

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000686

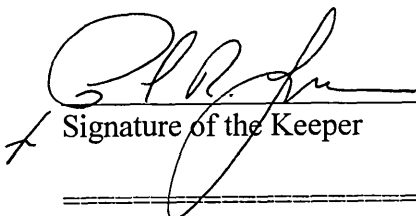
Date Listed: 7/18/08

Property Name: Johnny Seesaw's Historic District

County: Bennington

State: Vermont

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


Signature of the Keeper

7/18/08
Date of Action

Amended Items in Nomination:

This SLR is issued to amend the registration form to change the contributing/noncontributing resource counts and revise the Areas of Significance.

Section 5. Number of Resources within Property.

Contributing	NonContributing	
6	2	Buildings
1	0	Sites
2	0	Structures
0	0	Objects
----	----	----
9	2	Total

Section 7. Page 15. Item number 9. The c. 1924 or earlier log cabin as a ruin, is considered a contributing site.

Section 8. Areas of Significance. The property is nominated under Commerce and Entertainment/Recreation.

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

Distribution:

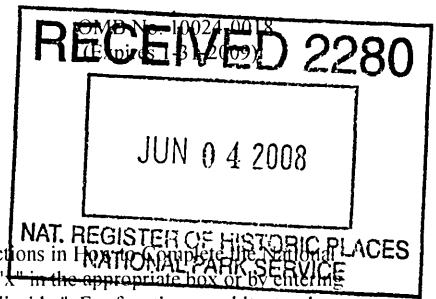
National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

686



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

1. Name of Property

historic name Johnny Seesaw's Historic District

other names/site number _____

2. Location

street & number 3574 Vermont State Route 11
not for publication n/a
city or town Peru code VT County Bennington Vicinity n/a code 003
state Vermont zip code 05152

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.)

Suzanne C. Jamelle National Register Specialist 10-4-08
Signature of certifying official/Title Date

Vermont State Historic Preservation Office

State or Federal agency and bureau

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

Signature of commenting or other official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- Removed from the National Register
- other (explain): _____

[Signature] 7/13/2008

Signature of Keeper Date of Action

[Signature]

5. Classification

Ownership of Property (Check as many boxes as apply)

- Private
- Public-local
- Public-State
- Public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing	
<u>8</u>	<u>3</u>	buildings
<u> </u>	<u> </u>	Sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>8</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register

0

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

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: <u>Commerce/trade</u> <u>Domestic</u> <u>Domestic</u> <u>Agriculture/subsistence</u>	Sub: <u>Restaurant</u> <u>Single Dwelling</u> <u>Hotel</u> <u>Animal Facility</u>

Current Functions (Enter categories from instructions)

Cat: <u>Domestic</u> <u>COMMERCE/TRADE</u>	Sub: <u>Hotel</u> <u>Restaurant</u>

7. Description

Architectural Classification (Enter categories from instructions)

- Cat: Other: Saddle-notched-log inn
Other: Butterfly cottage
No Style: 3 frame cottages & garage

Materials (Enter categories from instructions)

- Foundation Stone
- Roof Metal
- Walls Wood
- Walls Shingle

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

See Continuation Sheets

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance (Enter categories from instructions)

- Agriculture
- Commerce
- Entertainment/Recreation
-
-
-
-

Period of Significance 1924-1955

Significant Dates 1924
1938
1942

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

Cultural Affiliation n/a

Architect/Builder Sesow, John Ivan
Child, Josiah

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

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 - Private Collections

Name of repository: _____

10. Geographical Data

Acreage of Property 6.8 Acres

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	18	668432	4786666	3	_____	_____
2	_____	_____	_____	4	_____	_____

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 Paula I Chadis

Organization n/a date 11-30-07

street & number 120 Pulpit Hill Road #28 telephone 413-549-1807

city or town Amherst state MA zip code 01002

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

Name Gary Okun, Owner The Inn Thing, Inc., d.b.a. Johnny Seesaw's

street & number 3574 Vermont State Route 11 Telephone 802-824-5533

city or town Peru state VT zip code 05152

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

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

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Johnny Seesaw's Historic District
Peru, Bennington County, Vermont

DESCRIPTION OF PHYSICAL APPEARANCE

Johnny Seesaw's Historic District is a 6.8-acre 1938 inn complex located at 3574 Vermont State Route 11, 1.7 miles west of the Peru Village Historic District, a State Register site since 1993. The property contains a c. 1924 shingle-clad, saddle-notched log, one-and-one-half-story lodge with a side wing, originally a roadhouse/dancehall and residence, and a one-story flat-roof frame rear addition built between sometime c. 1939 and 1945. Also on the property are; a c. 1932 free-standing frame garage with a hip roof and a shed roofed expansion originally used as a chicken processing facility; a c. 1946 one-story vernacular frame cottage with a mix-pitched gable roof comprised of the 1942 chicken house; and a c. 1946 one-story frame vernacular cottage with a mix-pitched gable roof comprised largely of a section from the 1942 barn that was expanded between 1963 and 1969. There is also a c. 1948 one-story, frame vernacular cottage with a c. 1965 expansion; and a c. 1954 Marcel Breuer-inspired, T-shaped butterfly-style frame cottage with a characteristic shallow concave-pitched roof. The site also includes a 1941 red-clay tennis court; and a 1946 marble-rimmed swimming pool. These historic resources are well-maintained, as is the 1960-1963 vernacular wholesale ski facility converted to the innkeeper's residence in 1975, and the small contemporary horse barn. In addition, there is a small partially standing log cabin abandoned in a wooded area on the property. It is the last of three such cabins of unknown origin and age that were on the site when it was purchased in 1938 by the developer/innkeepers of Johnny Seesaw's. The other two cabins were intentionally burned down prior to 1955. There is also an open mound containing (1) the remaining sections of the barn that were used as a warehouse for the ski equipment business prior to the construction of the purpose-built facility in the early 1960s, and (2) the remains of the 1938 ice house razed sometime after 1955. Historic written and photographic evidence show that the integrity of location, design, materials, feeling, workmanship, and association are well intact.

Setting

The 6-mile square town of Peru is located in southwestern Vermont in the northeast corner of Bennington County. It is bordered by Mount Tabor on the north, Landgrove on the east, Winhall on the south and Dorset on the west. In the nineteenth century, small-scale textile production flourished in the town. Logging and milling began in the early 1800s and continued until about 1924. The Green Mountain National Forest acquired 1,824 acres in 1932. In 1933 the Civilian Conservation Corps cut the first trails on Bromley Mountain, preparing the way for the development of the local ski industry.

Johnny Seesaw's Historic District is reached from the Peru Village center by heading west from

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Johnny Seesaw's Historic District
Peru, Bennington County, Vermont

the center of town on Main Street then past the old one-room school, now the Town Hall, for .03 miles until it merges with Vermont State Route 11. Travel 1.4 miles along on Route 11 to the inn on the north side of the highway.

The complex is nestled into the foot of Bromley Mountain on a southeast-facing slope with a view of mountain ranges stretching some 40 miles. There are many mature trees including maple, willow, birch, fir and pine. The property blanketed with snow takes on the quintessential look of a New England ski lodge as captured by countless artists, photographers and Hollywood producers. From late spring through autumn, the well-tended gardens host a wide variety of ferns, wildflowers, and plantings of perennials and annuals. There are generous expanses of well-mowed lawn, a meandering stream, and low stone walls. The surrounding undeveloped areas are thickly wooded.

Reader please note: With regard to existing appearances; except as noted otherwise: (1) Exterior walls and dormers are sheathed with weathered cedar shingles. (2) Roofs, including those on porches and dormers, are clad with gray standing-seam metal. (3) Windows are fitted with six-over-six double-hung sashes. (4) Casement windows have undivided lights. (5) The flat-board trim employed throughout is painted "barn red."

1. Inn Contributing, c. 1924 expanded c. 1938-1952

The inn is a large asymmetrical saddle-notched, shingle-clad log lodge composed of a one-and-one-half story main block, a side wing with a front shed dormer and a rear one-story frame addition with a flat roof. The main block and side wing were built in c. 1924 by John Ivan Sesow, a Russian immigrant, who based his design on an ancient folk style of his native country called the *izba*. In the original plan, the main block was a roadhouse/dancehall called the Wonder View Log Pavilion, and the side wing served as the Sesow residence. In 1938 the property was sold, converted to an inn, and renamed Johnny Seesaw's. Over time, changes made to accommodate the inn operation have consisted of modest expansions of the original design. Most occurred during the early conversion period (1938-1945). The last significant change occurred in 1952, when the northwestern half of the southwest elevation on the main block was built out by four feet to enlarge the dining room and innkeeper's office.

In 1938, Sesow's former residence, dubbed the "Annex", was gutted and the space within was reconfigured to provide guest accommodations and two small apartments for staff that were later turned into guest rooms. Between 1938 and 1960 a full shed dormer was constructed on the front façade, the open breezeway between the Annex and the main block was enclosed

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with a two story addition and second stories were added to the two smaller wings attached to the Annex on the northeast.

The rectangular log main block, (a) has a northwest-southeast footprint. On the southeast, the five-bay principal elevation features a centered fieldstone chimney and is spanned by an 8-foot-deep porch. On the lower level, the chimney is flanked by half-wall fixed sashes that are themselves bordered by the protruding notched corner logs of the load-bearing walls. The end walls of the enclosed side porches each contain a quarter-wall fixed sash. At the southwest end, the quarter-wall fixed sash is followed by a doorway with a paneled door containing a nine-part light. At the northeast end, the half-wall fixed sash and side casement belong to the one-story flat-roof enclosure (b) that incorporates the entire northeast side porch. In the gable peak, the chimney rises through the extended-front-gable roof-end and is flanked on both sides by a six-part fixed sash.

On the northeast elevation of the main block visible from the front, the 19-foot long by 11-foot deep, one-story flat-roof enclosure has a concrete block foundation and intersects the Annex porch to the northwest. Toward the southeast end, there is a half-wall fixed sash with a side casement. The visible portion of the gable roof spanning this elevation contains two shed dormers set in opposition to matching ones on the southwest. There are two closely spaced double-hung windows in the southeast dormer; in the northwest dormer, there is a double-hung window and an emergency exit door. The northeast-facing side-gable roof on the main block is visible behind the flat roof addition (c). It is fully spanned by two abutting shed dormers. The longer dormer toward the southeast end has a centered two-over-two window, and the shorter dormer toward the northwest has a small, four-part fixed sash toward the far northwest end. The lower level is obscured by the flat-roof addition.

On the rear northwest gable end of the main block, there is a 15-foot-wide by 4-foot-deep below-grade kitchen addition (d) with a concrete block foundation and walls clad with cedar clapboards. It features five awning windows, three on the northwest and one each on the northeast and southwest. A wide-eave shed roof shades the windows on the northwest and northeast. Two, evenly spaced double-hung windows are set in the peak of the extended gable end.

The northwest gable end also has a wing attached to each original side wall. The 31' x 21' northeast wing (e) has two stories, and is spanned by a low-pitched, side-gable roof. It consists of two nearly equal sections: an original shingle-clad log wing with a fieldstone foundation and a frame addition with a poured concrete foundation. On the southeast elevation, the lower level is obscured by the flat-roof addition. On the upper level, the brick

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eave-wall chimney which rises from the addition is flanked on both sides by a one-over-one double-hung window followed by a six-over-six double-hung window. The simple service entrance spanning the northeast façade is composed of a shallow, plywood board-and-batten open entryway with a shed roof. Toward the southeast end, there is a doorway with a paneled door containing a nine-part light and to the northwest an attached, small, low, open enclosure with a corrugated metal shed roof. On the northwest façade, the below-grade lower level has a small rectangular three-part fixed light near the bottom corner at the northeast end and two closely-set double-hung windows at the southwest end. On the upper level, there are two closely-set double-hung windows toward each end.

