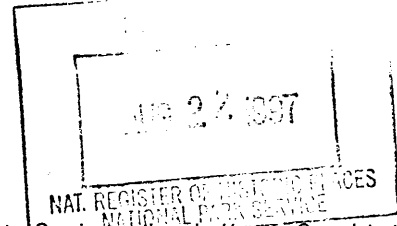


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



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

1. Name of Property

historic name OLD STONE ROW

other names/site number Painter Hall, Old Chapel, Starr Hall

2. Location

street & number South Main Street, Old Chapel Road N/A  not for publication

city or town Middlebury N/A  vicinity

state Vermont code VT county Addison code 001 zip code 05753

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.)

Elsa Wilberson National Register Specialist August 13, 1997  
Signature of certifying official/Title Date

Vermont State Historic Preservation Office

State of 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 official/Title Date

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

4. National Park Service Certification

I hereby certify that the property is:

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

Edson H. Beall  
Signature of the Keeper

Date of Action

9/18/97

Old Stone Row  
Name of Property

Addison County, Vermont  
County and State

**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**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>3</u>		buildings
<u>1</u>		sites
		structures
		objects
<u>4</u>		Total

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

N/A

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

0

**6. Function or Use**

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

Education/education related  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

Education/education related  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

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

Mid-19th Century  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation limestone  
walls limestone  
marble  
roof slate  
other iron  
wood

**Narrative Description**

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

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Continuation Sheet**Section number 7 Page 1Old Stone Row, Middlebury College  
Addison County, Vermont

## DESCRIPTION

Situated along a low ridge on the east side of the Middlebury College campus, the Old Stone Row consists of a linear cluster of three stone educational buildings surrounded both on the east (front) and west by expansive greens. The three buildings share the basic characteristics of four-story scale, rectangular plan, stone construction, gable-roofed form, and symmetrically arranged facades with regular fenestration, all deriving from early 19th-century mill design. The common exterior material of limestone unifies the three buildings while exhibiting a variety of colors and textures. Two eaves-front dormitory buildings - Painter (#1) and Starr (#3) Halls - display similar vernacular design, differentiated by the number of entrances and the twin gabled wall dormers on the latter building. The two dormitories flank the Old Chapel (#2), an administrative building distinguished by its gable-front orientation, triangular front-step projection, and three-stage bell tower with classical stylistic features surmounting its main facade. The green (#4) in front of the three buildings slopes downward toward Middlebury village; diverse deciduous and coniferous trees of various heights shade the green, and a network of concrete walkways criss-crosses its cultivated lawn. The buildings of the Old Stone Row are being maintained in excellent condition, and retain in their exterior appearance a high degree of historic integrity of location, setting, design, materials, workmanship, feeling, and association.

The three buildings that form Old Stone Row stand along the brow of a low ridge at the west margin of Middlebury village. The ridge follows a north-south alignment, delimiting the west side of the Otter Creek valley in the vicinity. Its east slope ascends gently about 75 feet from the level of the northward-flowing river where the latter passes through the Middlebury business district about one-half mile away.

The Old Stone Row defines the west side of the original (post-1812) Middlebury College campus. Major physical expansion of the college since 1915 has created the present multi-building Main Campus that extends across a larger area west of the Old Stone Row. Concomitantly the original setting of the college has become known as the Front Campus. The Front Campus is bounded on the north by College Street (Vermont Route 125) following an

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east-west alignment and on the south by South Main Street (Vermont Route 30) in a northeast-southwest alignment. The east side of the Front Campus corresponds to the west line of the historic Storrs Avenue, a north-south street that linked College and South Main Streets until partly closed during the late 1960s.

The Front Campus encompasses the Old Stone Row and the surrounding green together with two other historic college buildings (Warner Science Hall and Starr Library) and a post-historic building (Science Center). Constructed during the half-century between 1812 and 1865, the Old Stone Row comprises Painter Hall (#1) on the north, Old Chapel (#2) in the center, and Starr Hall (#3) on the south. The historic Warner Science Hall and Starr Library, added to the campus during the years 1899-1901, flank the north and south ends respectively of Old Stone Row. The Science Center, dating from 1968, stands on the lower ground level along the east side of the green (#4). (The latter three buildings are excluded from this National Register nomination.)

The buildings of the Old Stone Row face eastward toward the village center. The difference in elevation enabled views in both directions during at least the first half of the 19th century, when the surrounding and intervening land was mostly cleared for agricultural usage or building development. Subsequently various species of trees were planted for shading and decorative purposes both along the streets of the expanding village and on the green. These trees grew eventually to the mature heights that obscured the views. For that matter, the luxuriant foliage of the predominantly deciduous trees on the green largely shrouds the buildings of the Old Stone Row even at close range in front.

Sited about 100 feet apart, the three buildings are arranged in a symmetrical pattern that takes the form of a tee with either overlong arms or a truncated stem. The main (east) facades of the buildings compose a uniform facade line. Their individual orientations differ, however; the Old Chapel at the center stands perpendicular (gable-front) to the overall facade line while the flanking Painter Hall on the north and Starr Hall on the south are parallel (eaves-front) to that line.

Although constructed over a period of a half-century (1815-65), the buildings exhibit several architectural characteristics in common. These include primarily load-bearing limestone masonry

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structure, rectangular plan, four-story-plus scale, symmetrically arranged facades, regular fenestration, and gable roof type. Their proportions generally emphasize the vertical dimension; both Painter and Starr Halls have elongated (nine/ten bays) plans with shallow depth (two bays) exceeded substantially by height (four and one-half stories) while the more nearly cubical Old Chapel gains its verticality from the bell tower.

Their designs share vernacular expression that derives from the generic early 19th-century, multi-story, gable-roofed stone mill. Painter Hall, built in 1812-16, represents most closely the utilitarian mill design. (Its Colonial Revival entrance porches were added more than a century later.) Old Chapel, erected in 1835-36, reiterates that design in its main block; its bell tower, however, contrasts by displaying an array of classical decorative features that reflect the contemporary transition from Federal to Greek Revival style. The design of Starr Hall, dating from 1861 and then rebuilt in 1865 after a fire, emulates closely that of Painter Hall to balance the ensemble. Only the gabled wall dormers with oculi crowning Starr's main facade suggest the contemporary Italianate (if not late Gothic Revival) influence. The three buildings share the exterior material of limestone taken from a number of quarries in the Middlebury area. Only the main facades of Old Chapel and Starr Hall consist of dressed ashlar of uniform color and texture laid in regular courses. The other facades of those buildings and Painter Hall display stonework of variegated colors and texture laid in irregular courses of roughly shaped blocks or rubble. Painter Hall's main facade shows a blend of those characteristics along with the distinction of having somewhat coarse marble used on its first story. Stone sheathing extends also to the roof on Old Chapel and Starr Hall in the form of slate shingles.

The general character of the Old Stone Row buildings remains educational. More specifically, Painter and Starr Halls now serve their original purposes as student dormitories while Old Chapel has been adapted to administrative offices. Both Painter Hall and Old Chapel have been used historically for several other purposes, such as classrooms, library, gymnasium, and chapel. Only Starr Hall has apparently retained its original usage throughout its existence.

These buildings are generally being maintained in excellent physical condition. Their exterior design and fabric have received only limited alterations; probably the most visible

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post-historic change involved the replacement of all window sash during the 1980s and 1990s. Numerous and repeated alterations have been made to the interior floor plans and fabric of all three buildings. Such alterations have been made both to accommodate the various changes of usage and to improve living conditions in the dormitories. The latter has included the installation of bathrooms that did not originally exist.

Individual descriptions follow of the buildings that constitute the Old Stone Row and of the related Green:

1. Painter Hall; 1812-16

Exhibiting the utilitarian character of a contemporary multi-story stone mill, Painter Hall nearly lacks original stylistic features. The building possesses a simple rectangular plan, extending nine bays (109 feet) in north-south length and, mostly unfenestrated, only 40.5 feet in east-west depth. It rises four full stories above a partly exposed basement to a shallow half-story attic.

The walls are constructed of load-bearing, predominantly limestone masonry. The main (east) facade displays the most formal treatment. A high foundation stepped out from the upper wall plane consists of coursed blocks rising to a water table. The upper stories are laid in nearly regular courses of roughly shaped, rock-faced blocks light gray in color; the first story differs only in its marble of somewhat lighter color. A beltcourse of darker gray color articulates horizontally this facade at the window lintel level of each story. The north and south corners are finished with irregular blocks of alternating lighter and darker color to achieve the effect of quoins. The other three facades (north, south, and west) lack beltcourses and incorporate greater variety of form, size, color, and texture in the rock-faced stonework that verges on rubble.

Oriented with its ridge following a north-south alignment, the gable roof slopes at a moderate pitch. Only the horizontal eaves project beyond the wall planes to terminate in molded wood cornices. The raking eaves are concealed behind the limestone parapets with marble coping that surmount the gable ends. The parapets extend horizontally between the two end chimneys, and slope downward away from their east and west faces.

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Eight massive brick chimneys of rectangular section rise nearly the height of two stories upward from the roof. Constructed originally to serve fireplaces, the chimneys are arranged regularly and share virtually identical appearance. One exists in an interior position at each end of each slope of the roof, flush with the gable facade and exposed within the parapet. The others rise from interior positions at one-third and two-thirds the length of each roof slope. (The latter mark the original divisions of the interior into three distinct sections with their own entrances and fireplaces for heating.) The red brick chimneys have straight shafts oriented with their broader faces perpendicular to the roof slopes.

Painter Hall presents to the green a nine-bay main (east) eaves facade. The positions of the chimneys on the east roof slope mark the visual vertical articulation of this facade into three-bay divisions (corresponding to actual historic interior divisions), each focused on a central entrance. Originally these exterior divisions were treated in an equally plain manner. Identical Colonial Revival style, one-bay entrance porticoes were added about 1940. Then the uniformity of these porticoes was disrupted in 1987 when the center-entrance portico was rebuilt to project farther outward from the building than the north and south counterparts in order to accommodate a wheelchair ramp.

