

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received FEB 3 1983  
date entered

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

1. Name

historic Harrington House

and/or common Greenhurst Inn

2. Location

street & number ~~Intersection of River Street and Vermont~~ <sup>VT 107 Route 107</sup> N/A not for publication

city, town Bethel vicinity of N/A

state Vermont code 50 county Windsor code 027

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> religious
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
		<input type="checkbox"/> no	<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Lyle Wolf

street & number River Street

city, town Bethel vicinity of N/A state Vermont 05032

5. Location of Legal Description

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

street & number South Main Street

city, town Bethel state Vermont 05032

6. Representation in Existing Surveys

Vermont Historic Sites

title and Structures Survey has this property been determined eligible?  yes  no

date 1973  federal  state  county  local

depository for survey records Vermont Division for Historic Preservation

city, town Montpelier state Vermont 05602

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## 7. Description

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**Condition**

excellent       deteriorated  
 good       ruins  
 fair       unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved      date \_\_\_\_\_

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**Describe the present and original (if known) physical appearance**

Overlooking the rural White River valley from its spacious grounds, the former Harrington House - built in 1890-91 and now adapted to the Greenhurst Inn - consists of a large Queen Anne style, two and one-half story, wood-framed, and multiple-roofed building sheathed with clapboards and imbricated shingles. The house's irregular plan is accentuated by four different forms of projecting corner pavilions or towers; the three-story, conical-capped northeast tower dominates the ensemble. A broad porch with a full array of turned components extends around two elevations; a similar porte-cochere projects from the east front corner. A group of eight distinctive fireplaces incorporating polychrome tile and elaborate wood mantelpieces constitutes the outstanding attribute of the house's interior. Other than the reduction of its original highly polychrome paint scheme to the present monochrome, the house retains largely intact its historic fabric and character. Three small outbuildings - a gazebo, a circa 1920 garage, and a shed - stand within the rear grounds of the house.

Greenhurst Inn, originally the residence of Edwin and Mary Harrington erected in 1890-91, stands amidst its informally landscaped grounds at the south edge of Bethel village's River Street neighborhood. The house overlooks to the northwest the agricultural bottomland of the White River valley and the abrupt hills rising along its north side. On the south, a steep upward slope along the edge of the house's grounds provides a nearer backdrop.

The house is deeply set back from the intersecting River Street and Vermont Route 107 that bound the east and north edges, respectively, of the expansive lawns. A screen of mature coniferous and deciduous trees (planted at the time of the house's construction) closely surrounds and almost conceals the house; other trees line the driveways that approach the house from the flanking roads. Ornamental shrubs encircle the house beneath the trees.

An asymmetrical plan, numerous projections including polygonal corner towers and pavilions, a variety of surface textures, and multiple roofs characterize the Queen Anne style of the relatively large house. From a granite foundation (except brick under the west wing), the wood-framed and mostly clapboarded main block rises two and one-half stories to a hipped and gabled roof sheathed with asphalt shingles; a similar-scale, gable-roofed wing protrudes from the main block's west elevation. A flared skirt of imbricated wood shingles encircles the house between the first and second stories; another horizontal band - ornamented with

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incised diamonds alternating with rectangular panels above the windows - surmounts the second story. Both the first and second stories are lighted by two-over-one sash while the smaller third-story windows (in the gables and dormers) have multi-pane bordered upper halves over two-pane lowers.

A molded cornice follows the eaves line of the main roof, continuing across the various wall projections; some deteriorated sections of the cornice have been recently removed and replaced by crudely formed aluminum flashing. A pedimented dormer clad with imbricated shingles projects from the east slope of the main hipped roof and from each slope of the west wing's gable roof. The multiple roofs carry four brick chimneys with corbeled caps; the massive central chimney atop the ridge of the hip roof is distinguished by its paneled faces.

The main (east) facade of the house possesses a relatively complex array of elements. The dominant feature occupies its northeast corner: a three-story octagonal tower culminating in a high pyramidal-peaked roof above a shingled third story lighted by sixteen-over-one sash. Balancing the northeast tower, a two and one-half story, two-bay, gabled pavilion projects from the southeast corner of the facade; its gable is sheathed with imbricated shingles above a bracketed full-width sill, and its deeply overhung raking eaves display incised bargeboards. Centered between the corner projections is a second-story oriel window lighted by triplet sash.

