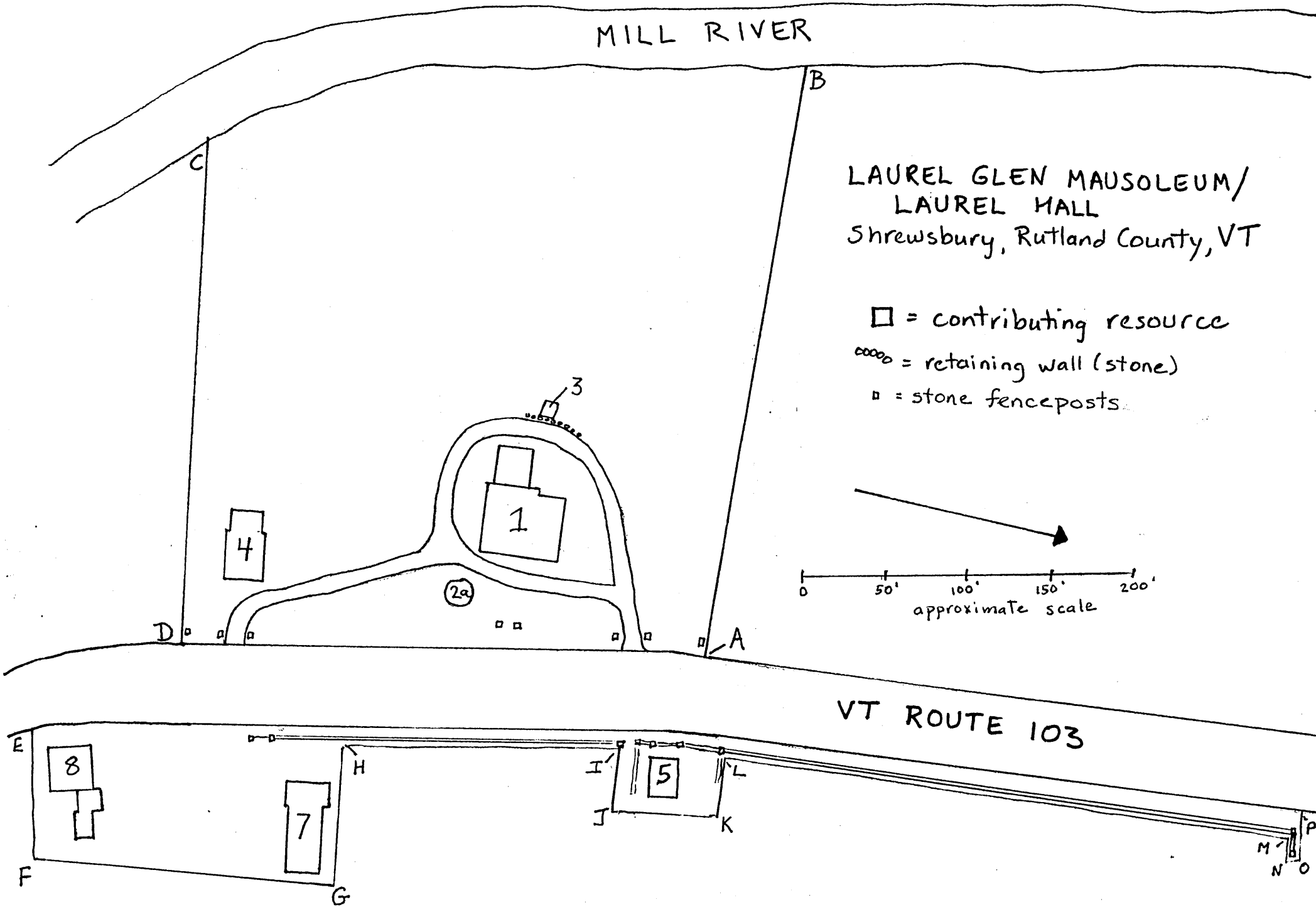
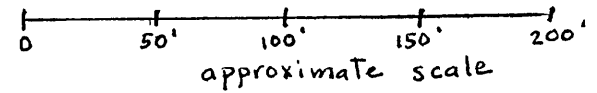
MILL RIVER

LAUREL GLEN MAUSOLEUM/  
LAUREL HALL  
Shrewsbury, Rutland County, VT

□ = contributing resource

oooo = retaining wall (stone)

▣ = stone fenceposts



VT ROUTE 103