The main facade is fenestrated in a regular pattern although the openings vary somewhat in size by story. The first, second, and third stories are lighted by double-hung, double-glazed sash with removable twelve-over-twelve dividers while the fourth story has slightly shorter window openings fitted with similar sash having removable twelve-over-eight dividers. All of these sash were installed about 1985 to replace historic (but not original) two-over-two sash.

The sash are enframed by narrow molded wood surrounds above the sawn limestone lugsills and below the beltcourses that form continuous lintels. The partly exposed basement story has horizontal eight-light fixed sash in most bays; these are set within marble frames and surmounted by semi-elliptical headers. At least one (the third bay from the right) of the latter was cut from a discarded gravestone, and displays some of the incised lettering.

The three entrance ensembles occupy the second, fifth, and eighth bays. Each incorporates in a recessed position above a broad

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stone sill a recent wood door with sixteen lights over three raised panels, replacing an historic door with four vertically elongated panels over four short panels. Reflecting the thickness of the masonry wall, the relatively wide reveals are decorated with raised panels. Set in the main wall plane, slender single-light sidelights (replacing original six-light counterparts) with molded surrounds flank the upper two-thirds of each doorway.

The Colonial Revival style north and south porticoes and the rebuilt center portico share one-bay, gable-roofed form and similar design if not length. Heavy Tuscan wood columns stand on the open-string, three-tier, marble-slab steps. The columns support a simple entablature that follows the eaves of the gable roof and forms a pediment in the gable. Smooth pilasters support the entablature at the wall surface.

The longer central portico receives on its left (south) side a wheelchair ramp that was added in 1987. The reverse-slope concrete ramp incorporates coursed marble facing below a heavy metal railing with slender pales that supports a tubular hand rail.

In marked contrast to the east and west eaves facades, the north and south gable facades extend much shorter lengths and nearly lack fenestration. The north facade differs from its south counterpart only by possessing a mostly exposed and partly fenestrated basement story, the result of the gradual downward slope of the ground in the northward direction.

The north facade's three-bay basement story includes a central entry hung with an unlighted, vertical-boarded door. A large rectangular window opening exists on each side of the door, each being occupied by plate glass divided visually into 36 "lights" by a removable wood grid. The only other opening on this facade takes the form of a small semi-circular lunette centered below the horizontal parapet and now fitted with a wood louver within its header-brick surround. An identical louvered lunette exists on the opposite (south) facade.

Facing a parallel roadway (Old Chapel Road), the rear (west) facade reiterates the symmetrical nine-bay arrangement of the main facade but lacks entrances. (The original arrangement included three entrances directly opposite those on the main facade; the west entrances were removed probably about 1900 and



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replaced for an interim period by twin standard-size windows.) The four full stories are fenestrated in the manner of the main facade. The partly exposed basement story has small window openings with horizontal eight-light fixed sash in all except the blind second- and eighth-bay positions and the central bay; the latter contains paired slightly larger eight-light fixed sash below a continuous limestone lintel.

### Interior

Unlike the exterior of Painter Hall, the interior has been altered repeatedly during its existence. Many of the alterations have related to changes in usage of the building. Originally it served as the dormitory for the entire student body. The subsequent construction of Old Chapel (1834-36), Starr Hall (1861), and later buildings on the campus brought about various shifts in the usage of Painter Hall. These included adapting parts of it during various periods to classrooms, a gymnasium, and a library with accompanying changes in the floor plans and interior fabric. During one of those renovations, the interior orientation was changed by the creation of central longitudinal hallways extending the length of the building on all floors. Ultimately, Painter Hall was restored entirely to its original use as a dormitory.

The present floor plans and finish materials reflect an extensive renovation that occurred in 1987. The central stairwell was removed, and two new stairwells were installed near the north and south ends of the building. The walls and ceilings are sheathed with gypsumboard (excepting the brick used on the longitudinal hallway walls), and the floors are covered with carpet. The door and window openings are enframed by molded surrounds.

### 2. Old Chapel; 1834-36

The architectural focus of the Old Stone Row, Old Chapel shares several similarities with the flanking Painter and Starr Halls, most notably stone construction, four-story scale, and gable-roofed form. Simultaneously, however, Old Chapel asserts its visual dominance by means of its gable-front orientation and an imposing bell tower that thrusts upward from the high east gable. Old Chapel was erected during the 1830s, the period of stylistic transition from the Federal to the Greek Revival. Its design blends classical stylistic idiom on the tower and the vernacular

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character of the main block as another variant of the stone mill building type.

Old Chapel possesses a basically rectangular plan, interrupted only by the shallow entrance pavilion on the main (east) facade. It extends five bays (55 feet) in north-south width by seven bays (75 feet) in east-west length. The building rises four and one-half stories in height, and its bell tower continues upward in three stages above the roof. The tower reaches ultimately a height of 92 feet above the ground.

The building is constructed of load-bearing limestone masonry. The more formal main (east) gable facade is distinguished by coursed ashlar displaying a dressed surface of uniformly medium gray color that retains some of the strata markings of the limestone. At the north and south corners, these blocks project irregularly into the north and south eaves facades to achieve the effect of quoins. The masonry of those as well as the rear (west) facade contrasts by its irregularly coursed composition of roughly shaped blocks showing variegated colors and diverse sizes. The lower two stories generally, although not consistently, incorporate larger blocks than the upper stories.

The entire ground story is treated as a foundation, being stepped out from the upper-wall planes on all four facades. The stonework of this story matches that on the upper stories of each facade. A beltcourse of dressed limestone blocks encircles the building immediately above the ground-story openings. Matching the ashlar of the main facade, this beltcourse serves as both water table for the foundation and continuous lintel for the door and window openings.

The gable roof of medium pitch is oriented with its ridge following an east-west alignment. Both the horizontal and raking eaves project into a simple molded wood cornice with short returns on the east and west gables. The roof is shingled with slate of variegated colors. Near the center of each slope, a massive red brick chimney with a broad rectangular section oriented perpendicular to the ridge ascends nearly the height of two stories to a corbeled cap.

The main (east) gable facade presents to the green a symmetrical arrangement of its five-bay fenestration dominated by the central entrance pavilion. The most distinctive feature (and virtually a symbol of Middlebury College) takes the form of the

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exterior limestone stairs that serve the primary entrance on the second story. A single open-string flight ascends each (north and south) side of the coursed limestone ashlar structure to meet a limestone landing in front of the entrance. The stair structure projects nearly 7 feet outward from the wall plane and extends 34 feet along its base. A wrought-iron balustrade with slender round balusters protects the stairs, terminating in spirals at the ground level. The horizontal section of the balustrade along the landing incorporates a decorative vertical cast-iron panel at each end; each panel consists of a central patera between upward- and downward-pointing palmettes.

A rectangular opening in the stonework leads to the visually secondary center entrance beneath the stairs at the ground level. (This has become the active main entrance to Old Chapel as the result of interior alterations made in recent years.) A recent door with nine recessed panels is flanked by ten-light sidelights of two-thirds length above a single molded panel.

Directly above the first-story entrance and recessed from the pavilion wall plane, the more prominent (but now disused) second-story entrance comprises double-leaf doors, each bearing two recessed panels. Ten-light sidelights of two-thirds length above a single molded panel flank the doorway. These are surmounted by a transom composed of a twelve-light section above the door and a four-light section above each set of sidelights. The perpendicular smooth wood reveals are enframed by perimeter moldings. An iron and glass light fixture is mounted on the wall above this entrance.

The window treatment of this building varies somewhat by story. All the openings are enframed by dressed limestone lugsills and lintels. Those on the first and fourth stories are somewhat shorter in height than those on the second and third stories although their widths are the same. The sash differ accordingly in division; the first- and fourth-story openings are fitted with twelve-over-eight sash while the second- and third-story openings have twelve-over-twelve sash. The present sash were installed in 1996 to replace original counterparts.

The central pavilion on the main facade displays the standard window treatment on its third and fourth stories. Then, in place of an opening, a large circular clock face occupies the fifth-story position. The clock face consists of a flush-boarded surface with applied Roman numerals enframed by a circular torus

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molding. Installed here in 1981, the clock (No. 93) was manufactured by the George M. Stevens Co. of Boston probably about 1900. The clock face replaced an original oculus with radiating muntins surrounded by a smooth surface within the same torus molding.

Immediately above the clock face and at the level where the pavilion intersects the raking eaves, the stonework terminates against the wood-framed and clapboarded base stage of the bell tower. The raking eaves also terminate at that level, interrupted by the flush surface of the base stage. The short base stage of square plan rises only to the level of the roof ridge. A projecting molded cornice encircles the base stage and intersects the ridge.

Slightly reduced in plan, the bell chamber constitutes the next upper stage of the tower. A roof balustrade follows the perimeter of the base stage's narrow flat roof, closely surrounding the bell chamber. This balustrade incorporates square newels with acorn heads and elongated cross braces instead of balusters. The bell chamber of square plan is flush-boarded around a vertical rectangular louvered opening on each face. Flanking the louvered opening, paired smooth Doric pilasters with molded capitals support a simple entablature that ornaments the roof eaves of this stage.

The bronze bell itself was cast by the firm of Meneely and Oothout in Troy, New York. The bell is suspended from a horizontal cast-iron hanger of square section supported in turn by a wood frame whose joints are pegged together. Two circular wood rope wheels of differing diameters are mounted on the east side of the frame.