The one-and-one-half-story 23' x 21' southwest wing (f) off the rear gable end features a fieldstone foundation and a moderately-pitched side-gable roof with extended eaves. On the northwest elevation, the lower-level double-hung windows flank a simple, wooden, seven-step open staircase leading to a shed-roof dormer with a doorway containing a paneled door with a four-part light. On the southwest gable end there are two, paired double-hung windows on the lower-level and one centered in the peak. Given the rising slope, the lower windows on the northwest and southwest are close to, or at, ground level. On the southeast, the lower level is obscured by the built-out one-story marble-clad dining room expansion (g). The moderately pitched side-gable roof is nearly fully spanned by a shed dormer with two, closely-spaced double-hung windows toward each end. This is the only wing to have retained its original gable roof.

The 90-foot-long southwest elevation is dominated by the 38-foot-long by 4-foot-deep bump-out built in 1952 to enlarge the dining room and innkeeper's office. Located along the northwestern end of this elevation, it is followed on the southeast by the unassuming main entrance and then the enclosed two-bay porch. In the expanded dining-room section, there is a bank of windows toward the northwest end. It is composed of a centered fixed sash with two end casements and is flanked on both sides by a fixed sash with one end casement. The raised foundation beneath is faced with random-range laid, dressed white marble and is flanked by a series of stepped planters made from railroad ties. The office section has a fixed sash with end casements. On the southeast façade, there is a half-wall fixed sash on the southwest and a three-part casement window in the set-back wall adjacent to the entrance. The entrance itself is composed of an unadorned opening enhanced by a wide white marble-clad landing with two steps leading to a parking area. The enclosed porch toward the southeast has a paired fixed-half wall sash. Except for a small shingled section, the wall areas not clad with marble are clad with cedar clapboards. The side-gable roof spanning this elevation contains three shed dormers with closely spaced double-hung sash windows. The dormer at the northwest end is

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actually three dormers joined by a common wall and a shared roof. There are two weathervanes toward the southeast end. The one called "The skier" and fashioned in wrought iron by the late local sculptor Sam Ogden, dates to the historic period.

On the interior in the main block, the vestibule features exposed log walls and the c.1938 paneled door. Roughly three-quarters of the lower level is given over to an open dining room, bar, reception/sitting area, adjoining innkeeper's office, two restrooms, utility room the flat roof addition, and the guest game room in the enclosed porch on the east corner. This space is separated from the commercial kitchen at the rear by a staircase leading up to two guest rooms and two suites. The northeast wing (e) off the northwest gable end is occupied by the kitchen and utility/storage area on the main level and a linen room and two staff bedrooms and baths on the second floor. The southwest wing off the northwest (f) gable end contains a semi-private dining room on the lower level and a second floor guest room.

Annex

The side-wing Annex (formerly the Sesow residence) attached at a right angle to the northeast elevation of the main block, and set back from it by 19 feet, is composed of a large one-and-three-quarter-story wing (h) to which two small two-story wings (i) and (j) are attached at the far northeastern end. The large wing has a fieldstone foundation; the small wings are built on concrete blocks. On the 50-foot-long southeast elevation, four-fifths of the lower level is spanned by an exposed log wall. Moving in a northeasterly direction there is a paired double-hung window, a doorway with a paneled door containing a four-part light in the shingled frame section that connects the Annex with the main block. It is followed by a bank of three double-hung windows, a doorway with a paneled door containing a six-part light, and a paired double-hung window. The southeast elevation of the small, attached, shingle-clad log wing contains a doorway with a paneled door containing two small upper lights followed by a half-wall fixed sash. The Annex is spanned by a side-gable roof with a full-wall shed dormer. Following along the dormer in a northeasterly direction, there are two two-part casement windows, a four-part casement window, a paired window, and a second paired window on the second floor of the attached wing. A five-section porch spans the facade from the main block to northeast of the doorway on the small front wing. It has a shingle-clad railing and terminates on the northeast in a wooden four-step staircase leading to a parking area.

On the northeast elevation, the two wings measure a combined 29 feet in length. The small two-story front wing attached flush to the northeast end of the Annex has a low, asymmetrical side-gable roof. The lower-pitched front slope is joined seamlessly to the shed roof on the

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Annex dormer. The second two-story back wing, originally the woodshed, is attached flush and at a right angle to the rear of the front wing. It features a low-pitched, front-gable roof and a large fieldstone eave-wall chimney toward the northwest end. On the lower level, two closely spaced windows on the front wing are followed by a window with an adjoining tall wooden panel abutting the chimney. On the upper level, there is a window toward the southeast end on the front wing and two evenly spaced windows flanking the chimney on the back wing. On the northwest elevation of the back wing (the former woodshed) the gable-end contains a half-wall fixed sash flanked on the southwest by two double hung windows on the lower level. In the gable peak, there are two closely-spaced double-hung windows. On the upper wall of the short southwest elevation, there is a double-hung window set at the far northwest end.

On the northwest elevation, the large Annex wing has a double-hung window toward the northeast end on the lower level. It is followed on the southwest by a rectangular awning window flanked by an opening filled with 27 square glass blocks set in a three-block-high by nine-block-wide pattern. On the ground below, a metal bulkhead leads to a crawl space. The moderately pitched side-gable roof contains a shed dormer at both ends. The northeast dormer spans a quarter of the roof and has a double-hung window toward the southwest end. The southwest dormer which spans one-half of the roof area contains three regularly spaced two-part casement windows.

The one-story frame addition (c) built sometime between 1939 and 1945 features a flat roof with exposed rafter tails and occupies the area bound on the southeast by the principal Annex wing, on the northwest by the northeast wing off the rear gable end of the main block, and on the southwest by the main block itself. On the northeast elevation of the addition, a double-hung window set at the northwest end is flanked on its southeast by a doorway with a paneled door containing a single light. The doorway is flanked on its southeast by a small attached shed-roof section with a large square-framed unglazed opening.

Documents show that nearly all the changes to the inn occurred between 1938 and 1952, and that most date to the initial conversion phase that progressed in stages from 1938 through the mid-1940s. It was during this period that the front façade on the main block was re-worked to accommodate the large fieldstone chimney, that nearly all the log walls were clad with cedar shingles, and that the original wood shingle roofs, including those on all the dormers, were re-clad with standing seam metal. The last major change on the main block occurred in 1952 when on the northwest elevation the original projected wall to the northwest of the entrance was expanded outwards by four feet to enlarge the dining room and innkeeper's office.

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Peru, Bennington County, Vermont

The unpublished memoir Bill Parrish was writing at the time of his death in March 1993 suggests that the southwest wing (f) attached to the main block became part of the main room in 1938. It was then that the lower level became a bar where guests mixed drinks using their own alcohol and set-ups provided by the inn. The area adjacent area, now part of the expanded dining room was initially used as a ski repair shop. The upper level contained a 1938 bunk room that was accessed via an exterior stairway, discussed above.

The most recent change on the southwest elevation occurred in 2000, when at the southeast corner of the main block a bank of three windows was removed and the log wall beneath it was cut away to create an opening into the main room. This is the same space that previously had been used as an unheated fire wood and ski-storage area.

Information regarding Sesow's original design is based on three 8 x 10 pre-conversion photographs produced in 1938 at the time of purchase, and others taken during the initial period of work. Although the shabby structure appears largely intact in these photographs, court records and the Parrish memoir show that it suffered from neglected maintenance, areas of weak construction, and the effects of having sat vacant for more than five years. Additional evidence comes from publicity material, personal interviews and a collection of snapshots bound in dated volumes that span the years 1938 through to 1970. It is apparent from these sources and the physical evidence that the initial innkeepers and the innkeepers who followed have taken great care to preserve much of Sesow's creation.

Pre-conversion images of the main block (a) show the lower level of the southeast principal elevation contained a central doorway bordered on each side by a paired six-over-six window. There was a centered, paired six-over-six window in the gable peak. The porch spanning the front had a centered, five-step, log staircase and an open railing made from peeled logs. It continued along the northeast elevation to the log railing at the northwest end of the breezeway joining the roadhouse/dancehall to the residence. On the southwest elevation, the porch spanned the southeast end to the entrance. Sometime during the 1950s the southeastern section of the southwest porch was enclosed to provide a ski and firewood storage area and the doorway leading from it to the front porch was installed. When the front porch rotted out sometime between 1952 and 1968, the floor was replaced with pressure-treated lumber, and the cedar-clad clapboard railing was installed. It was also then that the log staircase was removed and a new five-step one with a simple railing made from dimensional lumber was built off the south end of the porch adjacent to the parking area.

The 1938 photograph of the northeast elevation includes a portion of the open rear courtyard. It

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shows two sections of a log half wall at the rear of the Annex (h) breezeway and a partial view of the northeast elevation of the main block where there is a one-story stepped-bay with a shed roof. It has four wood-framed sliding-glass sashes each containing six panes. (This area is preserved within the flat-roof addition.) On the gable roof toward the northwest end of the main block, there is a shed roof dormer with a paired six-over-six window. A 1945 snapshot shows the flat-roof addition (c) nearly obscures the lower level of the main block and, that on the gable roof above a longer dormer with a two-part casement window containing six panes had been joined to the original one on its southeast. The flat-roof addition extended from the main block only to the rear of the chimney on the kitchen-service wing. There is also evidence of the narrow open walkway that ran along the Annex. It was used by the cook to access her apartment from the kitchen via the Annex breezeway. According to members of the innkeeper's family, in the 1960s, the addition was expanded outward by three-feet, and the walkway was incorporated into the enclosed space.

Photographic evidence shows that in 1938 the lower level of the northwest gable end on the main block contained a six-over-six window at the northeast end wall followed on the southwest by two, six-over-six windows. A paired six-over-six window was set in the gable peak. In 1939 the second-level bunk room in the gable end was extended outward four feet to create a "luxury" guest room. The resulting space was supported on posts until sometime in the 1950s when the kitchen below was also bumped out four feet.

In the 1938 photograph showing the northwest elevation, the one-and-one-half story log wing (f) attached at a right angle to the northeast wall of the rear gable end of the main block is set back from it by a few feet. It has a moderately pitched, side-gable roof with extended eaves and contains two opposing shed-roof dormers. The only fully visible dormer has a paired six-over-six window. On the lower level there are three six-over-six windows. On the northeast façade, the lower level contains a two-over-two window toward the southeast end flanked on the northwest by a paired two-over-two window. There is a boarded-up square opening in the gable peak.

Photographs of the southwest elevation from 1938 until 1952 show its original appearance. Beginning at the northwestern end there is a frame stepped bay thought to be an enclosed porch. It contains a row of four six-over-six windows, and the wall below is clad with vertical wood siding. It is followed to the southeast by a log section containing a doorway with a braced door, and a paired, two-over-two window. Following next, is an unframed open entryway. It has a narrow-board floor and is spanned by a poured-concrete landing with two steps. The entryway is flanked on the northwest by the adjacent end wall of the log section that contains a six-over-six window. A second six-over-six window is set in the wall to the northwest of the doorway leading

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to the main room. Following next is a section of the front porch that wraps around the south corner and continues along to just southeast of the entrance.

The Parrish memoir documents the first steps taken to convert the property to an inn during the summer of 1938. It was then that the massive log rafters spanning the former dance floor were flattened with adzes to accept a 1,600-square-foot second floor. The newly created space was divided into rudimentary bunk rooms that were accessed by a wooden stairway installed in the west corner of the main room. It was also at this time that holes were cut in the floor and roof at a point just northwest of center in the main room to accommodate the circular concrete fire pit and black iron chimney. Cordelia deSchweinitz, an accomplished artist, and mother of Mary Parrish and Lew deSchweinitz, two of the innkeepers, created the wide, cut copper band circling the fire hood. Images of this fireplace have long been featured in promotional material associated with the inn. Pictorial evidence shows that the space, (including the kitchen, furnishings and décor) remains true to the late early period. Only two changes have been made in the main room since then. In c. 1976, a modest bar was installed in the east corner and, in 2000 the enclosed porch at the south corner was incorporated into the dining area. In both instances, great care was taken to mesh these new elements with the existing space.