The oriel aligns vertically with the double-leaf main entrance below, but is separated from same by the roof of the deep five-bay porch that shelters the first story of the front facade and continues around the southeast corner of the building. The porch has a lattice skirt and a full complement of turned elements: balustrade, posts, and valance, the latter and the cornice being supported by modest brackets. Presumably to gain some protection from the weather, the central flight of rail-less steps has been recessed into the porch deck from its original position extending beyond the roofline. From the porch's balustrade-less south two panels, there projects a rectangular porte-cochere of similar design; the porte-cochere shelters the stub of a driveway that originally continued around the north flank of the house.

The porch continues across the south elevation of the house's main block, being embayed around the two and one-half story gabled pavilion that dominates this elevation. The projection exhibits truncated corners occupied by standard sash flanking a blank central panel that conceals an interior chimney. The overhanging lower corners of the pavilion's

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gable roof are supported by curved outriggers whose upper ends meet at corner pendants. Turning the southwest corner of the house's main block, the porch continues along the short west elevation to serve an entrance at the interior corner between the main block and the west wing.

The main block's north elevation consists of the northeast corner tower, a standard central bay, and, balancing the northeast tower, a two-story, hip-roofed polygonal pavilion at the northwest corner. Somewhat recessed from the line of the main block, the west wing's north eaves elevation extends three bays, and is spanned on the first floor by an entrance porch similar in design to the main porch.

The west gable elevation of the west wing has been encrusted with an irregular three-story addition dating from circa 1920. The clapboarded first story covers only the southern two-thirds of the elevation's width but carries a full-width second-story porch now enclosed with windows. Atop the flat roof of that porch stands a central one-bay, flat-roofed porch that protrudes awkwardly from the partly shingled gable of the wing.

With the exception of one principal room, the house retains intact its period interior fabric. A decorative theme of small-scale foliate and floral motifs is carried throughout the main block. Differing from room to room, the motifs appear in the etched glass of the main entrance doors, on the embossed brass door and window hardware, on the carved corner blocks of door and window surrounds, and, most prominently, in the polychrome glazed tile of the eight highly ornate fireplaces. These fireplaces constitute the most distinctive features of the house's interior and are the visual foci of the rooms in the main block.

The interior plan of the main block is oriented around a spacious central stair hall. The hall possesses an oak parquet floor - unique in the house - and varnished molded surrounds and baseboards. The hall's fireplace constitutes the most flamboyant example in the house. Above a tiled hearth and a low metal ash screen, the firebox with its hooded cast-iron liner is surrounded by a light blue (floral-patterned) and brown (blank) checkerboard tile facing that rises in steps to an oak mantel supported by turned spindles; flanking a rectangular mirror, latticed panels support in turn a tapered oak hood.

An open well, three-run stair ascends to the second story from the southwest corner of the hall. The stair's elaborate railing is comprised of

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alternating turned and square balusters and incised newels capped by finials. A polychrome leaded stained glass window set in a double-hung sash lights the stair from the west wall.

Paneled sliding pocket doors open from the center hall into the northeast parlor, dominated by another elaborate fireplace diagonally opposite the embayed northeast corner of the room. Wood paneled spandrels cover the wall surfaces below the windows in this room; the window heads have been concealed behind added plywood box valances. Above its brick-like tile hearth, the distinctive fireplace has a band of polychrome tile (with floral and human figures) surrounding the embossed cast-iron firebox liner; enframing the tile, a molded cherry surround with flanking fluted shafts carries a lower mantel with triplet mirrors surmounted by an intermediate shelf and large mirror and an uppermost bracketed shelf.

A wide trabeated opening (cut through the wall circa 1920) leads from the parlor into the northwest dining room, distinguished by a paneled triangular dish cabinet built into the southwest corner and yet another distinctive fireplace. In this example, bluish tile with female figures bearing water pots frames the firebox above a foliate tile hearth; a pilastered wood surround carries the mantel surmounted by a mirror with its own paneled surround.