The next upper stage, the lantern, contrasts by its octagonal section and greater reduction of plan. A roof balustrade matching its counterpart below follows the perimeter of the bell chamber's flat roof. A flag pole with a ball head projects diagonally upward above the east side of this balustrade. The lantern proper is illuminated by a vertical rectangular 24-light fixed sash on each face; these sash have replaced the original double-hung, twelve-over-twelve sash. Smooth Doric pilasters with molded capitals adjoin the sash at each corner, and support the simple entablature that follows the octagonal eaves of the lantern's narrow flat roof.

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Capping the tower and reduced somewhat in plan from the lantern, an octagonal roof of bellcast form is sheathed with sheet metal. A metal weathervane thrusts upward from the apex of this cap; it comprises a ball, the four cardinal points, a palmette arrow, and ultimately a lightning rod.

The opposite rear (west) gable facade of Old Chapel contrasts markedly by its plain appearance. Its five bays are arranged regularly on the uniform wall plane, and are reduced to two central bays in the gable. The window openings are enframed by limestone lugsills and lintels. A beltcourse of dressed limestone blocks forms a continuous lintel above the first-story openings. The sash correspond in division by story to those fitted on the main facade; the gable sash match the twelve-over-eight division of those on the fourth story.

At the ground level (sloping upward away from the building), a center entrance is approached by granite steps leading downward into an excavated space flanked by mortared stone retaining walls; iron railings are mounted next to the walls. Recessed above a broad stone sill, a door with six raised panels is surmounted by a five-light transom; both are surrounded by the paneled reveal. A one-bay, gable-roofed porch emulating the Colonial Revival style shelters the entrance. Its half-height Tuscan columns stand atop the retaining walls, and support a simple entablature that follows the eaves and forms a pediment on the gable. This entire entrance ensemble was installed in 1996, replacing an original window opening of the standard size.

The north and south eaves facades share nearly identical plain appearance. Their seven-bay fenestration is arranged in a regular pattern, and repeats the window treatment of the other facades. Similarly, a beltcourse of dressed limestone blocks forms a continuous lintel above the first-story openings.

The north facade differs only by having an entrance at the ground level in the center bay. Recessed somewhat from the wall plane above a granite sill, a door with six raised panels is surmounted by a five-light transom; both are surrounded by the shallow paneled reveal. This entrance was installed in 1996 to replace a window opening, and lacks the shelter of a portico.

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Interior

The interior of Old Chapel has received repeated alterations relating mostly to changes of usage during its existence. The building was erected to accommodate virtually all College administrative, instructional, and religious activities. This variety of usage continued until the early 20th century, when other buildings were constructed to provide the additional space needed for the instructional and religious activities required by an increasing student enrollment. Old Chapel became entirely an administrative building after the interior was renovated for that purpose in 1941. A more extensive renovation occurred in 1996.

Both the floor plans and finish materials have been changed repeatedly during the various renovations. Central longitudinal hallways on all floors are flanked by rooms along both sides. The hallways terminate on the third and fourth floors at the two-story former chapel in the west end of the building that was converted in 1948 to the Board [of Trustees] Room and then expanded in 1996 to occupy the full width of the building. The 1996 project included the installation of a central elevator with attendant alteration of the contiguous spaces.

The original stairs linking all floors occupy the front of the hallways. The straight flights of open-string stairs retain the original wood hand rails (chamfered on the upper corners and beaded on the lower) supported by floor-to-ceiling chamfered posts at each end and intermediate vertical iron bars. During the 1996 renovation, the flight between the second and third floors was moved forward about five feet.

The walls and ceilings are sheathed mostly with gypsumboard while the floors are covered with carpet. The door and window openings are enframed by molded surrounds mixing historic and reproduced fabric. An original round-arched opening passes through the transverse load-bearing wall near the center of the second-floor hallway; counterparts have been added on the other floors. Original six-panel doors remain mostly in the rooms at the front of the building opening onto the hallways.

The Board Room contrasts markedly with the other rooms by its pine wall paneling, molded window surrounds, and coffered ceiling. This fabric was introduced in 1948 when the Board Room was created, and then modified in 1996 when the room was enlarged by the removal of its original south interior wall to create a two-

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story space the full north-south width of the building. The interior east wall retains the paneling on its lower story but cut down and reset to fit beneath an added bow-front balcony; smaller horizontal raised panels below the chair rail align with larger vertical raised panels on the upper wall surface. The north and south end panels are flanked by heavy fluted pilasters with plaster egg-and-dart capitals and molded bases. Also pilastered, the central third-floor entrance has a broad door with two raised panels, crowned by a pediment with egg-and-dart ornament. On the three exterior walls, raised-panel wainscot covers the surface below the continuous molded window sill.

The 1996 enlargement of the Board Room rendered surplus some of the 1948 wall paneling and stylistic features. Pieces of that material were then moved to Room 206 in the northeast quadrant of the second floor, and applied to its south interior wall in a manner like that of the Board Room.

3. Starr Hall; 1861, rebuilt 1865

Although erected about a half-century later than Painter Hall (#1), Starr Hall exhibits striking similarity to the architectural character of the earlier building. The most obvious difference in their designs, reflecting contemporary (1860s) architectural fashion, takes the form of the twin gabled wall dormers that crown the main facade of Starr Hall and mark the twin interior divisions instead of Painter's triple divisions. Other than that, Starr Hall essentially reiterates the scale, form, and materials of its vernacular prototype.

This building possesses a basically rectangular plan interrupted only by twin shallow entrance pavilions on the main (east) facade. It extends ten bays (120 feet) in north-south length by two bays (36 feet) in east-west depth. The four main stories rise from a minimally exposed basement to an attic half-story lighted by decorative sash.

The walls are constructed of load-bearing limestone masonry. The relatively low foundation is laid in irregularly coursed limestone rubble below a water table that matches the ashlar of the upper wall. Above the water table, the main (east) facade is distinguished by its coursed blue limestone ashlar whose rock-faced surface of medium gray color displays horizontal strata

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markings. A beltcourse stretches across this facade between the first- and second-story openings.

The other facades are treated less formally, being laid in irregularly coursed, roughly shaped limestone blocks of variegated color and lacking beltcourses. Their corners, however, are defined by quoins consisting of larger blocks of limestone similar in color to the main facade's ashlar.

The gable roof of relatively steep pitch is oriented with its ridge in a north-south alignment. The east slope is interrupted by the twin gabled wall dormers that surmount the third and eighth bays of the main facade. A simple molded wood cornice follows both the horizontal and raking eaves with short returns at the gables; the continuous cornice is stepped out over the wall dormers. The roof retains probably the original slate shingles applied during the 1865 reconstruction of the building. In 1988, rectangular top-hinged roof windows were installed along both slopes as well as on the wall dormers.

Four interior brick chimneys of medium size straddle the ridge. The chimneys are spaced so as visually to flank the wall dormers when viewed from the east. Built originally to serve stoves, the chimneys rise in nearly square shafts to corbeled caps. Conical metal caps been installed in recent years to protect the flues.

The main (east) eaves facade extends ten bays in length, arranged with the two five-bay halves in mirror image. The gabled wall dormers shelter shallow one-bay entrance pavilions that ascend the entire height of the wall plane in the third- and eighth-bay positions. The beltcourse between the first and second stories continues across the pavilions while a second beltcourse spans each pavilion at the corresponding level between the second and third stories. Iron tie-rod anchors protrude from the masonry in horizontal series between the upper stories; presumably these were added to reinforce the fire-damaged walls during the reconstruction of the building in 1865.

A main entrance ensemble occupies the first story of each pavilion, and the left entrance differs only in one minor aspect from the right. Recessed from the pavilion wall plane above a broad limestone slab sill, a door bearing six raised panels is flanked by sidelights of three-quarters length over single molded panels; the original four-light sidelights remain in place on the right entrance while vertically elongated single-light



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counterparts have been installed on the left. (The present doors replaced original nine-panel doors.) The smooth reveals are treated as pilasters on the surfaces perpendicular to the door plane. A simple entablature surmounts the door and sidelights on the pavilion wall plane.

Added probaby in 1947 to shelter each entrance, a one-bay, flat-roofed porch emulates the Colonial Revival style. Tuscan columns stand on the original two-tier, marble slab steps and support a simple entablature that encircles the eaves of the flat roof. Smooth pilasters have been applied to support the entablature at the pavilion wall and enframe the entrance opening.

Unlike Painter Hall, all four full stories of Starr Hall share window openings of standard size. These are fitted with double-hung, double-glazed sash having removable twelve-over-twelve dividers that were installed in 1987 to replace the original six-over-six sash. The original marble lugsills remain in place, providing a contrasting off-white color below the heavy gray limestone lintels. The wall dormers display the most distinctive window treatment on this building. Each is lighted by an oculus with removable dividers radiating from a central hub and set within a dressed limestone surround.

The rear (west) eaves facade reiterates the ten-bay fenestration of the main facade but in a plain regular arrangement without pavilions and dormers. Twin entrances occupy the third and eighth bays on the first story. Recessed above a broad limestone slab sill, a door with six raised panels is flanked by four-light sidelights of three-quarters length over single molded panels. The smooth reveals are treated as pilasters on the surfaces perpendicular to the door plane. A simple entablature spans the door and sidelights, flush with the main wall plane. Like those on the main facade, an added one-bay, flat-roofed porch with Tuscan columns shelters each entrance above the original one-tier marble slab steps.

The window bays contain the recent sash with removable twelve-over-twelve dividers, marble sills, and limestone lintels common to the building. The surrounds are treated in the manner of quoins formed by larger blocks of lighter-colored limestone than the remainder of the wall surface.

Contrasting with the blind counterparts on Painter Hall, the north and south gable facades are fenestrated each with two bays

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of recent sash with removable twelve-over-twelve dividers and "quoined" surrounds on the full stories. Furthermore, each gable is lighted by a central lunette with removable radiating dividers set within a dressed limestone surround and a marble sill. Only the minimally exposed basement lacks consistency; a single horizontal eight-light fixed sash is centered on the north facade while the south facade has two such openings aligned with the upper-story bays.