In 1952, on the northeast elevation of the main block the side porch was converted to the flat roof enclosure (b) to house the ski repair shop which was relocated from the southwest elevation when the dining room was expanded. In 1960, the shop closed and the area became a playroom for the deSchweinitz children. During the 1980s, the area was modestly expanded to its current size, and turned into a game room for guests of the inn.

The former Sesow residence (h) that included two small wings (i) and (j) has been known as the Annex since 1938 when, according to the Parrish memoir, the badly deteriorated interior was gutted and reconfigured. Since then it has undergone many modest changes most of which occurred during the historic period. The rudimentary rebuilt space, which became more refined over time, originally contained a studio apartment for the cook at the southwest end, two guest rooms in the middle, an eleven-cot bunkroom with a tiny shower room in the attic, and, a innkeeper's apartment at the far northeast end that also incorporated the small wing (i) and the former woodshed (j). (The Parrishes occupied the apartment from 1938 until 1956, and the deSchweinitzes lived there from 1957 until 1960.) As part of the initial work, a small shed dormer was added to the front wing, and an eave-wall chimney was built along the northeast wall of the former woodshed which was converted to a living room. The six-over-six window on the front wing was replaced with a half-wall picture window, and the log walls were sheathed with cedar shingles. A c. 1941 photograph suggests that when the attic was converted to a bunk room

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the original dormers were replaced by four evenly-spaced large shed dormers that each contained a pair of six-over-six sash windows. A 1943 snapshot shows, and the memoir confirms, that by then the entire front of the fifty-foot gable roof on the former residence had been raised seven feet, creating a shed roof dormer with a paired six-over-six window toward each end. It is not clear from these sources what portion of the original bunk room was converted to guest rooms at this time.

Work on the Annex continued as evidenced by a c. 1945 photograph showing that by then a full second story had been added to both wings on the innkeeper's apartment, and that the eave-side fieldstone chimney had been extended to accommodate the taller structure. On the front, the side-gable roof had been raised and joined to the shed dormer on the Annex roof, and both moderately pitched gable roofs had been replaced with low-pitched ones. In c. 1960, the breezeway was replaced by a two-story addition creating a first floor guest room and a temporary office for the wholesale ski business on the second level. The new roof was joined with the previously raised section to the northeast. Within a short time, the office was relocated to a ski warehouse built on the property by the Parrish and deSchweinitz families, and the space was converted to three guest rooms. A snapshot from that time shows that, by then on the lower level, a third six-over-six window had been added to the paired window flanking the door to the southwest, and that the shed-roof dormer had assumed its current configuration. In 1960, the innkeeper's apartment was converted to guest rooms. The cook's apartment was converted to a guest room sometime after 1975.

In photographs dating from 1938, the former Sesow residence appears as a one-and-one-half story, log structure spanned by a moderately pitched, side-gable roof containing a low, shed roof attic dormer at either end, each with a paired window containing two rectangular eight-part fixed sashes. The front façade is spanned by a seven-bay porch with a low-pitched, metal-clad shed roof and a horizontally laid log railing. A centered staircase comprised of four fieldstone steps leads to an open entryway with a front-gable roof and a doorway flanked by six-over-six windows. (The design of the door can not be determined) The porch extends past the residence toward the southwest where it is joined to the roadhouse/dancehall, in effect creating a breezeway.

The small, one-story front wing (i) attached to the northeast end of the residence is only partially visible in the pre-conversion photographs. On the principal elevation, there is a moderately pitched side-gable roof, a six-over-six window in the wall spanned by a porch with a metal-clad shed roof and a vertical board railing. On the northeast elevation, a six-over-six window is set toward the southeast end, and a nine-part fixed sash in the gable end. A tall stovepipe emerges

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from the rear slope of the tarpaper-clad roof.

The small wing (j) attached flush to the rear of the front wing was used as a woodshed. It has a moderately-pitched, tarpaper-clad front-gable roof. On the northeast elevation, there is a paneled door at the far southeast end and a rough-cut rectangular opening to its northwest. On the northwest elevation, a smaller rectangular opening is flanked on the southwest by a doorway, and in the gable peak there is a large boarded-up square opening.

COTTAGES

The four individually unique, one-story frame cottages spread out along the branch of the access drive that runs to the southwest of the inn, and are oriented to the southeast. Although the siding material of each varies, the cottages are all stained light gray with painted "barn-red" trim, and all have white marble walks.

The Barn and Chicken House cottages began as agricultural buildings. They were built to serve the needs of the World War II-era High Mountain Farm established at the site in 1942 by the Parrishes, who, with deSchweintz in the Air Force, operated it in addition to the inn. When the farm was disbanded at war's end, a section of the barn and the entire chicken house were moved to their present locations and converted to cottages.

2. Barn Cottage Contributing, c. 1948 expanded between c. 1963 & 1969

The 1,204-square-foot frame Barn Cottage is composed of an original c. 1948 section to which a six-foot section was added to each end sometime between 1963 and 1969. The cottage sits on a low rise across the access drive from the rear west corner of the inn and contains two two-bedroom suites and a shared living room. There is a concrete block foundation and a low-pitched, side-gable roof clad with tan-colored composition shingles. The northwest and southeast walls are sheathed with rough-sawn wide clapboards and the end walls with drop siding. The principal elevation features a broad off-centered fieldstone chimney and half-wall aluminum windows containing square panes and are bordered by narrow composition louvered shutters. Moving from northeast to southwest, there is a fifteen pane window composed of a nine-pane fixed sash, joined on each side to a casement window each containing three panes; a doorway with a wooden paneled door containing a fixed light divided horizontally into thirds. It is followed by a three-part casement window composed of a fixed sash containing three panes, joined on each side to a window containing three panes. The chimney is abutted by the aforementioned window on the northeast and on the southwest by a two-part casement

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window containing six panes. Following next is a fifteen pane window composed of a nine-pane fixed sash, joined on each side to a casement window each containing three panes. A shallow wooden entry porch spans the wall area from just northeast of the doorway past the window flanking it on the southwest. It has a moderately pitched, front-facing wide-eave gable roof that intersects the chimney on the southwest; two steps; and a simple wooden railing. The northeast and southwest end walls each contain two small rectangular awning casements. On the northwest, the upper wall contains two widely spaced awning casements followed on the southwest by three small, closely spaced, square-fixed sashes. Snapshots show that roughly 75% of this cottage dates from the historic period.

The only available pre-conversion images of the Barn Cottage show the long side of a one-story clapboard clad structure with a low-pitched gable roof and four square windows with flat board trim. Three of these windows may, in fact, be those seen on the northwest elevation today. It is believed that the other windows and chimney in the main section were most likely installed as part of the conversion. When the cottage was expanded during the 1960s, the corner casements on the side elevations were eliminated.

3. Chicken House Cottage Contributing, c. 1946

The 870-square-foot frame Chicken House cottage sits below-grade across the southwest access drive from the inn, adjacent to the swimming pool to the southwest. It houses two one-bedroom suites and a shared living room. There is a concrete block foundation and the walls are clad with drop siding. The asymmetrical, low-pitched, rubber-clad, side-gable roof has a long rear slope. On the front southeast elevation, both corners are wrapped with a band of wooden casement windows with panes divided horizontally into thirds. On the south corner, there are three such windows on the southeast and three on the southwest, and on the east corner three on the southeast and two on the northeast. The centered entrance is spanned by a shallow porch with a low-pitched, front-gable roof. It leads to a doorway with a paneled door containing a light divided into four quarters. On the northeast and southwest elevations, the corner casement windows are followed to the northwest by three windows each composed of two stacked-awning casements. On the northwest elevation, three small, evenly spaced awning casements are set high up on the wall toward the northeast end, and two more of the same description toward the southwest end. The setting is enhanced on the northeast by a short-bridged, marble-clad walkway that spans a section of the stream running through the property.

The entire cottage dates from the historic period. Photographs taken of the chicken house

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show that when the structure was moved and converted, the front wall was re-sheathed and the corner windows were installed. The original northeast and southwest elevations both contained a single six-over-six window set toward the northwest end. At some unknown date these windows were replaced with the current casements and a second casement was added toward the northwest on both elevations. There are no pre-conversion images of the northwest elevation. At some unknown time, a small board platform porch was added at the entrance.

4. Courthouse Cottage Contributing, c. 1948 expanded c. 1965

The 818-square-foot Courthouse Cottage sits on a steep site toward the southwest end of the access road. It was named for its overview of the tennis court. It houses two guest rooms, two baths and a shared living room. The original main block had a small rectangular footprint and contained two tiny one-bedroom units each with a private bath. In c. 1965, the entire northeast and southwest elevations were each expanded outward approximately ten feet, a 12' X 12' living room was built on the southeast elevation, and on the northwest elevation the area containing the baths was bumped out two feet. The resulting structure has a concrete block foundation veneered on the front and side elevations with dressed fieldstones set in Portland cement. The moderately pitched gable roofs, with overhanging boxed eaves, are clad with tan-colored composition shingles. On the southeast, both corners of the side wings contain a band of three wooden casement windows with lights divided horizontally into thirds. On the southeast elevation, the c. 1965 living room addition contains a two-part casement window toward each end. On the northeast elevation, there is a two-part casement window at the southeast end and a solid batten door at the far northwest end, adjacent to the northeast wing. The porch, spanning three-quarters of this elevation, has a simple wooden railing and a three-step open staircase set diagonally off the southeast end. On the northwest rear wall, the centered 13' x 2' deep bathroom bump-out has an awning casement toward each end. It is roofed by an extension of the eave-side gable roof and flanked on either side by a double-hung window in the set-back wall. This cottage is the furthest from the inn and is bordered on the northwest and southwest by woods and stone fences.

The only known pre-1965 images of this cottage show a simple one-story rectangular structure with a central doorway on the east façade protected by an extension of the eave-side gable roof.

5. Butterfly Cottage Contributing, c. 1954

The 981-square-foot Butterfly Cottage is located on a steep rise above the access road

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overlooking the swimming pool. It house two one-bedroom suites and a shared living room. It was constructed from plans drawn by Josiah Child, a Cambridge, Massachusetts architect whose wife was the sister of Bill Parrish. It has a concrete block foundation and features a nearly flat concave rubber-clad roof with deep upward-sweeping wing-like eaves; a centrally located drain in lieu of gutters (all features of the butterfly style created by Marcel Breuer); and an interior metal chimney at the far southwest corner of the central section. In the case of this cottage, the butterfly effect is enhanced by the front-facing T-shaped plan. On the southeast elevation, the central section on both wings is dominated by a large off-center window containing rectangular awning casements. The window in the central living room section contains nine casements, while the northeast wing contains four, and the southwest wing six. On the northeast elevation of the center section and adjacent to the intersecting wall of the northeast wing, is a doorway with a flat door containing two small high-set narrow lights. Both wings contain a high-set, paired awning window on their side elevations. On the northwest elevation, there are four small, evenly spaced awning casements in the upper wall. This is the only structure on the property to remain as originally built.

OTHER

6. Garage Contributing, c. 1932

There is a free-standing, one-story frame garage located across from the Annex on the northeast side of the driveway that is currently used as a storage area. It features a composition-clad hip roof with a rear (northwest) shed roofed extension. On the front-facing southeast elevation, there is a pair of batten garage doors, each with a large, square, fixed sash protected by six metal rods. Following on the northeast is a half-wall casement window and a batten door with a centered fixed sash containing six lights. This door is in the end-wall of the small stepped-bay with embossed metal siding (partially covered with cedar shingles) that spans the northeast elevation. On the northwest elevation, the eight-foot deep extension spans the full wall of the main structure; and has a low-pitched shed roof joined to the eaves of the hip roof, and a fixed sash with six lights toward each end of the wall. On the southwest elevation, there is a casement window in the main structure and a fixed sash with six lights in the end wall of the northwest elevation.

According to Johnny Sesow's son, James, the structure was built by friends of his father's from the logging camp where he worked prior to creating the Wonder View Log Pavilion. It originally housed a small chicken processing facility in which the entire family worked. They raised, slaughtered and dressed chickens for their own operation and for a number of local

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establishments that included the Equinox Hotel. The structure also contained garage space for the elder Sesow's truck.