Across the center hall from the parlor, another set of sliding pocket doors opens into the southeast drawing room. This room possesses darkly finished woodwork, including rectangular cabinets built into the southwest corner next to a south porch entrance. Its fireplace has a tile-bordered stone hearth, light-and dark-brown tile facing with a paneled wood surround, and a mantel bearing diminutive cabinets that flank a recessed mirror.

Only the southwest room within the main block has been somewhat altered. Its painted woodwork, fibreboard ceiling, and blank wall panel in place of the removed (circa 1950) fireplace contrast sharply with the historic fabric of the adjacent rooms.

On the second story, four principal rooms - also having distinctive fireplaces - flank the center hall while a smaller solarium occupies the position of the main entrance below. The latter room (now No. 3 of the inn) has been painted completely white, including its molded woodwork. During the 1920s when the house was adapted temporarily to a clinic,

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this oriel-lighted space served as the operating room.

The northeast tower room (now No. 2) contains cherry woodwork with foliate corner blocks. Its fireplace has a geometrically embossed firebox liner, beige tile facing with a leaf motif in a checkerboard pattern, and a mantel supported by turned shafts and surmounted by a molded mirror surround. An added bathroom protrudes from the southeast corner of the room.

The northwest room (now No. 1) contrasts somewhat with its painted woodwork and bullseye corner blocks, and its fireplace is fitted with the only coal-stove insert in the house; the semicircular cast-iron "Canopy Grate" was made by the Smith and Anthony Stove Company of Boston. The fireplace itself displays both hearth and facing of bluish-brown tile with a grape motif; flanking turned shafts support the bracketed mantel below the complementing mirror.

Across the hall, the southwest room (now No. 5) retains varnished woodwork. Its fireplace is decorated with a floral motif both on the firebox liner and the light- and dark-brown tile hearth and facing; a bracketed mantel and mirror with a paneled surround complete the ensemble.

The adjacent southeast room (now No. 4) also retains varnished woodwork. The fireplace in this room has a geometrically embossed firebox liner, light- and dark-brown tile with a foliate motif, and a paneled mantel surmounted by a mirror and a spindled upper shelf.

The west wing of the house contains service rooms on the first story, including a kitchen, butler's pantry, and stock pantry; other rooms at the west end have been recently altered to residential quarters. Reached directly by a dog-leg rear stair and arranged along a central hall, the small second-story rooms (now Nos. 6-9 of the inn) have generally painted woodwork with bullseye corner blocks on the molded surrounds.

Three small outbuildings remain in common ownership with the house. An octagonal gazebo, built in 1894, stands in the southwest (rear) grounds, capped by an overscale pyramidal-peaked roof (emulating that of the house's northeast tower) whose wood shingles ascend from the slightly flared eaves in alternating bands of dogtooth courses. The sides of the gazebo have slender rectangular openings - fitted with louvered shutters - that rise to the bracketed cornice.

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Set against the bank to the south of the house, a one-story, wood-framed garage, constructed circa 1920, stands on a rusticated concrete block foundation. Exterior wainscoting encircles its lower walls while the upper portions are clapboarded; the hip roof is sheathed with asphalt shingles. The garage's north entrance has paneled double-leaf doors set within a chamfered surround.

Standing slightly northwest of the garage, a small one-story, wood-framed and clapboarded shed is oriented with its gable roof perpendicular to the garage.

In contrast to these small outbuildings, three major buildings - a large carriage barn, a smaller carriage house, and a "cottage" - were originally related to the Harrington House but have been subsequently separated by ownership or physical removal. Along with being moved, both barns have also been subjected to substantial alteration. The major related buildings, therefore, are excluded from the nomination.

The large carriage barn was constructed concurrently with the house on the southeast grounds near River Street. Oriented with its jerkinhead roof parallel to the street, the clapboarded barn was shingled on its truncated gables, decorated in polychrome, and crowned by an octagonal cupola with a bellcast peaked roof. Within a few years of its construction, the carriage barn was moved (circa 1894) to what became its traditional site parallel to the south flank of the house. The barn remained there until 1981, when it was moved to the west side of the house's original grounds and converted to a residence; its main doorway has been infilled and new windows have been opened in its walls, reflecting the altered interior.