#### Interior

The interior of Starr Hall has been subjected to much less alteration than that of Painter Hall. This building has remained in its original usage as a student dormitory throughout its existence. The floor plans have been rearranged somewhat through various renovations; like Painter Hall, the interior orientation has been modified by cutting openings through the central transverse fire wall to create longitudinal hallways extending the length of the building. The most recent renovation occurred in 1988 when dormitory rooms were created in the former attic. The walls and ceilings are now sheathed with gypsumboard and the floors are covered with carpet.

#### 4. The Green

The green in front of Old Stone Row extends eastward about 400 feet down the slope from the buildings. The east side of the green was bounded historically by a continuous north-south street, Storrs Avenue. The central section of Storrs Avenue was closed during the late 1960s to clear the site for construction of the present Science Center. The truncated south section of the avenue became a driveway and parking lot for the new building.

The north and south sides of the green were bounded originally by College (called Green during the 19th century) and South Main Streets. The next two college buildings constructed after Old Stone Row were sited within that overall space to provide at least partial enclosure of a quadrangle in front of Old Stone Row. Starr Library appeared first in 1899-1900 on the south side, and Warner Science Hall came in 1900-01 directly opposite the library on the north side, reducing the green to its present north-south length of about 700 feet between those two buildings.

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The compact green, therefore, occupies a roughly rectangular area in front (east) of the Old Stone Row buildings. A cultivated lawn covers most of its ground surface, crisscrossed by a network of concrete walkways. Low coniferous shrubs parallel the north-south walkways in front of Painter and Starr Halls, and also parallel the south facade of Old Chapel. A row of slightly taller coniferous shrubs interrupted by a stone bench distinguishes the front of Old Chapel.

Known as "The Grove" during the latter 19th century, the veritable mixed forest growing on the green comprises a considerable diversity of trees. Both deciduous and coniferous species are represented, although the latter number a minority. The trees range greatly in age, size, and form, from recently planted saplings to large mature specimens with overarching crowns. The species now present include the maples, oaks, basswood, hophornbeam, pine, and spruce typical of Vermont forests. One non-native ornamental, a star magnolia, survives here only by having its roots near a subsurface steam pipe of the campus heating system.

A network of concrete walkways provides the primary pedestrian routes across the green. The walkways generally link the front and rear entrances of the buildings and the streets to the northeast, southeast, and west. The primary walkway extends in a splayed horseshoe alignment between the northeast corner of the green, the main entrance of Old Chapel, and the southeast corner of the green. The arc historically traced by the latter (south) half of this walkway has been disrupted by east additions to Starr Library, and the southeast end of the walkway has been angled slightly to the north.

Several lamp posts stand at irregularly spaced points along the walkways to provide illumination. Installed in 1992, the lamp posts show slight differences in design. The metal posts share the basic design of a classical column; a fluted shaft tapers upward from a bellcast base to a circular capital that supports an urn-shaped glass globe topped by a small finial.

During the latter half of the 19th century, the primary axis (and walkway) across the green extended in an east-west line between the front of Old Chapel and Storrs Avenue. This walkway was flanked along each side by a row of coniferous trees (probably spruces) that created a strong visual focus on what was then the only Chapel and the preeminent college building.

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The addition of Starr Library and Warner Hall to the campus around 1900 brought into being a north-south axial allee extending between their front entrances. Supplanting the perpendicular 19th-century axis, this allee has been defined by deciduous trees placed in single rows along the entire length of its margins. Concrete walkways, however, exist only between the buildings and the splayed horseshoe walkway; the portion of the allee within the curve remains grassed.

The former east-west axial walkway has been shifted into a curvilinear alignment such that its visual axis has been lost. Furthermore, the parallel lines of conifers have been removed, and deciduous trees have been placed directly within the former line of sight. These changes have effectively obliterated the historic visual link between Old Chapel, Storrs Avenue, and Middlebury village beyond.

**Addendum - July, 1997**

During June-July, 1997, Painter Hall received a major exterior alteration. All eight of the historic brick chimneys that constitute dominant architectural features of the building were removed. Counterparts of similar profile and massing were then built of new red bricks in an attempt to reproduce the historic chimneys. This alteration detracts significantly from the historic architectural integrity of the building.

Old Stone Row  
Name of Property

Addison County, Vermont  
County and State

## 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 grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

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

## 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 # \_\_\_\_\_

### Areas of Significance

(Enter categories from instructions)

Architecture

Education

### Period of Significance

1812-1947

### Significant Dates

1812-16

1834-36

1861

### Significant Person

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Parsons, Asahel

Lamb, James M.

### Primary location of additional data:

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

Name of repository:

Middlebury College Library



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Addison County, Vermont

## STATEMENT OF SIGNIFICANCE

The three buildings constituting the Old Stone Row of Middlebury College possess primary significance for embodying the distinctive characteristics of early 19th-century, multi-story, multi-bay, vernacular mill buildings of stone construction and elongated rectangular plan whose designs have been adapted for educational purposes. One of these buildings, Painter Hall, holds the unique distinction of being the oldest extant college building in Vermont; erected in 1812-16, Painter Hall served as the prototype for the other two buildings in the row, Old Chapel (1834-36) and Starr Hall (1861, rebuilt 1865) that share similar appearance. Furthermore, these buildings account for three-quarters of the extant examples in the state of such large-scale educational buildings whose design derives directly from the early 19th-century stone industrial counterpart, and Painter Hall was apparently the model for the fourth such building. The collective entity of the Old Stone Row possesses further significance for being an outstanding representative of the linear collegiate row of architecturally unified buildings that was originated at Yale College during the latter 18th century. The Old Stone Row also holds significance for being associated with the early (post-1812) development of Middlebury College, founded in 1800 and the second oldest college in Vermont. The Old Stone Row relates to the statewide context, Education in Vermont, for its association with college education.

Within the context of Vermont's historic architecture, the three buildings of the Old Stone Row reflect contemporary industrial rather than educational building design. Four early 19th-century, multi-story, multi-bay, vernacular mill buildings of stone construction and elongated rectangular plan have existed next to the Otter Creek falls in Middlebury village, and two have survived to the present (1997). The earliest of the Middlebury stone mills was erected in 1811 (and later destroyed by fire), and a second stone mill followed in about 1813 (later rebuilt and now surviving). Those undoubtedly influenced - if not served as the actual prototype(s) for - the design of Painter Hall begun in 1812. (Painter Hall, in turn, became the model for Old Chapel and Starr Hall during the subsequent half-century.)

Similar stone mills were constructed, usually for cotton or woolen textile production, elsewhere in Vermont (e.g., North

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Bennington and Cambridgeport) but very few now survive. A contemporary variant of the stone mill type appeared along Lake Champlain where stone warehouses were erected at small ports (e.g., Larrabee's Point and Chipman's Point southwest of Middlebury) served by lake shipping during the pre-railroad first half of the 19th century.

Outside of Middlebury, the only other surviving example in Vermont of an early 19th-century stone mill type of building constructed for educational use exists in Brownington, an isolated town in the sparsely settled northeast part of the state. The Orleans County Grammar School almost certainly was modeled on its Middlebury predecessor, Painter Hall. The long-term headmaster there, Alexander Twilight, graduated from Middlebury College in 1823. The architectural influence of Painter Hall (although eaves-front) appears evident in the design, attributed to Twilight (who probably lived in Painter during his student years), of the three-and-one-half-story, multi-bay, gable-front Brownington school. The latter actually constitutes a more distinctive expression of the mill influence for, unlike Painter Hall, it carries a full-length monitor along its roof. Coincidentally the Old Stone House, as it has become known, was erected during 1834-36, exactly contemporary to the gable-front Old Chapel.

Within the national context of college campus planning, the Old Stone Row reproduces the building pattern that originated at Yale College in New Haven, Connecticut during the latter half of the 18th century, and subsequently appeared on numerous campuses in the northeast United States. The Yale model consisted of multi-story brick buildings sited in a linear arrangement with alternating eaves-gable-eaves-front orientations; ultimately it was expanded to include seven buildings known as the Old Brick Row. The earliest, the gambrel-roofed dormitory known as Connecticut Hall (1750), was oriented in an eaves-front position. The second building, the chapel and library (c. 1762) was placed next to Connecticut Hall in a perpendicular gable-front position. The next building, South College (another dormitory) completed and balanced the initial triplet group; it reiterated the eaves-front orientation and massing of Connecticut Hall on the opposite side of the chapel. The multi-story, three-building Old Stone Row developed at Middlebury College between 1816 and 1861 corresponds closely to that initial Yale group, even to its order of construction and building usage. All of the Old Brick Row except Connecticut Hall was demolished in the late 19th century



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while the Old Stone Row survives intact to exemplify the basic character of the Yale prototype.

The village of Middlebury was barely more than a rural hamlet when its first institution of higher education was chartered by the Vermont Legislature in 1797 under the name of the Addison County Grammar School. The primary supporters of the school included the leading businessmen, politicians, and lawyers in Middlebury and vicinity - Gamaliel Painter, Seth Storrs, Daniel Chipman, Samuel Miller, and Darius Matthews among others. These men foresaw the commercial and cultural advantages that such an institution would bring. The village focused on the Otter Creek falls, where water-powered small industries were beginning to develop, and its future expansion seemed promising.

Storrs and his neighbors contributed a lot of land for the grammar school at the west edge of Middlebury village, and a public subscription raised \$4,150. Erected in 1798, the impressive eighty-by-forty-foot, nine-by-four-bay, clapboarded school building rose three stories to a hip roof surmounted by a hexagonal bell cupola. A central entrance marked each of the longer (east and west) facades. The first floor contained classrooms and library, the second floor held dormitory rooms, and the third floor more student rooms around a central chapel.