Captioned c. 1942 photographs and its original use strongly suggest this is the same structure that the innkeepers converted to a turkey house as part of the wartime farm they established on the property. This, however, is not known for certain since the captions identify the structure as Sesow's old privy, though James has no childhood memory of it having been used as such.

7. Tennis Court Contributing, 1941

The 55' x 110' doubles tennis court at the far south end of the property sits below grade of the access road. It is oriented to the northeast-southwest. The original heavy steel pipe enclosure, bought second-hand from a court in Manchester, Vermont, is fitted with a chain-link fence. The court remains as built and the playing area is surfaced with a four-to-one mix of ground-red-slate "wash" and gypsum made from a formula created by Bill Parrish that has been used continually since 1941.

8. Swimming Pool Contributing, 1946

The 55' x 23' concrete, in-ground swimming pool with a northwest-southeast orientation sits below grade of the access road on a downward sloping site to the northeast of the tennis court. The aqua-blue painted pool rimmed with dressed white marble ranges in depth from three feet at the north end to eight feet at the southeast end, where a dressed white marble-clad patio features a diving platform and is flanked on three sides by a simple wooden railing. The patio is supported by the changing rooms, now used for storage, built adjacent to the exposed pool wall below. The white stucco-clad cinder-block facility has two centered batten doors, each flanked by a high-set paired-awning casement. The pool retains its original appearance except for the diving board that was removed.

9. Log Cabin Non-Contributing due to condition, c. 1924 or earlier

The small gable-roofed one-room log cabin in a wooded area to the north of the innkeeper's residence has only two walls, both partially collapsed. It is the last of three similar cabins that were on the property when it was purchased in 1938.

10. Innkeeper's Residence Non-Contributing due to age, c. 1960-1963

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The Innkeeper's residence, located to the northeast of the Barn Cottage, was constructed in three phases to serve the needs of the large wholesale ski business created and financed by the original innkeepers. It was staffed by them along with the younger sister of Lew deSchweinitz and Mary Parrish, Patricia "Patty" MacDonald and her husband, Graeme. The former ski-warehouse facility consists of a one-story concrete-block packing house, now the chef's apartment; an extra-wide, two-story one-bay shipping area, now a work/storage space; and a contemporary-style two-story stained-clapboard office addition that is now the innkeeper's residence. It is spanned by a broad low-pitched, rubber-clad, side-gable roof and a second-story deck on the southeast elevation. On the lower level, the northeast-side entrance to the innkeeper's residence is to the northwest of the former shipping section. The rear concrete block section that is the chef's apartment has a broad, low-pitched, rubber-clad gable roof and an entrance on the southwest end. When the wholesale ski business was disbanded in 1970, the offices were converted to guest rooms. When Johnny Seesaw's was sold in 1975, the new owners converted the building to its current use.

11. Horse Barn Non-contributing due to age, c. 1995

The small simple horse barn, built by the current innkeeper in an area to the northeast of the innkeeper's residence, has a rolling-barn door at the gable end and is clad with T-111 siding that is stained brown and has painted white trim.

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STATEMENT OF SIGNIFICANCE

Established as an inn for skiers in 1938, Johnny Seesaw's is historically significant because of the important role it played in the early development of the ski industry in southern Vermont, particularly on Bromley Mountain; its association with Minot "Minnie" Dole and other founding members of the National Ski Patrol System; and as the site where, in 1940, the idea for what was to become the U. S. Army Tenth Mountain Division (ski troops specially trained for winter combat in alpine conditions) was conceived. From the beginning, Johnny Seesaw's has played an important role in the region's economy, most notably by leading a project that brought electrification to the area in 1939, and by providing needed employment opportunities even during the Great Depression and World War II. The inn has been in continuous operation since 1938 and is the only one of the area's early ski inns still in existence. The property contains a sprawling c. 1924 log-built inn, a c. 1932 frame garage; plus four unique cottages, a swimming pool and tennis court all dating to the historic period; and a c.1960 warehouse for a family-operated wholesale ski business (since 1975 the innkeeper's residence). All structures are well-preserved and the rich history of the establishment is proudly celebrated. It is for these reasons that Johnny Seesaw's is being nominated for historic district status under criteria A.

The site has a long history related to the hospitality industry beginning in the early nineteenth century with Benjamin Bernard's inn, the 1924 roadhouse/dancehall, and Johnny Seesaw's established as a ski inn in 1938. Many people, from the nineteenth century entrepreneur to the Russian immigrant builder of the Prohibition-era roadhouse/dancehall to the creators of Johnny Seesaw's and their guests who gathered for frivolity, relaxation, enlightened conversation and sport, contributed to the significance of this important landmark. Although different in many respects, each operation was established by people of unusual vision, ability, confidence and self-reliance, all of whom left their imprint on the community, region, and in the case of Johnny Seesaw's, on the world.

The town of Peru was chartered on 13 October 1761 by Benning Wentworth, appointed by King George III as Royal Governor and Commander-in-Chief of what was then the Province of New Hampshire. The land grant, comprised of 23,040 acres, was divided equally among 72 grantees. At the first proprietors' meeting that took place more than three decades later, in March 1797, the attendees commissioned a survey that was completed in 1798. It was also "voted that persons who have made pitches and improved and built on them, be quieted, have them instead of their lot; if they had any legal title to a right." When the survey was complete, it was then decided to award each grantee three 100-acre parcels.

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Esther M. Swift, author of the book, *Vermont Place Names: Footprints in History*, provides insight into Peru's early history. Located in southwestern Vermont in the northeast corner of Bennington County, Peru was one of the original 128 land grants issued between January 1749 and June 1764 by Benning Wentworth. The 6-mile-square town is bordered by Mount Tabor on the north, Landgrove on the east, Winhall on the south and Dorset to the west. The town was originally called Brumley but pronounced "Bromley" using the colonial pronunciation for the letter "u". The spelling was soon changed to Bromley. Swift believes that Wentworth may have chosen the name to honor Bromley, the centuries-old municipal borough 10 miles southeast of London, England.

Described by the early settlers as a harsh, impoverished place of dense forests, bears, wolves, and steep rocky land unfit for farming, it was difficult for Bromley to attract residents. This is why it was thought that by renaming the town after a gold-rich South American country more people might relocate there. Bromley officially changed its name to Peru on 3 February 1804 having been given permission by the state legislature to do so. Very little gold was actually found, but the name stuck, and in fact may have contributed to the population growth, which increased from 72 in 1791 to 239 in 1810, and to nearly 600 in 1840, after which time it declined.

Many of those who settled in Peru came from Princeton, Westminster, and Gardner in northeast Massachusetts and from areas of southern New Hampshire. They were a self-sufficient and enlightened lot who worked together in a spirit of cooperation to develop the town. *History of Peru* (compiled by Ira Batchelder, a prominent member of the community to mark a reunion celebration that took place on the 4th of July in 1879) provides great insight into the nature of the community that by 1891 had produced 100 teachers and eight college graduates in addition to eight attorneys, seven physicians, and seven clergymen. Numbered among the citizenry were five who served as delegates to the Constitutional Conventions, 29 members of the legislature, and Ira Batchelder himself who had by 1891 served two terms in the Vermont Senate. These accomplishments and others cited in various period publications about the town show that by c.1815 it had risen high above its initial assessment as being a much maligned place.

Peru, not well-suited for large-scale farming owing to the sloping rocky terrain, established a reputation early on for successful cottage industries that included spinning; weaving, and the dyeing of linen and woolen textiles made from home-grown flax and wool from sheep that were specially raised for that purpose. The great output of items produced by the women in the community was known for its wide variety and unusually high quality.

Given the vast quantity of timber and the availability of water power, the first saw lumber mill

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was established in the town in 1803. Logging and milling in the area continued at a steady pace as technological advances made it possible for the Deerfield Lumber Company and others to harvest timber from even the most remote reaches of the mountainous area. Years of indiscriminate cutting lead to the collapse of the local logging industry in 1924, which had a disastrous impact on the town and region that only worsened as the Great Depression took hold. However, it was during the Depression in 1932 and 1933 that the federal government took two actions that laid the groundwork for economic recovery by fostering tourism and giving birth to the local ski industry, ensuring the long-term success of Johnny Seesaw's. First, in 1932, the government established the Green Mountain National Forest on a 1842-acre site purchased from the estate of Marshall Hapgood, the patriarch of a historically prominent Peru family and an early environmentalist. Then, as economic conditions deteriorated, many farmers saw no other choice than to sell out to the government. As a result of this and subsequent acquisitions, the Green Mountain National Forest today occupies 17,088 acres, or 74% of the original land grant area.

The second action occurred in 1933 when the federal government established a Civilian Conservation Corps Camp in the town. The Corps immediately undertook several projects including the damming of Hapgood Pond to create opportunities for recreational activities. Another was the design and construction the Bromley Run on Bromley Mountain, the first downhill trail cut on the site. This project created the only venue readily accessible to skiers from Albany, Boston and New York City. The Corps continued to play a major role in the early development of the mountain by working with William "Bill" Parrish to design and cut trails and to plant trees to serve as wind-breakers and lessen erosion on the slopes.

While tourism in the Peru area dates back to the early twentieth century, it was most often restricted to members of the upper class who traveled with their servants to mountain resorts to escape the cities in summer and to view the autumn foliage. Recreational skiing had become popular among all classes during the Depression. As the sport continued to grow, opportunities for winter tourism and particularly skiing took root. By the early 1950s, nationwide prosperity led to increased automobile ownership and the expanding highway system shortened travel time to the slopes. During the last 25 years, with the increase in leisure time and discretionary income, many skiers opted to purchase vacation homes in Peru. This is reflected in *The 2004 Town Report* (fiscal year July 2003 to 30 June 2004) in which it was reported that of the 751 parcels (631 parcels containing houses), 507 (67.5%) were occupied by vacation homes. The report listed only one farm and 118 parcels (15.7%) designated as woodlands, commercial, and miscellaneous. During the same period, the town had issued building permits for five subdivisions, and four houses. The last available U.S. census compiled

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in 2000 recorded 416 full-time residents, 184 (or 30%) fewer than in 1840.

The parcel containing the ±10 acres in Range 2, Tier 10 in the First Division--the tract that is the subject of this nomination--first appears in the record in 1867. Prior to that time it was part of the land granted to Thomas Gilbert in 1761. Gilbert passed ownership of the property, defined as ±100 acres with usual allowance for highways, to Mellon Whitney, who it is believed had taken claim to the land and paid the taxes on it.

In January 1805, Whitney sold the 100-acre parcel to Benjamin Barnard, Jr. for \$400. Barnard then gave Whitney a mortgage deed as collateral for a \$240 loan that was discharged in January 1808. According to *History of Peru*, Barnard first built a small log house, established a productive farm on the site, and in c. 1812 built a modest-sized frame house and a barn. The record is not clear if the second dwelling was in addition to or a replacement of the log house. When the Turnpike Road (now Vermont Route 11) was completed around the same time he opened his house as an inn, which he operated until 1835. Quoting from *History of Peru*:

Although the house was not very large, it was well patronized, and brought in a revenue without a great outlay of time or money. Mr. Barnard's motto was 'time is money,' and as he lived up to it he soon had a surplus which he could loan to his townsmen, much to their gratification, and his gain. He was strictly honest, giving every man his due and claiming the same himself. Mr. Barnard was a kind of a banker for the region when state banks were few and far apart.

Barnard also helped to support the local church and played a major role in the community and region, serving two terms as selectman (1828 & 1834) and three terms in the General Assembly--1834, 1835, and 1839. In this respect he followed in the footsteps of his father and oldest brother, Josiah, who themselves held public office for 14 terms combined. While the exact site has not been identified and little or nothing is known about the patrons, one can assume that owing to its location and to Barnard's interest in politics and commerce that it attracted a worldly crowd.