Probably the same year that the carriage barn was moved (1894), a substantial "cottage" was built to replace it on the River Street site. Emulating the main house in its simplified Queen Anne style, the one and one-half story, clapboarded cottage has transverse gables sheathed with imbricated wood shingles and a porch with turned posts, balustrade, and valance that extends around two elevations. Ownership of the cottage was separated from that of the main house upon the latter's sale in 1916.

The third major building related to the Harrington House belonged to the estate the shortest length of time. In 1896, a smaller carriage house was constructed perpendicular to the main barn's west elevation (the site next to the main house). Only sixteen years later, the lesser barn was

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moved to a new site on the east side of River Street; there it was altered to the present one and one-half story, clapboarded, gable-roofed house with a shingled shed dormer rising from a shed-roofed west porch.

The historic fabric of the Harrington House survives largely intact, but a dramatic (and readily reversible) change has occurred in its exterior color scheme. A photograph taken circa 1905 (see photograph #9) shows the house adorned in lavish polychrome; virtually the only undecorated surfaces were the light-colored clapboarded sections of walls and the shingled roofs - excepting the polychrome patterned shingles on the north-east tower's cap. A relatively large-scale floral motif appears in contrasting colors on the flared band of shingles between the first and second stories, on the shingled third story of the northeast tower as well as the bands around its roof, and on the gables of the projecting pavilions and the roof dormers. The turned components of the porches displayed the same contrasting colors while all other trim was painted (one of) the darker color(s). In contrast to the original diverse array of color and form, the house now wears a monochrome of white offset only by the black applied to the window shutters, sash, and a few ornamental details.



## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1890-91 **Builder/Architect** Henry Olin Maxham, builder

### Statement of Significance (in one paragraph)

The Harrington House constitutes an outstanding representative of the fully developed Queen Anne style, possessing a rich array of its characteristic forms, textures, and materials. Now known as the Greenhurst Inn (derived from the name of a subsequent owner), the house's original interior fabric is distinguished by eight ornately embellished fireplaces displaying the foliate and floral decorative motifs that appear also on the elaborate woodwork and hardware. Although three other buildings of the original Harrington estate have been separated by ownership or removal, the house retains essentially intact its physical and environmental integrity. The relative scarcity of such high-style examples of Queen Anne design in predominantly rural Vermont gives the Harrington House particular significance within the context of the state.

Both Edwin Harrington and his wife, Mary E., were born in Stockbridge, the adjoining township to the southwest of Bethel. At age twenty, Harrington went to Massachusetts and apprenticed to become a machinist, the beginning of a successful career in that business. Subsequently he participated in a succession of companies that manufactured organ reeds, mowing machines, firearms, and machine tools. In 1867, Harrington moved to Philadelphia and founded what became a substantial company in the manufacture of machinery and machine tools, particularly portable hoists and extension lathes. The owner also invented various improvements that were incorporated into the firm's products.

A stroke suffered in August, 1889 compelled Harrington to retire from business activity, whereupon he and his wife returned to Vermont. The following year, their new residence was constructed by Henry Olin Maxham at the south edge of Bethel's River Street neighborhood. The architect of the imposing Queen Anne style house and its appropriate carriage barn is not known; Maxham, the builder, was a prominent contractor in Windsor County with many substantial residences and commercial buildings to his credit.

Edwin Harrington occupied his Bethel estate barely one year prior to his death in September, 1891. His wife then assumed the leading position in the household, and proceeded to expand the inventory of buildings on the twelve-acre premises. The octagonal gazebo was installed on the west grounds in 1894, probably the same year that a stylistically related "cottage" was

# 9. Major Bibliographical References

See Continuation Sheet #9.

# 10. Geographical Data

Acreeage of nominated property 4.9  
Quadrangle name Bethel, Vermont

Quadrangle scale 1:24000

UTM References

A 

1	8	6	9	0	4	1	5	4	8	5	4	1	0
Zone	Easting				Northing								

B 

Zone	Easting				Northing								

C 

Zone	Easting				Northing								

D 

Zone	Easting				Northing								

E 

Zone	Easting				Northing								

F 

Zone	Easting				Northing								

G 

Zone	Easting				Northing								

H 

Zone	Easting				Northing								

Verbal boundary description and justification

See Continuation Sheet #10.