The local enthusiasm for education received a significant boost when the widely respected president of Yale College, Timothy Dwight, visited Middlebury in the autumn of 1798. Painter and the others had already begun to consider the possibility of establishing a college to complement the grammar school. Dwight encouraged them, and the idea took form as a petition to the Vermont Legislature later the same year. The Middlebury proponents soon encountered opposition from the supporters of the University of Vermont at Burlington, 35 miles to the north. Although chartered nearly a decade earlier, the latter had not yet been brought into active existence.

More political maneuvering followed, and when the Vermont Legislature met at Middlebury for its autumn session of 1800, the way was prepared for its approval on November first of "An Act incorporating and establishing a college at Middlebury, in the County of Addison." The local proponents were ready, and acted immediately to open the second college in the state. The existing grammar school building became the college's first

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building (later known as East College), and the grammar school faculty initiated college classes already in November with seven grammar school students who were quickly judged fit for college scholarship. (The two institutions shared the building until the Addison County Grammar School decamped in 1805.) The grammar school principal, Jeremiah Atwater, having been hired in 1799 from Yale on Dwight's recommendation, became the first president of the new college.

The first college established in the state, the University of Vermont at Burlington, received its charter from the Legislature in 1791. Various problems, however, impeded its early development, and it lacked even a building by 1800. Middlebury College, therefore, gained an immediate advantage by having a building ready for its use. The two colleges soon became bitter rivals as each struggled for survival against debilitating circumstances (predominantly financial) during the early 1800s.

The emergence of Middlebury College undoubtedly spurred the University of Vermont to complete by 1807 the first building in the state constructed specifically for college use. That four-story, brick building incorporated three attached blocks: a projecting gable-front central block surmounted by a bell tower and flanked by a hip-roofed ell block of matching scale on each side. Its plan echoed the original Dartmouth Hall at Dartmouth College, Hanover, New Hampshire; founded in 1769, Dartmouth attracted many Vermont students while their own state lacked a college.

The University of Vermont's new "College Edifice" presumably impelled the supporters of Middlebury College to conceive of more substantial buildings for their institution. A forceful new president of the College, Henry Davis, and the trustees undertook a campaign in the spring of 1810 to enlarge both the facilities and the faculty. One village meeting yielded \$4,390 to construct a new building, and that amount was eventually doubled. Already by 1811, a grand scheme was being discussed for the new campus. A newspaper published in Windsor, Vt. announced on March 25 that:

A commanding site including at least 16 acres has been presented by Seth Storrs and the ground laid out for three commodious stone edifices: two, 48 rooms each, for private use, and the other for public purposes. For the erection of one of the first named

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buildings, liberal subscriptions have been already made, and a part of the materials collected on the spot.

The "liberal subscriptions" were raised by a competition between two groups representing the residents on the east side of Otter Creek and those on the west side. Both desired to have the new college buildings placed on their side of the village. The west-side group finally collected the larger amount of money and materials, and thereby won both the building and the College. Subsequently most of the east-side partisans were convinced to deliver their pledges also.

Dated September, 1810, the subscription list for the west side group has survived. "Whereas it has become necessary to erect a new College edifice for the accommodation of the increased number of students ... it is proposed to erect a large and commodious building ... situate on the west side of Otter creek ...." The list records the signatures of the donors together with the amount of money, materials, or services that they promised. By the first entry, Seth Storrs committed himself to supply the necessary land. Among others, John Willard promised \$500.00; Eben W. Judd, "for himself twenty five dollars in materials for building;" Morijah [sp.?] Ball, "twenty five [dollars] in carpen. work;" Titus Fenn "in team work \$30,00;" and Amos Bell, "fifty dollars to be paid in stone."

The "commanding site" for the new building was about two hundred yards west of the grammar school and noticeably higher in elevation on the brow of a low ridge. The building was oriented parallel with the ridge to present an elongated eaves facade to the village. Although John Simmons was then the "inspector of College Buildings," Gamaliel Painter himself supervised the construction of what was known as "West College" during its early decades and then named Painter Hall in 1846.

The work seems to have started in the spring of 1812, according to manuscript materials now in the collection of the Sheldon Museum, Middlebury. William Baker Jr. had done "mason work" for the College in 1810. Then in 1812, he submitted a bill for \$7.12 that covered on March 29, "stone laying foundation & hearth at College, and on May 7, "building abutments" with other men; that bill also covers "2 perch stone" for the abutments at \$2.00, along with what appears as "1 pint rum" at \$ 0.20 dittoed for the abutments (perhaps in celebratory gesture for laying the cornerstone). Then on May 16th, Gamaliel Painter wrote a draft

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for Silas Wright who "has Drew a [Quantity?] of Stone for the Colleg [sic] and wants fifty dollars...." The stone apparently came from a quarry in the town of Weybridge adjoining Middlebury on the northwest.

The four-story, gable-roofed exterior shell was completed by 1815. Clearly reflecting the various sources of the donated materials, its stonework exhibits a remarkable variety of colors and textures in the limestone plus an admixture of marble on the first story of the front facade. The interior with 48 student rooms was finished for occupancy the following spring (1816).

The design of Painter Hall displays some similarity to that of the side ells of the more elaborate Burlington predecessor. Overall, however, it much more closely resembles the contemporary stone textile mills that stood along Otter Creek at Middlebury village. The concept of the original three-section interior plan of Painter Hall derived from a much more distant source; that arrangement reflects the traditional English practice of internal divisions separated by fire walls, each having its own entrance.

The University of Vermont building burned in 1824, and was reconstructed the following year. Although the basic plan remained the same, the design of the three-story, brick building changed from the original version, and, regardless of the institutional rivalry, the influence may have come from Middlebury. Especially the ell blocks displayed striking similarity to Painter Hall: their plain exteriors were fenestrated only on the eaves facades; each block was divided by fire walls into three four-bay sections with individual unsheltered entrances; the gable facades (blind except for attic lunettes) were crowned by horizontal parapets between the end chimneys and sloping lower sections; and multiple large interior chimneys rose above the roof. (This version of the building - known popularly as the "Old Mill" for obvious reasons - survived until about 1880, when it was radically altered again.)

Meanwhile at Middlebury, during the decade after Painter Hall came into being, the College experienced some difficulties both with finances and faculty. Affairs improved in the late 1820s, and the student enrollment responded accordingly, rising by one-third during the early 1830s. Planning began for another new building that would contain a chapel and instructional rooms. Then-President Joshua Bates and the trustees decided to raise \$30,000 for the building and other purposes by October, 1835, and

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their goal was achieved. Half (\$15,000) of that amount was devoted to the new building, and \$2,000 was used to renovate the old East College.

Apparently the orientation of the new building relative to the green - whether broadside (eaves-front) in the manner of Painter Hall or perpendicular (gable-front) like Yale's Old Chapel - was not decided until the autumn of 1834. President Bates, a graduate of Harvard College, may have preferred the former, reflecting the influence of the buildings at his alma mater. In September, he sent a sketch of a broadside interior plan to his Harvard classmate and prominent Cambridge architect, Laomi Baldwin, for advice; Bates cited the need for a visually strong building to be "viewed at a distance a mile from the principally traveled road thro' the village." The final decision, for whatever reasons, went against the Harvard influence, and the design of the new Chapel emulated the Yale counterpart instead.

The erection of the second stone College building is also documented by manuscript materials in the Sheldon Museum collection. Ira Stewart, a locally prominent businessman, managed the construction project for the building committee. The site was chosen next to the south end of Painter Hall, but the new building would stand perpendicular to the uniform facade line and present an imposing gable front to the village.

Ordering and supplying of materials began by October, 1834, when Stewart issued a draft to W. R. Leonard for \$131.70 payable "on the 1st May Next for Lumber for New College Building." This lumber presumably consisted largely of the heavy timbers necessary for framing inside the load-bearing stone walls and supporting the roof. The marks now (1997) visible on those timbers in the attic indicate that an up-and-down saw was used to cut most of the timbers; the location of the mill is not known.

The physical work on the Chapel also started during the autumn of 1834. On 13th November, Stewart directed the College treasurer to "Pay Wm. Taggart Sixty five Dollars & twenty five cents for Digging foundation & Digging trenches for New College & Moving Stone." The "trenches" apparently related to drainage of ground water (subsequently a recurrent problem in the basement of the Chapel). Depending on the severity of that winter, any further masonry work was probably suspended until the following spring.

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Snow cover on the roads, however, facilitated the task of transporting quantities of stone on ox-drawn sledges. Accordingly, G. W. Root & Co. submitted a bill to the building committee for "Drawing 250 Perch Stone from Cornwall to New College" in January at the cost of \$262.00. The word "perch" means a volume of stone, usually 24.75 cubic feet or 5.5 yards by 1 foot by 1.5 feet; the amount hauled, therefore, was about 6,187 cubic feet. The type of stone was limestone, and it was quarried at "Peck's Ledge" in the town of Cornwall adjoining Middlebury on the southwest.

William Peck owned the quarry at that time. A disagreement apparently arose between Peck and the building committee over the cost of the stone. The account was ultimately resolved by a memorandum dated March 7th 1837 in the handwriting of William Peck. It states "that all the matters relating to the business of getting out stone for the College from Peck's Ledge in Cornwall is settled in full as between the subscribers ...."

Meanwhile the four-and-one-half-story stone and timber superstructure of the new building began to rise during the spring and summer of 1835. A builder from Cornwall, Asahel Parsons, superintended the overall work, and presumably did some of the carpentry. (Parsons would soon achieve preeminence among his peers in Addison County by constructing the Greek Revival style Methodist Church in Middlebury in 1837 and the similar Congregational Church in Salisbury the following year.) A mason by the name of Oliver Wellington apparently supervised and performed himself much of the extensive stonework. The work seems to have proceeded rather slowly, and another winter passed. Accounts submitted by Asahel Parsons in the spring of 1836 show that he continued to employ twelve men for "work done on the New College." Most of the men worked six days per week and apparently twelve hours per day during that March. By then, they were presumably finishing the interior rooms.