109 years later, Sesow built his roadhouse/dancehall in approximately the same location. While it is not possible to know exactly where on his 100-acre holding Barnard built, three factors suggest that it may have been in the vicinity of the current inn site: (1) a description of the first inn being located near the Peru Turnpike; (2) the relative flatness of the building site,

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perhaps the result of glacial activity, that facilitated construction for the earlier owners and for Sesow; and (3) the existence of three small log cabins of unknown origin that were on the property when it was purchased by the developer/innkeepers. No known attempt has been made to locate the existence or remains of earlier structures on the original 100 acre parcel, and neither has there been an examination of the last surviving cabin, now only partially standing, to try to determine its age and origin.

While there is a break in the chain of title, *History of Peru* states that when Barnard died in June 1864 at the age of 84 the property passed to his son, Charles. It also shows that prior to his father's death, Charles had erected buildings on the property and replaced the house that had been used as an inn with a new residence that was occupied by his parents until his father's death, after which Charles continued on the farm and did some lumbering. He then moved to Granville, Illinois, where it was reported in 1891 that he established a successful cattle business, owned numerous farms and became very wealthy. There is no mention of buildings in the deed granting the property to the Sesows.

The Peru Land Record shows that by 1865 the property was owned by Royal F. Manley, who sold it for \$250 to Goodell Walker in December of that year. Walker held the property until July 1867, when he sold it for an illegible amount to William Leonard, who in October of the same year sold it to Charles M. Russell. Russell gave Leonard a \$50 promissory note due with interest in 1877. It was with this sale that the property was described for the first time as a lot measuring "about 11 acres."

When Russell died in 1891, the deed passed to John G. Walker, the administrator of his estate. In November of the same year the property, "less crops reserved for Alfred M. Best," was sold for \$90 at public auction to Russell's son, Charles E. Russell. In 1924 Russell sold the property for \$1 to John Ivan Sesow and his wife, Vinnie. The Sesows gave Russell a mortgage deed as collateral for a loan of \$125 plus 5% interest, which was discharged in February 1931.

According to Peter Sesow, his father was born Kyrill Sessof in 1887 at Werkali, Russia, a town near Minsk. He was a veteran of the Czar's Army, and had emigrated from Russia in 1913. He arrived on Ellis Island, worked for a short time in New York City and in Virginia before settling in Somerset, Vermont where the climate and landscape were reminiscent of his former home. He was employed as a foreman at the Deerfield Lumber Company Camp #7, where together with his wife, the former, Mary Lalrski, an Austrian immigrant, managed a boarding house for lumbermen. In December 1917, Mary was accidentally shot and killed by

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a woodchopper at the lumber camp. Sesow, unable to care for their two young children, (the older one possibly Mary's from a prior relationship) placed them with Polish families. It was while still at the lumber camp that he met the woman who would become his second wife, a camp cook, Vinnie Ola Wilder, from Springfield, Vermont, who taught him to read and write English. They married in 1920 when he was 33 and she was 16.

By 1924, with the lumber industry in rapid decline, the company was sold and the Sesows lost their jobs. It was then, according to Peter Sesow, that his father built the log roadhouse/dance hall and adjacent family residence in Peru, thereby seizing the opportunity created by Prohibition to capitalize on John's gregarious personality, his logging and boarding house experience and Vinnie's cooking. His father had been helped in the huge endeavor by members of his wife's family, the Wilders from Springfield, Vermont, and by loggers who had worked with him at the Deerfield Lumber Company. Using only hand tools, the project took three years to complete. Sesow's surviving children and other interviewees have no memory of a Finnish neighbor whom Bill Parrish in his memoir credited with being Sesow's only source of construction help. Parrish's memoir created an enduring local myth that has often found its way into the publicity material for the inn.

A comparison of photographs taken of the property prior to its conversion to the inn in 1938 with images of northern Russian architecture in *The Wooden Architecture of Russia*, by Alexandra Opolovnikov, and Yelena Opolovnikova, suggests that Sesow modeled the Wonder View Log Pavilion and family residence on the *izba*, an ancient style of domestic architecture rich in spiritual symbolism. Quoting the authors:

The Russian *izba* (basically a log-built dwelling) and the village (also constructed almost entirely of wood) were a continuation of the natural world, fashioned and transfigured by man, to be sure, but always preserving its primal essence: the tree lived on in the logs, the timber floors and ceilings, the polished tables and benches. The Russian peasants' *izba* was more than their home: it was their entire world, reflecting the universe and their place therein. Their house served as fortress and refuge. Its ornament and detail symbolized all that they needed and asked for from nature; it expressed, too, their oneness with it.

Following in the *izba* tradition, Sesow chose rectangular plans, moderately pitched gable roofs clad with wooden shingles, saddle-notched construction using locally harvested peeled pine

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logs of a uniform size symbolizing man's unity with nature. He also placed the working quarters and residence at a right angle thereby creating an *izba* form called a *glagol*. The term derives from the word for 'G', which in the Old Russian alphabet was written as an inverted Roman capital 'L', the letter's shape forming a right angle. Another element associated with early Russian architecture is the use of smoke vents instead of chimneys. In pre-conversion photographs of the main block, the absence of a chimney suggests that the boarded up area in the gable peak on the east wing at the rear gable end may have served as a smoke vent for one of the stoves William "Bill" Sesow remembers his father used to heat the roadhouse/dancehall. Although of average stature, his surviving children, and others, remember Sesow as a proud, strong, fearless, bear-hunting man. It is, therefore, not surprising that when building for himself he chose a picturesque site and an architectural style deeply rooted in his native culture. Knowing this about him, it likely he would have identified with the following lines by the Russian poet Sergy Yesenin, (1895-1925) quoted in *The Wooden Architecture of Russia*:

Life has thrown new
Beams of light on my star
Yet I still sing the hue
Of my golden *izba*.

Sesow's construction, unique to the area, stands in sharp contrast to the great camps of the Adirondacks in three important ways: (1) while many of those who labored to build the camps and hotels had ties to traditional European built cultures, they, unlike, Sesow, who worked from his own sketches, had little influence on the designs which were created by urban architects for the upper-class elite. (2) Whereas Sesow relied exclusively on locally gathered materials which he shaped on site with hand tools, in the Adirondacks it was not uncommon for builders to use prefabricated and artificial elements, and materials imported from as far away as the red-wood forests of California. (3) Sesow's use of what could be loosely termed "rustic work" in his innately rural construction was only incidental to his design, whereas, in the Adirondack examples it was an essential element. The following, from a nineteenth century dictionary quoted by the author of *Great Camps of the Adirondacks* serves to make this point: 'Rustic work' defined as "decoration by means of rough woodwork, the bark being left in place, or by means of uncut stone, artificial rock-work or the like, or by such combination of these materials and devices as will cause the general appearance of what is thought rural in character."

While the simplicity of Sesow's work is in keeping with the earliest known examples of Russian log-built architecture that date to the thirteenth century, his construction differs from

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it in that he included small wings set at right angles to the north gable end, and dormers both on the roadhouse/dancehall and residence. The curious absence of these elements from images of historic Russian examples may have something to do with cultural or spiritual belief. It was not for the lack of know-how, for the early built environment included onion domes made from logs and small log extensions, usually on churches. The available images are of traditional structures collected in an open air museum and, as such may not represent the full range of styles or later adaptations. It is, therefore, not known if Sesow's use of shed-roof dormers, attributed to the craftsman-style, popular in the 1920s, was a bow to modernity, or a feature he remembered from later periods of vernacular Russian architecture.

Peter Sesow recounts that The Wonder View Log Pavilion, aptly named for its view of mountain ranges stretching some 40 miles; featured country dancing to music provided by New England bands, Vinnie's homemade wine and bootlegged liquor. He also speaks of a small family operation in which the liquor, delivered in maple syrup cans, was colored with burnt sugar and bottled for sale to the patrons.

The Pavilion proved profitable until the deepening Depression caused business to fall off. In July of 1931, the Sesows borrowed \$1,300 from Harry Greenberg of Brattleboro, Vermont. The loan, due one year later with 5% interest, was secured by a mortgage deed. In October of the same year, the Sesows borrowed another \$775 from Anna Greenberg (also of Brattleboro), whose relationship to Harry is unknown. The loan was secured by a mortgage deed less the portion owed to Harry. In December 1932, Anna Greenberg assigned the mortgage deed to Abraham Levin (of Brattleboro), who five days later reassigned it to Louise Weiner, also of Brattleboro. According to Peter Sesow, it was around this time that the family moved away from the property.

When the Sesows left Peru, the family left behind The Wonder View Log Pavilion and the attached log residence where seven of their ten children were born. One of the seven, a twin, had died at birth. It is noteworthy that while John Sesow was known as a colorful character and the roadhouse/dancehall had a reputation for being a rough-and-tumble place, the Sesows had established strong ties to the community. By the time of their departure, the three oldest children were in attendance at the one-room school; Vinnie had become a member of the Ladies Aid Society; the family belonged to the Congregational Church; and John could be counted on to lend a hand (probably for pay or barter) to area farmers, helping them with butchering, fencing and other labor-intensive chores.

The Sesows defaulted on their loan from Harry Greenberg, who brought suit against them as

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well as Anna Greenberg, Abraham Levin and Louise Weiner on 24 March 1933 in Bennington Chancery Court. The court record shows that by the time of the suit the abandoned property had suffered so from lack of maintenance that Greenberg could not obtain fire insurance on it. In September 1934, the court awarded Greenberg the property subject to payment of the outstanding taxes. The court case also shows that contrary to local legend, the Sesows did not lose the property in one of Johnny's poker games, nor did they lose it as a result of the repeal of Prohibition, which happened in December 1933, months after the Sesows quit the property.

The story of Johnny Seesaw's began in the spring of 1938 when Lew deSchweinitz was encouraged by his widowed mother, Cordelia, from Dorset, Vermont, to look at the abandoned Sesow property as a possible business site. Given the evocative log building set against the backdrop of Bromley Mountain, its location less than a mile from the fledgling Bromley Mountain Ski Area, and being a skier himself, deSchweinitz immediately saw its potential as a ski lodge.

Knowing he would have to attract customers if his plan was to succeed, deSchweinitz called Fred Pabst Jr., owner of the ski area and asked if he would consider putting a rope tow on the West Meadow midway up Bromley Mountain. Pabst readily agreed, but only if deSchweinitz developed the lodge. The business relationship begun that day, when, according to Bill Parrish, deSchweinitz was yet unaware of Pabst's connection to the international brewing company, lasted until Pabst's death in 1958.

In April 1937, Greenberg sold the property for \$3,000 to Leroy and Maxine Tuttle and loaned them the same amount at 5% interest in exchange for a mortgage deed. When they sold out to deSchweinitz 14 months later, the condition of the site, as shown in period photographs, suggests that the Tuttle's neither occupied the property nor took steps to stabilize it.

Lew deSchweinitz bought the property in June 1938 for \$1,800 plus two shares of preferred stock in the newly formed Bromley Mountain Ski Club, Inc. (BMSC), a holding corporation created by deSchweinitz, and two partners: his sister, Mary, and her husband, Bill Parrish. DeSchweinitz transferred ownership of the property to the BMSC on 28 July 1938. Together they developed and operated Johnny Seesaw's until 1974. The former Elizabeth "Betsy" Smith joined the team when she married Lew in 1950.

The Parrishes, who were then based in New York City, had spent the first five years of their marriage traveling the country marketing the Aerocar, an early recreational trailer invented and manufactured by Bill Parrish's father in Detroit, Michigan. Designed as a camper,

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corporations often purchased customized versions of the Aerocar for use as mobile product display units. Tiring of life on the road, and having learned to ski in 1935, the couple agreed to partner with Lew in the ambitious project to transform the Wonder View Log Pavilion into the ski lodge he had envisioned.