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

state N/A code county code

state code county code

# 11. Form Prepared By

name/title Hugh H. Henry

organization Historic Preservation Consultant date December 1982

street & number Green Mountain Turnpike telephone 802-875-3379

city or town Chester state Vermont 05143

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature William B. Timney

title Deputy State Historic Preservation Officer date January 28, 1983

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

Linda M. O'Connell  
Keeper of the National Register

date 3/16/83

Attest: Patrick Andrews  
Chief of Registration

date 3/16/83

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constructed near the original site of the carriage barn; the latter was moved to a new position directly south of the house. In 1896, a smaller carriage house was built on the west side of the carriage barn.

Mary E. Harrington also took a leading role in the Bethel community, engaging in many social, religious, and business activities. The house was the scene of many gala events; one such occurred in January, 1892 when an adopted daughter, Nellie Louisa, married Carl D. Cushing of a family prominent in local business. Upon the death of Mary Harrington in 1910, the house was inherited by a daughter of the Cushing couple. In 1912, C. D. Cushing removed the first building from the estate, the smaller carriage house, to a new site across River Street and converted it to a "double tenement."

In 1916, the Harrington House entered the period of its initial adaptive use when Dr. Otto V. Greene, a local general practitioner, acquired it from Leila Harrington Cushing. (The River Street cottage, on the other hand, was retained for some years by the Harrington granddaughter.) Greene proceeded to convert the house to a medical clinic, called Windsor Hall Sanatorium. The most visible alteration from that period was the addition of the three-tiered porch to the west wing's west elevation; interior changes included the conversion of the small room above the main entrance to an operating room. The clinic apparently lasted only six to eight years.

After the death of Greene in 1936, his wife sold the property and the house was converted to its present use as an inn. The physical placement of the buildings remained unchanged until 1981. Accompanying the sale of the property in that year, the sellers retained possession of the carriage barn and moved it to a new lot subdivided from the west side of the original grounds.

Although the other major buildings of the Harrington estate have been successively separated by ownership or physical removal, the Harrington House preserves both its significant architectural character and a readily identifiable relationship to its late nineteenth century origins. The most important change in its appearance involves the overpainting in monochrome of its original highly polychrome color scheme; however, sufficient documentary evidence exists to restore the original scheme. The only substantial physical alteration to the house took the form of the three-tiered porch added circa 1920 to the west wing; that addition has now become part of the house's historic fabric.

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The eight elaborate fireplaces in the house constitute its most distinctive interior architectural feature. The fireplaces share unifying elements of polychrome tile facings, spindled hardwood mantelpieces, and foliate and floral decorative motifs, but each presents an original expression of these elements. The fireplaces are preserved in excellent condition and, together with the house's original varnished woodwork and embossed hardware, evoke strongly the late Victorian manner of interior design.

In the context of Vermont's architectural environment, relatively few examples exist of the fully developed Queen Anne style as displayed by the Harrington House. Such stylistic expressions were much more common in the wealthier resort communities and urban centers of the nation. Indeed, given its origin, the Harrington House constitutes a direct transplant of that house type from its usual milieu: the Harringtons returned to Vermont after being settled almost a quarter-century in Philadelphia, and it seems probable that they brought from there the architectural ideas - if not the actual plans - for their new house in Bethel.

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Bethel, Vermont, 1895.

Cushing, Irene, and Stafford, Irene, eds. Bethel: The Early Years.  
Bethel, Vt.: The Bethel Historical Society, 1974.

Interview of Irene Cushing, Bethel, Vermont by Hugh H. Henry on October  
1, 1982.

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The property being nominated consists of the Greenhurst Inn and its polygonal lot with the following dimensions: along the north, 704 feet; along the east, 379 feet; along the south, segments of 113, 150, 175, 32, and 160 feet; and along the west, 240 feet. The deed to the property is entered in Book 52, Pages 474-75 of the Bethel Land Records.

The nominated property includes most of the original landscaped grounds associated with the Harrington House, with the exception of several small parcels to the rear of the house which are now under separate ownership. The nominated property includes the intact original front grounds of the house, clearly conveying its historic context, setback, and prominence in the local landscape.