The availability of funds may have delayed the progress. On July 6, 1836, Ira Stewart issued a draft to Oliver Wellington "to laying stone at the College for stone steps." (The steps involved were probably the projecting front flights that have become symbolic of the College.) The amount for four days of labor was only \$7.00 but Wellington did not receive payment from the College treasurer until seven months later (January 1837).

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By September, 1836, the tower was ready to receive the bell. On the 14th of that month, Ira Allen submitted to Ira Stewart his bill for work on the bell amounting to \$43.67. The principal charge covered 14 days for "making frame and hanging bell" at \$2.00 per day (\$28.00). The wood and iron frame now (1997) supporting the bell appear to have been crafted by Allen. The present, and possibly original, bronze bell was cast by the firm of Meneeley and Oothout in Troy, New York.

The two large brick chimneys were being laid up during the same period. Isaiah Drake supplied much of the brick, and received payment of \$26.50 also in January, 1837. More masonry supplies came from Cyrus Porter, whose bill included \$12.00 "to fetch 12 [wagon] loads of brick from Weybridge" (the town adjoining Middlebury on the northwest), along with numerous loads of lime, sand, and gravel. Porter would have to wait until August of that year for his payment.

The existence of only two chimneys on the front half of the roof reflects the original lack of heating in the rear half of the new building. The chapel proper - later notorious for being cold and dark - occupied a two-story space on the third and fourth floors in the northwest quadrant. Its position was marked on the exterior of the fourth story by blind bays behind louvered wood shutters across the entire rear (west) facade and the rear four bays on the north facade. (These blind bays were converted to windows 160 years later, in 1996.)

Probably intended for the new building (front half), in September, 1837, a local iron manufactory owned by Rufus and Jonathan Wainwright supplied the College with one (or more) heating devices. The bill included "No. 3 Box Stove[s?]" at the cost of \$8.00 plus various pieces of stove pipe and fittings. Typical of the College's creditors, the Wainwrights did not receive payment until the following July even though Rufus was then a trustee.

Specific evidence has not been discovered but the Wainwrights almost certainly crafted the wrought-iron balustrade with terminal spirals that protects the front steps. They are known to have supplied cast-iron corner blocks and other decorative pieces for certain buildings in Middlebury village. Similarly it seems that the two cast panels with vertical palmettes and paterae mounted in the balustrade also came from their shop.



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The new West College - later known by the name of Chapel - was ready for use in 1836. Most academic, religious, and administrative activities were moved into the building. The ground floor contained the library and mineralogy museum, "recitation" and lecture rooms filled the second floor, and the chapel proper dominated the third and fourth floors. The president's office was on the third floor, and the windows lighting the southwest side of the fourth floor marked the positions of faculty offices. The tower contained not only the bell; its lantern stage served as the College observatory. Several of these uses were moved from the original East College, and it was then adapted entirely to a dormitory suitable for 36 students.

Middlebury College gained its preeminent example of the stone mill type in this imposing building. Not only was the building turned perpendicular to the alignment of Painter Hall; above its high front gable facade, a three-stage bell tower with an octagonal lantern thrust upward to a palmette arrow at a height of more than 90 feet. Furthermore, the tower received an array of classical stylistic features lacking on both the stone block below and the adjacent Painter Hall. The symbol of the classical education then championed by Middlebury College thus crowned the utilitarian mill.

The opening of the new Chapel corresponded to the peak of the College's 19th-century enrollment, 168 students. From that number, however, a precipitous decline followed through the next few years. The late 20th-century College historian, David M. Stameshkin, terms this period the "troubled times." Religious turmoil precipitated especially by an itinerant revivalist named Jedidiah Burchard swept the College repeatedly during the late 1830s, and academic pursuits were disrupted to the extent of discouraging both current and prospective students.

In his natural and civil history of Vermont published in 1842, Zadock Thompson presents a brief overview of Middlebury College at the depth of its "troubled times." He records that the "college buildings consist, at present, of three spacious edifices." The "east college" then was "divided into convenient rooms for students." The "north college" [Painter Hall], "built in a substantial manner," then contained "48 rooms for students." Finally the "chapel ... presents a handsome front to the east. Besides a place for public worship, it contains three lecture

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rooms, three rooms for libraries, six recitation rooms, and three private rooms for officers."

By the time of Thompson's overview, the physical facilities of the College exceeded the need owing to the rapid decline in the number of students. Only 46 remained enrolled in 1840, and both the president and entire faculty quit the campus at that crucial point. The subsequent academic revival happened much more slowly than the previous religious version, and the College struggled to recover during the next two decades.

The number of students rebounded during the latter 1850s nearly to 100, bringing the need for more dormitory space. Then-President Benjamin Labaree and the trustees decided to raise \$15,000 for a new building, and the Starr family responded by providing most of it. Peter Starr, a local attorney, served on the board between 1819 and his death in 1860. His sons, Charles and Egbert, accumulated fortunes in New York from their wholesale clothing and dry goods business, and the College benefited greatly from their patronage between the 1850s and about 1900.

The laying of the cornerstone for the "new edifice" adjacent to the south side of the Chapel occurred on the first of November, 1860. The formal ceremony included eloquent addresses and the reading of a commemorative poem to mark the occasion. Calvin Hill, a local businessman and public administrator, served as "clerk of the works" for the project that extended for almost one year.

The work on the foundation proceeded immediately after the cornerstone ceremony. Nathan Myrick apparently served as foreman, directing a crew of about ten men. On November 10th, Hill purchased for the College "10 kegs Powder at 3.25 per keg" and 1000 feet of fuse for detonating the highly explosive black powder; the powder was probably used to blast the cellar hole out of the bedrock closely underlying the ground surface. The work ceased about Thanksgiving, presumably owing to the onset of cold weather. On the 26th, Hill paid off Myrick in cash, \$47.91 "for work on foundation for new College Building."

The following January 15th (1861), Hill "went out to Sampsons Ledge with Prest Labaree with Williamsons team in four [sic] noon." This and several subsequent entries through February 1st (when "Dr Labaree" again accompanied Hill) indicate that the limestone for Starr Hall came from that quarry in Weybridge. The

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next day (the 2nd), Hill "finished drawing stone for the new college building today."

Hill's daily entries for the following months provide little information about the progress of construction. On June 1, however, he records a fatal accident involving a worker at the building: "Mr McMullen died this afternoon. Cause of his death was in consequence of a fall yesterday by a joist giving way & he fell from 3rd story to 2nd and struck his side across a joist." This description indicates that the interior timber frame was only in a skeletal stage at that time.

The work continued into September with a crew of about ten men, most of whom were paid \$1.00 per day. Hill charged the College \$1.50 per day for his own service, usually including a "team" or "horse & c[arriage]." The new dormitory was suitable for occupancy by the start of the autumn term, 1861. It then contained 32 suites, each for two students and comprised of, according to Stameshkin (1985), "a study, a sleeping room, a wood room, and a clothes press."

In its basic design, Starr Hall echoed its predecessor of a half-century earlier. The four-story scale, gable-roofed form, elongated rectangular plan, and limestone sheathing varied only slightly from those characteristics of Painter Hall. The most obvious difference involved the twin gabled wall dormers, each lighted by an oculus and surmounting an entrance pavilion, that distinguish Starr's main eaves facade. These wall dormers reflect the contemporary influence of the Italianate (or possibly late Gothic Revival) style that appeared on several buildings in Middlebury village.

Peter Starr did not live to see the building named in his honor. Starr Hall not only fulfilled the need for another dormitory; it also fulfilled the campus plan for a three-building row of similar stone buildings that had been contemplated since the early 1800s. Middlebury had finally achieved a counterpart of the linear collegiate row introduced at Yale a century earlier.

The completion of Starr Hall enabled the College to close its original building, East College, after long use as a secondary dormitory. That rather ramshackle building was demolished in 1867 to clear the site for a new village grade school.

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The autumn of 1861 was scarcely an auspicious time for the College to open another major building. The onset of the Civil War soon exerted pervasive detrimental effects. Several of the current students enlisted in the army, and the number of applicants declined sharply. The average number of students during the war years (1861-65) dropped to 63, and the need for the new dormitory followed suit.

The Civil War, however, must have seemed remote in its effects on the College when compared to the event of Christmas Eve, 1864. Returning to his room from the village, a future president of Middlebury (1885-1908), Ezra Brainerd discovered that Starr Hall was ablaze. A substantial snow cover on the ground impeded the village fire company with their primitive equipment, and Starr was reduced to a smoldering stone shell.

This disaster aroused the College and town community to a common determination to rebuild Starr Hall regardless of the immediate need for the building. An aggressive local campaign soon raised the necessary \$10,000. Once again, Calvin Hill managed the construction project for the College. The leading master-builder in Addison County, James Madison Lamb, apparently directed the actual work. While residing in Shoreham (the next town beyond Cornwall to the southwest of Middlebury) during the 1840s, Lamb designed and erected several of the finest Greek Revival style churches and houses in Vermont. It is not known how he may have influenced the design for the reconstruction of Starr Hall, nor is it known how the exterior design of the building may have been changed from its original appearance.

Calvin Hill kept careful account of the expenditures for rebuilding the dormitory, and his ledger book survives in the Sheldon Museum. The ledger provides an extraordinarily detailed record of the project, identifying both the workers and the tasks that they performed along with the nature and sources of the materials that they used. The College treasurer, Professor William H. Parker, disbursed amounts of money by check to Hill as necessary, usually in increments of one hundred dollars. Hill, in turn, paid the workers, the suppliers of materials, and other bills in cash.