Work began immediately, funded by \$3,000 in seed money from Cordelia deSchweinitz, a construction loan from a local bank, and the proceeds from the sale of BMSC stock to family and friends. Cordelia's brother, Jasper Crane, who for many years was the vice president of the Dupont de Neumours Company, loaned money for ongoing capital improvements, and maintained a keen interest in the operation. Included among the investors were many of the innkeepers' former classmates, who by then were established in professional careers. Most became frequent guests, visiting the inn with their families and sometimes even pitching in with the work. A number also served on the BMSC corporate board.

From the beginning, the guests at Johnny Seesaw's consisted largely of the many friends from the partner's student days at Yale and Vassar, as well as Choate, Deerfield, and Milton academies. Bill Parrish writing in his memoir said, "Over 300 of our 'Alumni' so liked this part of Vermont that they 'graduated' from us and built their own houses within 20 miles. That was one of our most constructive influences on this countryside. While the inn missed much revenue, we gained many warm friends; are blessed to have such neighbors." Just what role beyond the economic these individuals played in the communities into which they settled is unknown. However, given their background, it is likely that most built second homes and that their children were educated at the prestigious private schools that their parents had attended.

In deciding to put down even shallow roots in Vermont the so-called 'Alumni' became part of a movement fostered by the Vermont Bureau of Publicity. The Bureau in 1930 began publishing an annual pamphlet written by Victor Spear called "Unspoiled Vermont," which promoted the state's beautiful landscape, the many opportunities for outdoor recreation and relaxation, and the availability of low-priced real estate. At the same time, continuous road improvement made travel easier from places like Boston and New York City. Like Spear, Dorothy Canfield Fisher, a nationally known promotional writer living in Arlington, Vermont, also targeted educators and business professionals, encouraging them to buy and build vacation homes. The well-educated, cultured upper and middle-class clientele who frequented Johnny Seesaw's were just the type of individuals the state was looking for to help replace the population drain that had occurred as native residents moved to urban areas in pursuit of better paying jobs.

Named for John Ivan Sesow, known locally as Johnny Seesaw, the lodge opened on 26

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December 1938, just six months after purchase, with bunk-room accommodations for 60 guests. The most adventuresome slept in one of the three tiny log cabins that had been converted to bunkhouses, each one containing two bunk-beds and a pot-belly stove, but no toilet. They were dubbed "igloos" by those who spent winter nights within their walls. Success seemed a sure thing as downhill skiing in the area had created a growing demand for accommodations. In response, the Bromley House in Peru and the Orvis Inn and Colburn House in Manchester remained open throughout the winter. The first purposely built ski lodge was Ogden's on the Mountain that opened in 1935 in Landgrove, eight miles from Peru. It was a very small operation started by the sculptor, Sam Ogden, Sr. and his wife Cecile, a couple from New Jersey who bought the entire tiny village, which had been abandoned earlier in the Depression. They had turned some of the houses into summer homes for themselves and friends, and later opened the lodge to relieve their winter loneliness. Of the early ski inns, only Johnny Seesaw's remains; Ogden's burnt to the ground in c. 1943 and was never rebuilt. Bromley House, built in 1822, met the same fate in 1974. The Orvis Inn c.1885 became part of the Equinox Hotel in 1995, and in c.1970, the Colburn House was converted to the Northshire Bookstore.

Although the children of privilege, deSchweinitz and the Parrishes were also steeped in the Yankee tradition characterized by self-reliance, frugality and ingenuity, traits they shared with Barnard and the Sesows. While they could afford to hire a crew that worked under deSchweinitz's supervision, the innkeepers, assisted by family members and friends, did much of the back-breaking work themselves. This included learning everything from construction, inn management, bookkeeping, and marketing to operating and maintaining temperamental electric generators, a finicky furnace and water system, and designing and constructing a tennis court and an in-ground swimming pool. They were often assisted in the heavy work by local men who readily lent equipment and shared their expertise, and in so doing, established a lasting bond with the "flatlanders". Bill's memoir and Mary's many photographs capture the can-do-spirit that drove the project.

The initial conversion including equipment, furniture and fixtures, and supplies totaled an estimated \$15,000 in 1938 currency, an amount equal to \$209,471 in 2006. Given the scale and complexity of the project, and the fact that the inn business had been created from scratch, the amount spent was a relatively small. It was the innkeepers' commitment to frugality, ingenuity, and sweat equity that had kept costs in check and led Bill Parrish to often comment that he "squeezed every nickel until the buffalo bellowed."

Even though the Wonder View Log Pavilion had lain abandoned for more than five years, the

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new owners were able to complete the initial inn conversion and open Johnny Seesaw's in just five months. This was due in large measure to the integrity of the original construction that had stood strong. The innkeepers were also fortunate in that the beautiful dance floor, constructed of narrow board tongue-and-groove oak, was well intact, and that a second floor could be built in the clear story above it to provide sleeping accommodations. However, what really made the place come alive was the attention to details that encouraged interaction among their guests. In the main room, the innkeepers created a central fire pit, a fieldstone fireplace at the far southeast end, and filled the former bandstand (a long raised area) with cushions and pillows dubbing it the "Seducerie". It is a known fact that more than one proposal of marriage was offered there. The informal comfortable furnishings, along with Cordelia's framed watercolors, her carved wooden panels over the fireplace, her mural painted in the "Seducerie" and the cut copper band she created for the fire pit hood, all contributed to the welcoming warmth.

While initially open to the general public, the policy was changed during World War II. An incident occurred involving a guest, the eminent Chinese philosopher and author, Lin Yutang, who was taunted by another guest who had mistaken him to be Japanese. This was a sensitive issue at the time because of the war. The innkeepers, deeply shocked by such unspeakable rudeness on the part of the offending guest, immediately put into effect a policy that stated that anyone wishing to stay at the inn had to first be recommended by a known guest. The intent of this policy was to ensure equal access for those open-minded individuals who were tolerant of all races and creeds. The fact that Johnny Seesaw's had been incorporated as a club allowed the policy to remain in place until 1975 when the corporation was dissolved.

Lew deSchweinitz's original idea of a ski lodge was replaced by the decision to create an all-season inn when it became quickly apparent that even a successful ski season could not sustain the operation. To generate the required cash flow, the innkeepers began as early as the summer of 1939 to offer a variety of year-round activities. These included partridge and woodcock hunting, skeet shooting, fishing, horseback riding, often led by the inexhaustible Bill Parrish, and off-site swimming and tennis (until the pool and tennis court were built). Guests also enjoyed exploring the Green Mountain National Forest lands that abuts the property, engaging in conversations, and admiring the scenic view from the front porch. The inn also provided an on-site day camp staffed by young college women, which added to the summer enjoyment of children and parents alike. A number of local children were also included in the camp. Evening activities always included Bridge and stimulating conversation that fostered new bonds and strengthened old ones. Guests felt a special closeness not only to the innkeepers, but also to the staff. A good example of this was the well-established habit regular guests had of visiting with Philomina "Cookie"

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Zullo in the kitchen which she ran from opening day until her retirement in c.1963. Because of the important role she played and the length of her employment, the innkeepers considered her one of them.

Johnny Seesaw's was also a place of refuge for people who were often in the limelight. There is perhaps no better example of this than the visit Charles Lindbergh made after the kidnapping and murder of his son. He was only one among many important visitors who shaped the twentieth century. Nowhere is this more apparent than the centerfold photograph in the 20 May 1966 issue of *Life* magazine in which 77 members of the Yale Law School class of 1940 include 25 who had visited Johnny Seesaw's between 1939 and 1940. Included in this group were Gerald Ford, U.S. President 1974-1977; Najeeb Halaby, appointed by President John F. Kennedy in 1961 to direct the Federal Aviation Agency, and also the father of Lisa Najeeb Halaby, the future Queen Noor of Jordan; Stanley Resor, president of Pan American Airlines 1965-1971; and Peter Dominick, who served as a U.S. Senator from Colorado from 1957 to 1961. Regular guests included, among others, Kingman Brewster, President of Yale 1963-1977; John Jay, the famous ski photographer; Pat and Eunice Kennedy; and "Commander" Theodore "Ted" Whitehead featured in advertisements for the Schweppes Bottling Company. In this respect, it can be said that Johnny Seesaw's combined both the gentility of Barnard's inn with the lively camaraderie of The Wonder View Log Pavilion.

Impressive as the above list is, it does not include those who made lasting contributions to the world of skiing. Chief among them was Charles Minot "Minnie" Dole, a Connecticut insurance executive who had been a skier from childhood. In 1938 Dole was already recognized as the father of the National Ski Patrol (NSP), later renamed the National Ski Patrol System (NSPS). According to the NSPS website, the organization is one of only four chartered by Congress (1980), and the patrol is today the largest winter rescue organization in the world. There are more than 28,500 members organized in over 600 patrols in the United States as well as a number attached to military units in Europe.

Two events demonstrate Dole's close association with Johnny Seesaw's. Dole's first visit to the inn, on New Year's eve 1938, was captured by Mary Parrish in a dated snapshot and recounted by Dole in his autobiography, *Adventures in Skiing*. In his book he tells how after dark on a cold and windy New Year's Eve night, deSchweinitz, having discovered a parked vehicle on the road in the vicinity of the Bromley Mountain Ski area, came running to the inn for Dole and other ski patrol members to mount a search for anyone who might have been injured or lost on the mountain. They were half way up the steep slope when the skiers appeared, having only lost track of time. Given this relationship, it is not surprising that the

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NSP roster printed in Dole's book containing the first 445 Appointees listed Lewis deSchweinitz (number 12) and Bill Parrish (number 258). Of great historic significance, the roster also included three prominent members, who in a fireside conversation together with Dole at Johnny Seesaw's in February 1940 formulated a plan that would have direct impact on bringing the Allied forces to victory in World War II. This event, most recently described by Peter Shelton in the opening passage of *Climb to Conquer* (his history of the Tenth Mountain Division Ski Troops), describes the visit of Dole to Johnny Seesaw's. Also present that night were Bostonian Roger Langley (NSP number 1), who was then president of the National Ski Association; Robert Livermore (first Chairman of the NSPS U. S. Eastern Division), a ski racer who had been a member of the 1936 Winter Olympic team; and Alex Bright (NSP number 70), head of the Boston Ski Club and the "Dean of American downhill skiers."

As Shelton's account goes, their wintry night conversation gravitated to the war in Europe and the shockingly rapid fall of Poland and the Baltic States to the Nazis, seemingly without a fight, in contrast to tiny Finland's strong resistance. In an unexpected three-month-long show of force, Finnish ski troops had fought impressively against an attack by Russian forces that had invaded their country on two fronts on 29 November 1939 without a prior declaration of war. The battle had eventually pitted 200,000 lightly armored Finnish fighters against close to a million heavily armored Soviet troops. Although losing in the end to the Russians with their superior air power, the fact that Finnish skiers played a vital role impressed Dole and the others. Convinced that the newly formed 3,000 member NSPS could play an equally valuable combat role, as well as chart the northern frontier and train military skiers, Dole and Langley made the decision then and there to write to Washington with an incipient plan to introduce ski troops into the American military.

Dole, a tenacious individual by nature, quickly took the lead. He was driven to action by two beliefs: (1) If Germany were to invade America in winter via Canada as the French had done during the French and Indian War (1754-1763), and as the British had done in 1779 during the American Revolution, troops trained for winter combat would provide a formidable defense. The possibility of such events, though not shared by all, was substantiated in Dole's mind by recent German attacks on shipping vessels in the North Atlantic, and by evidence and rumors that German spies and saboteurs had already infiltrated the country in preparation for invasion. (2) If America were to be drawn into the war, ski troops trained for winter warfare at high altitudes would provide a viable force in Europe's Alpine regions against Germany's Jaegers, mountain troops whose ranks were growing.

Disappointingly, Dole's aggressive letter-writing campaign and meetings with high-ranking

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members of the Roosevelt Administration met with resistance; the government was not then willing to introduce ski troops into the military. Even a letter Dole wrote to President Roosevelt in July 1940 in which he argued "it is more reasonable to make soldiers out of skiers than skiers out of soldiers" failed to have the desired effect. In frustration, later that same summer Dole and NSPS Treasurer, John E. P. Morgan, met with Chief of Staff General, George C. Marshall. On 9 November 1940, Marshall charged the NSPS (acting as a volunteer civilian agency) to take the first steps in a process that would be marked by fits and starts but which would finally lead to the activation of the 1st Battalion (Reinforced) 87th Mountain Infantry Regiment at Fort Lewis, Washington, in December 1941. On 13 July 1943, the 85th and 86th Regiments were joined to the 87th, forming the U. S. Army Tenth Mountain Division.

It was in the Italian Apennines that the Tenth Division played their most significant role in battle in February 1945 when by "scaling a 1,500-foot 'unclimbable' cliff face in the dead of night, they stunned their enemy and began the eventual rout of the German armies from northern Italy."(Shelton) The Tenth Division was deactivated in 1958 and reactivated in February 1985 as a light infantry division and has, since 1995, become the most deployed division in the Army. A goodly number of World War II era troops are still alive and many are active at various levels in the Tenth Division's Veterans Association. Included in this group is Nelson "Benny" Bennett, manager of the 1953 U.S. Olympic ski team, and one of the developers of the famed Sun Valley ski area in Colorado, who at over 90 years old participated in the 2005 annual commemorative ski.

At the same time these events were taking place between 1938 and 1940, development on Bromley Mountain began. Bill Parrish, writing in his memoir in the third person, gives an account of early skiing on the mountain and chronicles the role he and others played. Of particular interest is his description of the relationship between the innkeepers and Fred Pabst as it pertained to the development of the Bromley Mountain Ski Resort that today has 43 ski trails and five lifts.

On winter holidays chez Mother deSchweinitz in Dorset, we'd drive with Lew up the narrow, winding old stagecoach road. It had been privately built in the 1870's and run as a toll road until the '20's-from Manchester up Bromley Mountain to the Long Trail crossing west of the present ski area. From there a tour north on the trail for a half-hour to reach the upper half of the original 'Bromley Run'. Designed and built in 1933 by the Civilian Conservation Corps., it ran for a mile on up to Bromley's summit,

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and offered the nearest down-mountain skiing to Boston, Albany and New York.

Looking toward Bromley's future, Andy Ransom and Bill laid out a ski trail from the bottom of the West Meadow rope tow to the top of the mountain, marking its width with grocer's string. With National Forest assent we hired a crew and cut the 'Shincracker'-still [c.1993] one of the most enjoyable of intermediate trails anywhere. The 'Shincracker' alerted Fred Pabst to Bromley's potential.

Though the 'Shincracker' was already cut, more down-mountain trails were needed. Bill helped lay out the top half of the 'Twister' down to the West Meadow; and the 'Corkscrew' to the East Meadow. The mountain began to take its present form. Wanting to do our bit, we bought 3,000 Scotch Pine and Norway Spruce seedlings from the state. Lew, Bill and Clif Taylor [ski instructor] heeled them in on the West Meadow, to grow as much needed wind-break. They are now (c. 1993) 50 feet tall—very effective—and a source of pride when we ski that lovely slope.

In the '50's the first chairlift replaced the old 'Js' [J-bar lifts] which we still miss because at ground level they were sheltered from the icy winds that frequently buffet high-slung chairs. Though slower, the 'Js' provided a much warmer ride in bitter weather, but required lots of labor to maintain the ski-track. Only one now [c.1993] remains on the 'Lords Prayer' slope.

In one of the earliest moves to encourage skiing, deSchweinitz, together with four friends, established a branch of Otto Schnieb's American Ski School on Little Bromley, a training slope serviced by a short rope tow. (The site, across Route 11 from the current Bromley's Base Lodge, was later flattened for a parking lot.) Schnieb was one among many "foreign instructors" responsible for the growth of downhill skiing that had gained in popularity during the Depression and had by the late 1930s had become a popular American sport. The earliest "foreign instructor" was Sig Buchmayr, who, in 1929, founded the first ski school in the United States at Pickett's-On-Sugar-Hill in Franconia, New Hampshire, and came from there to Bromley at Pabst's request. They were followed by others including Clif Taylor, a Veteran of the Tenth

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Mountain Division, who in the 1950s developed the Graduated Length Method of instruction that featured short skis. They ranged in length from 2.5 feet to 4 feet and made learning the sport safer, easier and faster than learning on the unwieldy traditional type. Bill Parrish, a strong advocate for safety on the slopes as exemplified by his involvement in the NSP, became as wholesaler of short skis as well as of release bindings that he began to promote in 1952.

Johnny Seesaw's together with the Bromley Ski Area also played a significant role in growing and sustaining the local and regional economy. In addition to creating much-needed employment opportunities during the last years of the Great Depression, it was the inn's need for reliable power that led to the electrification of the area in 1939. It was also thanks to the innkeepers' relationship with Pabst that Johnny Seesaw's was able to remain open after America entered the war in 1941.

With deSchweinitz in the Air Force and Mary pregnant, Bill, then 33 years old, was granted an agricultural deferment. It was then that he established the High Mountain Farm on the inn site. In exchange for funding half the operation, Fred Pabst received a one-half share of the meat, poultry, milk, eggs and produce. The farm made it possible for Johnny Seesaw's and the Bromley Mountain Ski Area to remain open and bring much appreciated spending to the region and enjoyment to skiers during those trying times. In fact, many patrons spent their last days at the inn before assuming military duties at home and overseas. When gas rationing went into effect, weekend "ski trains" from Boston and New York brought hordes of skiers to Manchester, where they were then transported to Johnny Seesaw's and other establishments by taxi or bus.

When the war ended in 1945, the farm was disbanded and Johnny Seesaw's continued to operate as it had from before the war until 1974 when the innkeepers retired. The wholesale ski business established on the site by the innkeepers in 1960s was closed in c. 1971. While the acreage has been reduced, the integrity of the property remains intact. The original design and configuration of the property has not been significantly impacted by modifications and improvements, and the scale of the operation remains in many ways close to what it was from the start.

During the 37 years the property was owned by BMSC, the original 10.14-acre site was reduced to 6.8 acres. Rights-of-ways and water easements were granted to make it possible for two privately held properties to coexist with the inn complex. In October 1953, BMSC deeded deSchweinitz and his wife Betsy 1.22 acres at the north end of the property, on which they built a large family home in 1960. Betsy, residing in Florida, has been sole owner of this

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property since her husband's death in 1998. The residence has been recently restored and is used as a vacation home by their adult children and their families. In October 1974, when the deSchweinitzes and Parrishes retired from the business, the corporation deeded the Parrishes 2.12 acres at the far west of the property containing the Marcel Breuer-inspired butterfly-styled innkeeper's residence built in 1956. When Bill Parrish died in 1993, seven years after his wife, the property was inherited by their son, Alan, of Amherst, Massachusetts, who as of this writing is restoring it for use as a second home.

Upon retirement the deSchweinitzes relocated to southwest Florida to the general area where, in the 1920s, Lew's parents had owned a small commercial orange grove. The Parrishes continued to play a role in the business, training Laurence Ward III and his wife, Anne, a couple who wanted to purchase the operation.

In October 1975, as its last official act, BMSC sold the property and business for \$200,000 to the Wards and their silent partners, Richard and Elsie Duri. With the sale, Johnny Seesaw's was no longer run as a private club but was advised by the Parrishes, to court the loyal clientele that had grown through the years. This clientele consisted largely of educated professionals, leaders in both the public and private sectors, and avid skiers. The Wards did not follow the advice and also had difficulty attracting new customers. As a result, by 1980 the operation was in serious debt. By then, too, the Duris had been replaced by a series of other partners; and the Wards wanted to move on.

In July 1980, a corporation called "The Inn Thing" formed by the current owner, former New Jersey attorney Gary Okun, his then wife Nancy, and a silent partner assumed the remaining \$135,000 mortgage held by the Factory Point National Bank. The inn, open to the general public since 1975, continues to be a favorite destination for skiers and year-round vacationers, including many motorcyclists, of which Okun is one. It has also become known for its fine dining, an aspect of the business that Okun developed with his second wife, Kathryn.

The greatest loss has been caused by the passing of nearly all those associated with that very special time and place--the original innkeepers, the staff and the many hundreds of guests who came together to enjoy each others' company and in more than one case to change the course of history. While the past cannot be brought to life, it bodes well that the owners of the inn are proud and protective of its legacy and are committed to its protection as evidenced by their commission of this nomination.

Johnny Seesaw's Historic District
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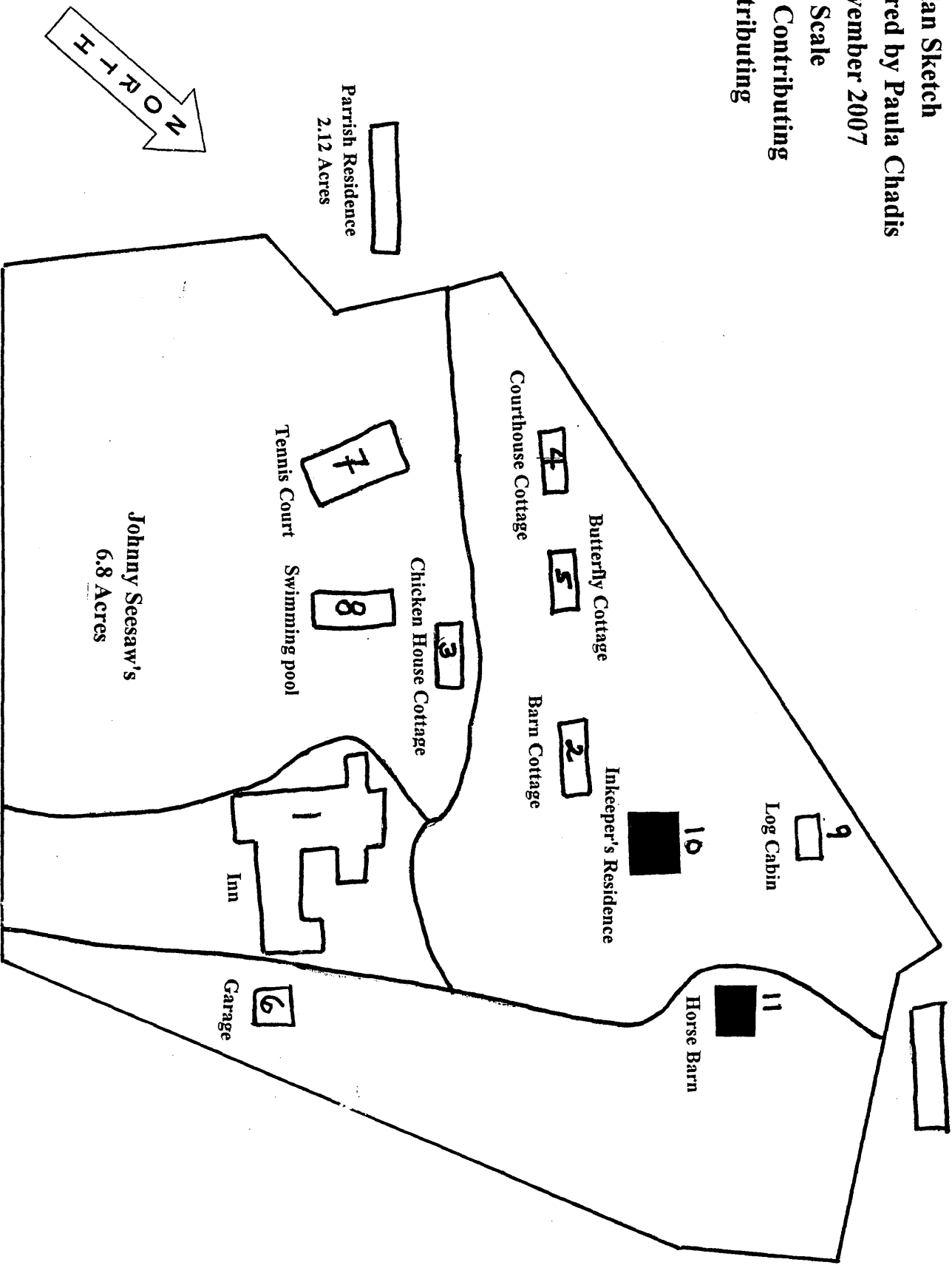
Site Plan Sketch