The actual work started in early April; the entries in Hill's ledger for "Rebuilding College" begin on April 10, 1865. The initial roster of seven workers shows that they were paid \$2.00 per day "for cleaning rubbish [sic; presumably fire debris] out of

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building." Other entries account even for the most menial tasks and smallest expenses, such as the \$0.75 "cash paid boy for picking nails," presumably salvaging them from the ashes.

The mason work began the following week, when men were paid for "sifting sand" and "drawing lime and staging[?] poles to college." Another man was paid for "bracing[?] walls," probably installing the iron tie-rods to reinforce the stone shell. Both the masons and the mason tenders are identified; a man named D. Stewart did much of the "mason work." At the end of April, "Mr. Lamb" received his first cash payment of \$100.00, the amount that he would receive almost weekly; apparently he used some of that money to pay the workers under his charge. In addition to supervising the crew, James Lamb may have done carpentry although Hill never specifies; indicating Lamb's professional stature (if not seniority), Hill uses the title "Mr." exclusively for him.

Whatever limestone needed was again taken from Sampson's quarry in Weybridge. The numbers of barrels of lime that Hill purchased indicate that a large volume of mortar was used to repoint the existing stonework and to lay new stone. The walls were reinforced by the installation of iron tie-rods through the building, marked by the anchors that punctuate both the east and west facades. By the middle of the summer, the work had progressed to the stage of rebuilding the chimneys; on July 17, Hill purchased 25,700 bricks for \$179.90.

The interior finish work apparently began late in July, when Hill paid a man for "lathing in south division" (the south half of the building). The same work was done in the north division during August. Plastering of the walls soon followed; on September 1, Hill paid freight charges of \$23.20 for an unspecified (but large) quantity of lime and \$6.49 for "hair," presumably the animal hair used in mixing the plaster.

By the middle of September, the building was being prepared for student occupancy during the autumn term; Hill paid the only women identified in his accounts for "cleaning windows." The work seems to have been virtually finished by the middle of October, when daily entries in Hill's ledger ceased although he continued to settle various accounts the rest of the year. Early in 1866, Hill struck a balance for the cost of the reconstruction at \$12,379.52.

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The completion of the row of three stone buildings probably turned the attention of the College administrators to the expansive front grounds that sloped gradually downward to Storrs Avenue. A veritable mixed forest of trees was planted here during the middle 19th century. Known as "The Grove," it comprised both deciduous and coniferous species although the latter were the minority. A wood fence was erected around the perimeter at least along the three flanking streets (north, east, and south sides).

By 1870, the interiors of Painter Hall and the Chapel were showing the effects of hard usage and little refurbishing. The faculty finally seized the initiative and petitioned the trustees for repairs and improvements to facilitate their teaching. That resulted in the first renovation of the Chapel interior during 1870-71. The project provided an enlarged library room, new desks and seats for the recitation rooms, and an organ for the chapel itself.

The College row of stone buildings appears on the Middlebury village map published in Beers' Addison County atlas of 1871. Furthermore the map indicates the primary walkways across the green in front of the buildings. The widest symbol extends directly between the front of the "Chapel" and Storrs Avenue, perpendicular to the common east facade line of the buildings. A narrower symbol crosses the green diagonally between the front of the Chapel and both the northeast and southeast corners of the green. At the latter corner, the walkway intersected Main Street next to Storrs Avenue; at the other corner, the walkway intersected the north end of the avenue. (These diagonal walkways correspond roughly to the present splayed horseshoe walkway that traverses the green.) Behind (west of) the buildings, another walkway or driveway extended in an irregular alignment between Green (now College) Street on the north and Main Street on the south. (This walkway corresponds roughly to the present Old Chapel Road.) The Beers map does not show any other buildings within the lot identified as "Middlebury College."

Few available photographs show the rear (west) facades of the stone buildings during the 19th century. One dating possibly from about 1880 reveals the original three west entrances on Painter Hall that corresponded both in position and treatment to those on the main facade. Each recessed door was flanked by sidelights of two-thirds length set in the main wall plane. By

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then, the original twelve-over-twelve sash in the north three-bay division of the building had been replaced by two-over-two sash. This photograph also records the fuel used for heating the building; a pile of uncut logs along with some split wood covers much of the area between Painter Hall and the Chapel.

The efflorescence of decorated architectural styles that emerged nationally during the latter 19th century appeared also on diverse buildings in burgeoning Middlebury village. The College, in contrast, was struggling for survival, and did not need new buildings of any style to serve its student body. Nevertheless, as if to demonstrate that College administrators were aware of the newly popular styles, a gesture of current architectural fashion was applied to Painter Hall in the form of Stick Style entrance porches. Their light-dimension stickwork appeared almost whimsical against the bulwark of stone immediately behind.

Although the three one-bay porches were arranged in a symmetrical pattern, not all three were alike. The central entrance received the distinction of a flat-roofed version surmounted by a perimeter balustrade; its pairs of separated posts with intermediate decorative stickwork flanked central steps. The identical north and south porches differed from the central counterpart by their gable roofs, closely paired posts, central criss-cross balustrades, and steps on both sides. (These porches did not long endure the rigors of winter weather and student exuberance; they were removed by about 1900.)

The addition of the Stick Style porches probably accompanied the extensive interior alteration of Painter Hall in 1881. The ongoing static student enrollment permitted the conversion of dormitory space for other uses. The personal experience of then-President Cyrus Hamlin in the building trades enabled him to supervise the project. The north division of the building was adapted to contain the College library (moved from the Chapel). The catalogue and reference room was created on the first floor while spiral stairs led to book stacks on upper-level galleries. The lighting was improved by the installation of new two-over-two window sash to replace the original twelve-over-twelves. (The sash in the other divisions were replaced later.) Concurrently the south division of the building was modified to a gymnasium. Both the greatly expanded library and the gymnasium were accomplished for the modest amount of \$1,500.

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An album of Middlebury photographs published in 1881 illustrates "The Campus," the primary east-west walkway identified as "Waldo Avenue," and the fence enclosing the college grounds. The east-west walkway across the green between the Chapel and Storrs Avenue was named probably for Mrs. Henry Simpson Waldo of Boston. A personal friend of then-President Labaree, she bequeathed money during the 1850s for a scholarship fund to benefit indigent students at the College.

The fence surrounding the green consisted of slender vertical pales with alternating heights mounted on top and bottom rails that were supported by heavy turned posts with horizontal bands below acorn heads. (The fence would remain in place probably until major relandscaping done in the late 1890s.) The rather thick stand of trees forming The Grove ranged from short to medium in height. The gravel surface of Waldo Avenue was closely flanked by rows of mostly coniferous trees (probably spruces); the opening framed by the rows of trees focused on the front facade of the Chapel.

A photograph taken during the winter of 1890 also identifies the primary walkway as Waldo Avenue. By that point in time, the flanking conifers had grown to such height that their converging branches nearly obscured the view of the Chapel. This may have been one of the factors that resulted in their removal during the relandscaping of the late 1890s. Many other trees were also cut down at that time to create a more open green.

The removal of the Stick Style porches from Painter Hall may have accompanied the next renovation of its interior during the 1890s. By that time, the rather primitive living conditions in the dormitories demanded improvements. Middlebury village entered the "electric era" in 1890, when a hydroelectric generating station was installed at the Otter Creek falls. The electric line reached Starr Hall a year later, and the kerosene lamps were extinguished. Similarly a water pipe reached Painter Hall in 1892, and indoor plumbing replaced the outdoor cistern.

The gift to the College of \$150,000 from Charles Starr enabled even more substantial improvements in 1894. Painter Hall received another renovation that brought both it and the Chapel into the "steam age" of central heating by means of a boiler installed in Painter's basement. Its central division was adapted to a library reference room on the first floor below faculty offices and student rooms on the upper floors. The



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amenities of modern heating and plumbing were extended to Starr Hall in 1905.

The approaching centennial of the College's founding in 1900 precipitated radical changes in its building development and setting. The acute needs for a secure library and improved quarters for the science curriculum were the immediate focus of administrative concern. President Brainerd declared, in effect, that the 19th-century buildings were obsolete: "The three stone buildings now in the campus well represent the solid simplicity of a former generation. If we are to hold our own in these days of material advance we should have the new library for our Centennial Celebration." Once again, the Starr family provided the funds, and the College's first new building in four decades became a reality.

Some trepidation must have been felt among those making the decision to place a new building close to the stone row and thereby risk impinging on its historic character. Ultimately a site and orientation adjacent and perpendicular to the south end of the stone row was chosen for Starr Library. This position, of course, broke the linear arrangement of the Old Brick Row prototype - itself recently demolished - at Yale. As if in deference to the patriarchal stature of the four-story stone buildings, the library architects, York and Sawyer of New York, designed a one-story head block of horizontal massing in a restrained Classical Revival style; its Vermont marble sheathing complements the limestone of the three predecessors. Construction of the new building began in 1899, and it was barely finished by the Centennial Commencement in early July, 1900, when over half of the living alumni returned to visit Middlebury.

The library project was soon followed by another at the opposite (north) end of the stone row. Contrasting markedly with the deferential nature of Starr Library, the new Warner Science Hall asserted a three-story (plus exposed basement) stature and cubic massing equal, although perpendicular, to the stone row. The architects, again York and Sawyer, again chose a simplified Classical Revival style with Vermont marble sheathing. Unlike the adjacent Painter Hall, Warner's strictly symmetrical seven-bay main facade focuses on a single central entrance and its window treatment shows the influence of the contemporary tripartite Chicago type. Actually, whether consciously or not on the part of the New York architects, Warner's design reflects

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more nearly the overall character of the absent East College, even to the modillioned cornice of its shallow-pitched hip roof.