Prepared by Paula Chadis

30 November 2007

Not to Scale

- Non Contributing
- Contributing



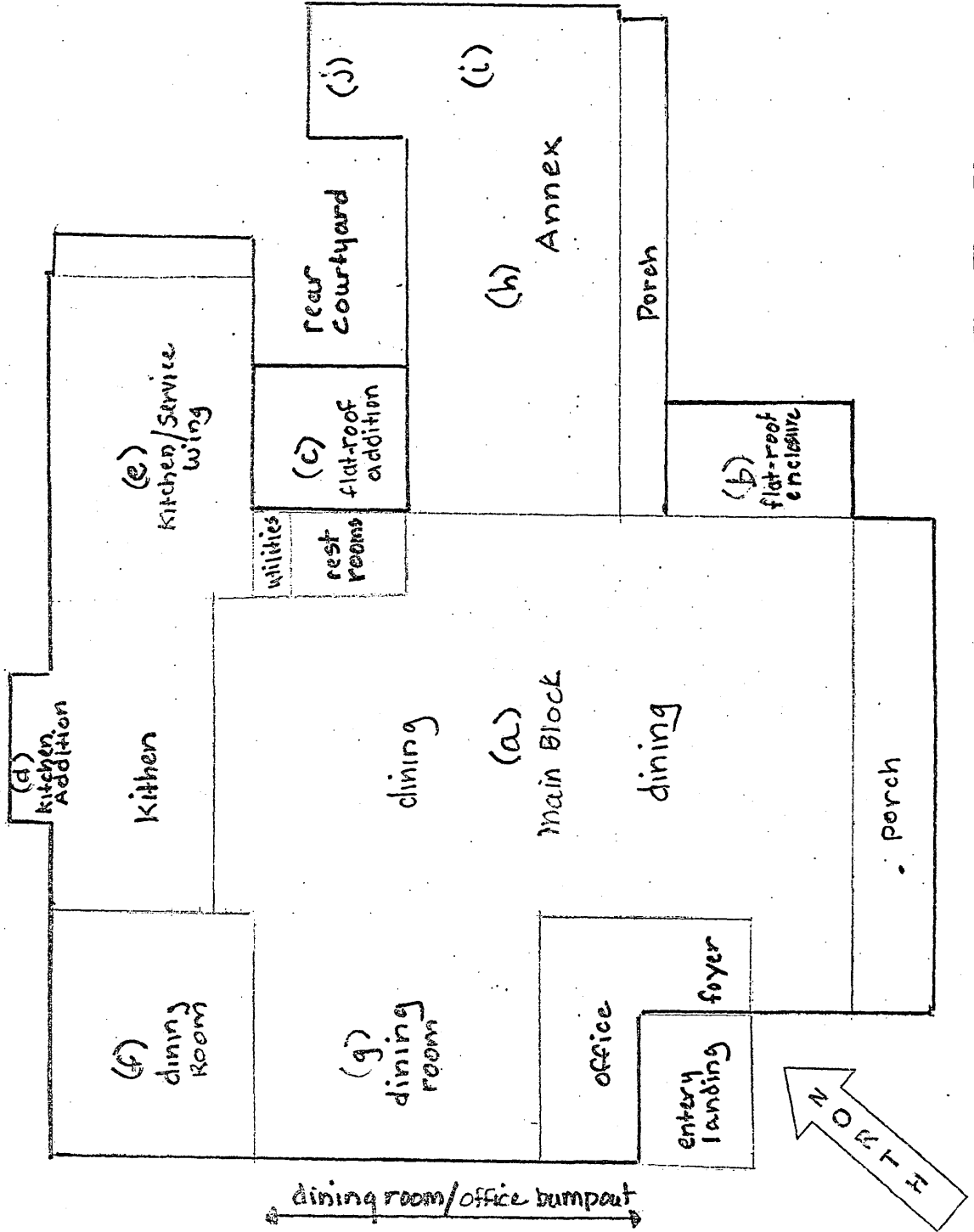
VT Route 11

Johnny Seesaw's Historic District
Peru, Bennington County, Vermont
Inn Plan Sketch

Prepared by Paula Chadis

9 May 2008

Not to Scale



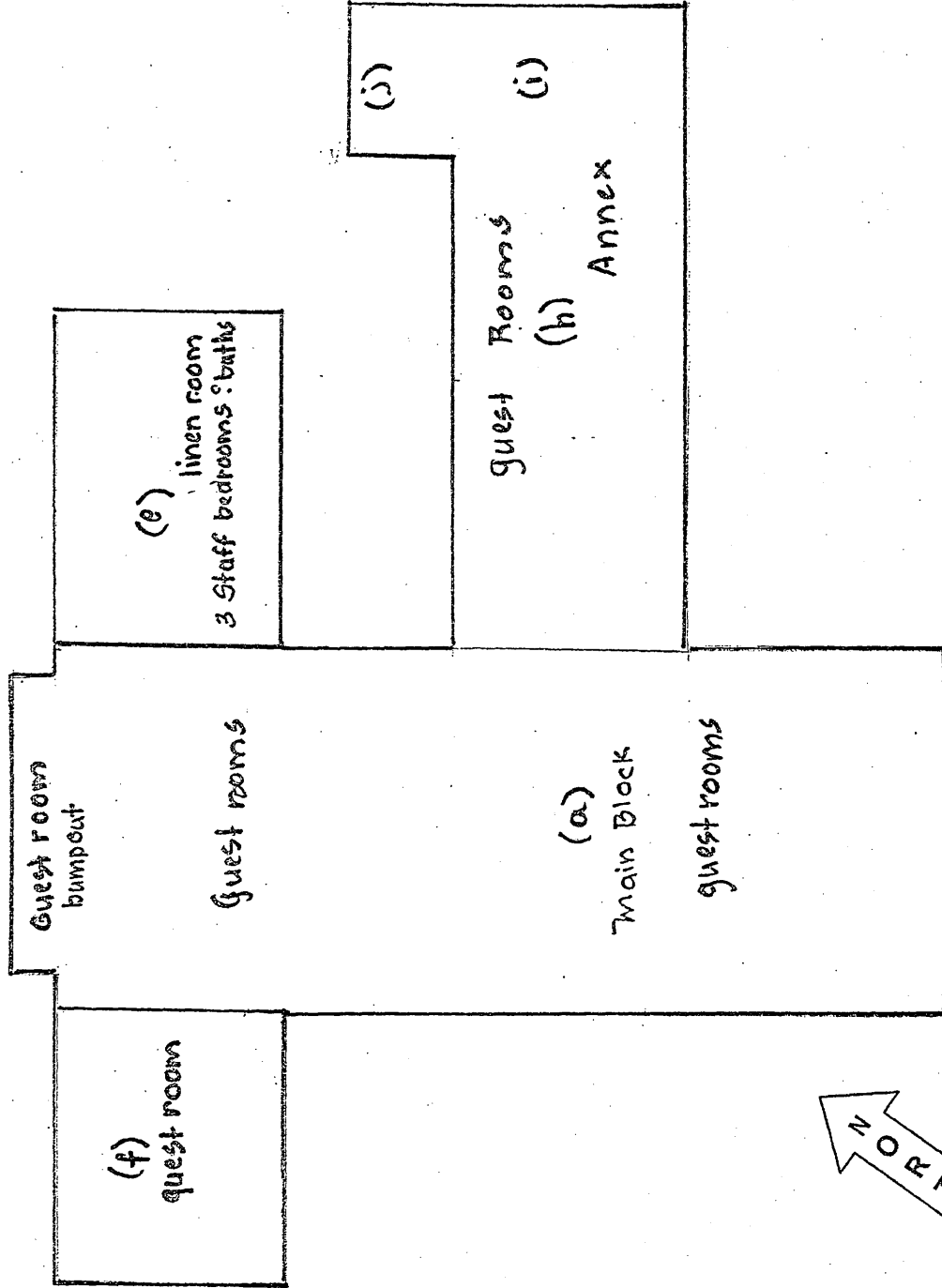
First Floor Plan

Johnny Seesaw's Historic District
Peru, Bennington County, Vermont
Inn Plan Sketch

Prepared by Paula Chadis

9 May 2008

Not to Scale



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Peru, Bennington County, Vermont

GEOGRAPHICAL DATA

UTM Reference

	Zone	Easting	Westing
1.	18	668432	4786666

Verbal Boundary Description:

The nominated property is an irregular-shaped parcel containing 6.8 acres in the town of Peru in the southwestern Vermont in the northeast corner of Bennington County. The description of the parcel described as being in Range 2, Tier 10 in the First Division is found in Volume 24, Pages 225-227 of the Peru Land Records. The parcel ID number is 110102.

Boundary Justification:

The boundary includes the Inn, four cottages, a garage, tennis court and swimming pool all dating to the historic period. There is also a later ski wholesale facility, now the innkeeper's residence, a small contemporary horse barn and a partially standing small one-room log cabin of undetermined age and origin. The parcel reflects the historic relationship of the structures and the setting.

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Section Photograph Log Page 1

Johnny Seesaw's Historic District
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The following information is the same for all photographs:

Johnny Seesaw's Historic District
Peru, Bennington County, Vermont
Credit: Paula Chadis
Spring 2008
Images are on file at the Vermont Division for Historic Preservation

Photograph 1 of 19: Building #1-Inn, View looking north of southeast front elevations and southwest side elevation

Photograph 2 of 19: Building #1-Inn, View looking south of northeast side elevation and northwest rear elevation

Photograph 3 of 19: Building #3-Inn, View looking east of northwest rear elevation and southwest side elevation

Photograph 4 of 19: Building #1-Inn, View looking south of Dining Room interior with 1938 furniture

Photograph 5 of 19: Building #1-Inn, View looking northwest of circular fire pit in Main Room

Photograph 6 of 19: Building #1-Inn, View looking west of First Floor Landing log detail

Photograph 7 of 19: Building #1-Inn, View looking west of Second Floor Guest Room and Hallway

Photograph 8 of 19: Building #1-Inn, View looking west of southeast front elevation, historic image taken by Mary Parrish of building in 1938 prior to conversion to inn.

VT_BenningtonCounty_JohnnySeesaw'sHistoricDistrict_0001.tiff

Photograph 9 of 19: Building #1-Inn, View looking south of northeast side elevation and northwest rear elevation, historic image taken by Mary Parrish in 1938 prior to conversion to inn.

VT_BenningtonCounty_JohnnySeesaw'sHistoricDistrict_0002.tiff

Photograph 10 of 19: Building #1-Inn, View looking north of Main Room with Innkeepers William and Mary Parrish and unidentified children. 1956 Publicity Postcard taken by unknown photographer. VT_BenningtonCounty_JohnnySeesaw'sHistoricDistrict_0003.tiff

Photograph 11 of 19: Building #2-Barn Cottage, View looking west of southeast front elevation and northeast side elevation

Photograph 12 of 19: Building #3-Chicken House Cottage, View looking west of southeast front elevation and northeast side elevation

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Section Photograph Log Page 2

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Photograph 13 of 19: Building #4-Courthouse Cottage (background) and #5 Butterfly Cottage (foreground), View looking west of Courthouse southeast front elevation-northeast side elevation, and Butterfly southeast front elevation-northeast side elevation

Photograph 14 of 19: Building #6-Garage, View looking north of southeast front elevation and southwest side elevation

Photograph 15 of 19: Structure #7-Tennis Court, View looking northeast

Photograph 16 of 19: Structure #8-Swimming Pool, View looking south

Photograph 17 of 19: Building#9-Log Cabin, View looking south of northeast rear elevation and northeast side elevation

Photograph 18 of 19: Building #10-Innkeeper's Residence, View looking west of southeast front elevation and northeast side elevation

Photograph 19 of 19: Building #11-Horse Barn, View looking northwest of southeast front elevation