Viewed by themselves, the main entrances of the two new buildings share designs of similar scale and classical features. Each is enframed by a pair of columns; the voluted Ionic columns on Starr are placed in antis and support an entablature below a pediment while the plainer Doric columns on Warner stand forward of the wall plane and support only a horizontal entablature. Their entrances, therefore, serve to relate visually these two somewhat disparate buildings.

A more obvious link between Starr Library and Warner Science Hall takes the form of the allee created across the intervening green. Another grant from the Starr foundation enabled major changes in the landscaping of the front grounds. The 19th-century, east-west Waldo Avenue was probably removed in favor of a new north-south axis between the new buildings. Contrasting with the coniferous framing of Waldo Avenue, the unnamed north-south axis received a row of deciduous trees along each side. Furthermore, paved walkways were laid only between each building entrance and the primary splayed horseshoe walkway traversing the green. The longer section within the arch was left grassed in the manner of the traditional European allee.

The addition of Starr Library and Warner Science Hall concluded development of the original Middlebury campus for the next six decades. The College itself, however, expanded enormously during that same period, redoubling in physical extent through the construction of an entirely new campus on the somewhat higher terrain west of the stone row. The 1910s brought the initial stage of that expansion when the Mead Chapel and adjacent Hepburn Hall were erected concurrently during 1915-16. (Both of those buildings are excluded from this National Register nomination.) Hepburn Hall provided acutely needed dormitory space and Mead Chapel the larger auditorium to accommodate the rapidly increasing student body at the mandatory religious services.

The completion of Mead Chapel caused its predecessor to become known as the Old Chapel. Eventually the development of what has become the Main Campus of the College led to the use of the phrase Old Stone Row in reference to the three earliest buildings on what has become known as the Front Campus. After about 1900, ivy was cultivated to climb the walls of the three buildings, possibly in a deliberate attempt to emphasize their antiquity.

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Especially Painter and Starr Halls were festooned with ivy by about 1920 to the extent that even their window openings nearly disappeared behind the luxuriant foliage. (The deleterious effects of the ivy roots penetrating the soft lime mortar were probably not considered.)

Another effort to apply a currently fashionable architectural style to Painter Hall appeared by 1940. Once again, three one-bay entrance porches were added to the main facade. This time, however, they were all identical in a chaste Colonial Revival manner incorporating Tuscan columns and pedimented gables. Furthermore, the north and south porches have survived intact to the present (1997); the central porch was rebuilt and extended in 1987 to accommodate a wheelchair ramp.

At the beginning of the 1940s, the interior of Old Chapel was renovated while being adapted almost entirely to administrative offices. Then in 1948, the former chapel itself (used as a lecture hall since 1916) was altered to become the Board Room for the College trustees. Its plain decor was transformed by the application of pine wall paneling over the previously exposed plaster surfaces of the interior east and south walls. The paneling bears a horizontal raised panel below a molded chair rail and a much larger vertical raised panel above the rail. At the same time, the ceiling was lowered somewhat from its original full two-story height in order to correct the proportions for heavy fluted pilasters that were applied to enframe both the wall panels at the northeast, southeast, and (presumably) southwest corners of the room and the central third-floor doorway on the east wall.

The late 1960s brought disruptive change to the east side of the green in front of Old Stone Row. The historic Storrs Avenue was closed and partly removed to clear the site for construction in 1968 of the new Science Center roughly opposite Painter Hall. Showing the influence of the contemporary Brutalist style, this massive four-story, concrete and limestone-sheathed building was designed by The Architects' Collaborative of Cambridge, Massachusetts. (The Science Center is excluded from this National Register nomination.) The intrusive effects of this largest building on the Front Campus are ameliorated somewhat by its position on the lower grade, and, at least during the foliage season, by the trees on the green.

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Inexplicably, the entrances on Starr Hall remained unsheltered much longer than those on Painter Hall. Not until possibly 1947 (when the interior was renovated) were pseudo-Colonial Revival, one-bay porticoes added both to the front and rear entrances. Contrasting with the pedimented Painter version, the Tuscan columns on each Starr portico support an entablature along the eaves of a flat roof. Apart from the porticoes, the exterior of Starr Hall has been altered only slightly from its original appearance. The most noticeable change has been the replacement in 1987 of the original six-over-six sash by double-glazed units with removable dividers, and, in 1988, the installation of roof windows on all slopes. The latter reflect the contemporary creation of dormitory rooms on the attic floor.

The venerable Painter Hall received yet another major renovation about 1987. The most significant exterior change involved replacement of all the historic two-over-two sash by double-glazed units with removable dividers. The interior plan was altered by the creation of new stairwells near the north and south ends of the building to replace the previous center stairwell. The dormitory rooms were reconfigured into 35 single and eleven two-room suites that accommodate 65 students.

The most extensive alterations yet made on the exterior of Old Chapel occurred in 1996. A central ground-level entrance sheltered by a pseudo-Colonial Revival portico was added to the rear (west) facade, providing direct entry to the building from the parking lot along Old Chapel Road. A secondary ground-level entrance was installed in the central bay of the north facade, also displacing an original window. On the fourth story, window openings were cut through the walls at the original blind bays (the rear four on the north facade and all five across the west facade). Furthermore, all window sash on the building below the tower were replaced by new double-glazed units of the same divisions.

The interior of Old Chapel was renovated again during the 1996 project. The opening of the fourth-story blind bays for windows reflects the radical transformation of the original chapel into an enlarged Board Room. The interior south wall with its 1948 pine paneling was removed to create a two-story space spanning the entire width of the building and lighted on three sides by windows on both the third and fourth stories. A bowed-front balcony was added along the east wall above the central interior doorway. The 1948 wall panels and pilaster shafts were reduced

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in height to fit beneath the balcony. A heavily coffered treatment was applied to the entire ceiling.

The remainder of the Old Chapel interior also was given extensive alterations. An elevator was installed in the center of the building. Some interior partitions were shifted, and finish materials were changed, especially the molded woodwork surrounding door and window openings. The front stair between the second and third stories was moved forward some feet closer to the original main (second-story) entrance. Central arches were installed over the east-west longitudinal hallways on the first and third floors, echoing the original arch on the second floor. These renovations of Old Chapel were designed by Steven Nelson of the firm Moser, Pilon, Nelson, Architects in Wethersfield, Connecticut.

The cumulative effects of these repeated renovations have been limited largely to the interiors of the buildings in the Old Stone Row. Indeed, prior to 1980, very few changes were discernible in their original exterior designs. Subsequently certain exterior alterations have exerted more visible effects. The historic multi-light window sash in both Painter and Starr Halls have been replaced by new single-light sash with cosmetic dividers; in the case of Starr Hall, the number of "individual" lights has also been changed to match the Painter windows. The Old Chapel lost its front-gable oculus when replaced by the clock; its most obvious alteration has been the addition of the rear entry portico, together with the tendency to shift the focus of the building from the front green to the rear parking lot.

Overall, however, these relatively minor changes detract only slightly from the historic character of the three buildings. The Old Stone Row continues to reflect in various tangible ways its historic association with the development of Middlebury College. The alterations and additions exert only minor effects on the ability of the buildings to convey the feeling of the half-century period (1812-65) when the College emerged from its original building and achieved an imposing new campus. Furthermore, Painter Hall, Old Chapel, and Starr Hall retain their individual integrity of design to the extent that they continue to convey their distinctive architectural qualities as unique representatives of the early 19th-century stone mill building type adapted to educational purposes.

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BOUNDARY DESCRIPTION

The property being nominated, comprising the Old Stone Row and the related Green, covers an area of about 7.5 acres bounded on the east side by the west edge of the former Storrs Avenue right-of-way; the south side by the north edge of a concrete walkway that extends between the northwest edge of the South Main Street right-of-way and Old Chapel Road, passing closely in front (north) of Starr Library; the west side by the east edge of Old Chapel Road; and the north side by the south edge of a concrete walkway that extends between Old Chapel Road and the west edge of the historic Storrs Avenue right-of-way, passing closely in front (south) of Warner Science Hall.

BOUNDARY JUSTIFICATION

The boundary encloses land donated about 1810 to Middlebury College for the sites of buildings planned and constructed specifically for college usage, beginning with Painter Hall in 1812-16.



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PHOTOGRAPHS

The following information applies to all photographs:

Old Stone Row  
Middlebury College  
Addison County, Vermont  
Credit: Hugh H. Henry  
Date: April 1997  
Negative filed at Vermont Division for Historic Preservation

Photograph 1  
Setting of Old Stone Row from southeast corner of Green (#4); view looking NW

Photograph 2  
Setting of Old Stone Row from northeast corner of Green (#4), view looking SW

Photograph 3  
Starr Hall (#3), Old Chapel (#2), Painter Hall (#1)--south, east facades, view looking NW

Photograph 4  
Painter Hall (#1)--south, east facades; view looking NW

Photograph 5  
Painter Hall (#1)--north, west facades; view looking SE

Photograph 6  
Old Chapel (#2)--south, east facades; view looking NW

Photograph 7  
Old Chapel (#2)--main entrance on east facade; view looking W

Photograph 8  
Old Chapel (#2)--north, west facades; view looking SE

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Photograph 9

Starr Hall (#3)--east, north facades; view looking SW

Photograph 10

Starr Hall (#3)--south, east facades; view looking NW

Photograph 11

Starr Hall (#3)--north, west facades; view looking SE

Photograph 12

Allee along Green (#4) toward Starr Library (center); Starr Hall (#3), Old Chapel (#2) on right; view looking S

Photograph 13

Allee along Green (#4) toward Warner Science Center (center); Old Chapel (#2), Painter Hall (#1) on left; view looking N

Photograph 14

East side of Green (#4) from southeast corner; Warner Science Hall in center; view looking N