

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

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

received **SEP 26 1988**
date entered

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

1. Name

historic Yester House
and or common The Southern Vermont Art Center

2. Location

street & number West Road N/A not for publication
city, town Manchester N/A vicinity of
state Vermont code 50 county Bennington code 003

3. Classification

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

4. Owner of Property

name The Southern Vermont Artists, Inc.
street & number West Road
city, town Manchester vicinity of N/A state Vermont 05254

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Town Clerk
street & number Routes 11 and 30
city, town Manchester Center state Vermont 05255

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no
date federal state county local
depository for survey records
city, town state

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

Lying on sloping terrain northwest of Manchester village, the Yester House estate comprises an extensive tract of informally landscaped grounds, open field, and second-growth mixed forest surrounding the original house and three other buildings now known as the Southern Vermont Art Center. The buildings are reached by a sinuous 0.75-mile driveway that passes one extant pond (#5) and the remains of two others (#s6 and 7) along a small brook. Built in 1917-18 and containing more than 30 rooms, the Colonial Revival style house (#1) consists of a two-and-one-half-story, gable-roofed central block flanked symmetrically by smaller-scaled, gabled wings; two one-story, flat-roofed pavilions with half-octagonal ends project from the east facade. Sheathed with wide clapboards and slate roof shingles, the house displays relatively few exterior stylistic features; the paired columns and entablature at the main (west) entrance, the swan's-neck pediment above the pilastered east entrance, and the pilastered first-story window surrounds are the most notable. The multiple French doors and windows are fitted with multi-light sash of various divisions. Apart from a replacement front entry porch, the house retains nearly its original exterior appearance. The classically detailed interior has been somewhat altered in plan and finish as several rooms have been converted to galleries for displaying art works and related uses. Also partly altered on the interior for studio space, the contemporary one-and-one-half-story, gabled garage/apartment (#2) echoes the house in basic form and sheathing; three semielliptical-arched vehicle bays mark its south eaves front. The larger, modern (1956) building on the estate, the one-and-one-half-story, gabled Arkell Pavilion (#3), provides an auditorium and stage for the performing arts. A small garage/tool shed (#4) was built in 1982 behind the original garage.

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The Yester House estate lies about one mile northwest of Manchester village on the west side of the so-called Valley of Vermont. The property now encompasses 388 acres of gently to steeply sloping terrain that ascends the east flank of 3816-foot Equinox Mountain, the highest summit of the Taconic Range in southwestern Vermont. (Only about 55 acres between West Road and the vicinity of the buildings are being included in this nomination.) The house and related buildings occupy an undulating area at an elevation of about 1150 feet, which offers scenic vistas both westward of Equinox Mountain and eastward of the valley and the Green Mountains range beyond.

The paved driveway leading from West Road to the buildings extends about 3800 feet in length and ascends about 250 feet in elevation. Designed by the landscape architect, Charles N. Lowrie of New York, responsible for the overall plan of the grounds, the driveway curves repeatedly along its course, providing constantly changing views of both the immediate landscape and the Manchester valley. The driveway generally follows a partly wooded swale drained by a tributary of Munson Brook, and concludes in a teardrop loop next to the house's west facade. A broader west loop has been added to serve the Arkell Pavilion and the public parking area to its north.

After passing between square marble gate posts at the entrance to the estate, the driveway curves around the west side of an oval pond (#5) impounded by a rubblestone retaining wall that parallels West Road. An open grassy median separates the pond and the driveway. Above this pond, the driveway passes between an open field on the north side and a linear copse of mixed deciduous and coniferous trees on the south side. The upper half of the driveway traverses the expanding width of the copse, crossing and recrossing a tributary brook along the way.

Spaced along the main channel of the brook are the abandoned remnants of three additional ponds. Next upstream from the existing pond, the former "Trout Pond" (#6), as it is labeled on Lowrie's 1917 plan, was the largest of the series. Its mostly dry and overgrown bed is encircled by a low rock wall, and a rubblestone embankment forms its east side. A diversion channel from the brook entered its southwest corner and a concrete spillway drained its northeast corner.

Lying close to the south side of the driveway, the next pool (#7) upstream is marked by a substantial rubblestone east embankment that has partly collapsed. The brook channel flows around the perimeter of the mostly dry bed and through a concrete gate at the northeast corner.

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The last pool upstream is apparently not shown on Lowrie's plan, and is outside the boundary of the nominated property. This pool lies where the brook and driveway diverge the farthest and is virtually hidden from the latter. Its fieldstone dam athwart the brook has partly collapsed, exposing the sedimented pool bed.

Lying on opposite sides of the highest curve in the driveway are two small now-dry pools that are not shown on Lowrie's plan. The pool south of the curve was fed by springs rather than a brook; its low curved rubblestone dam has partly disintegrated. Placed close to the north edge of the driveway, a shallow rectangular ornamental pool of about 10 by 25 feet and lined with mortared fieldstone was formerly fed by a pipe from the tributary brook to the north. Although the masonry appears contemporary with that of the other pools, a 1950 boundary survey indicates that this pool actually lies outside the Yester House property.

Four buildings comprising the Southern Vermont Art Center now stand near the upper end of the driveway. The former Yester House (#1) dominates the complex; constructed in 1917-18 as a residence for William and Gertrude (later Gertrude Divine Webster) Ritter, the 30-room (excluding baths) house was adapted in 1950 to contain art galleries and offices. The second-largest building of the complex, the Arkell Pavilion (#3) for the performing arts, was constructed in 1956 (and enlarged in 1967) closely southwest of the house. Somewhat farther northwest of the house, the contemporary garage/apartment (#2) was adapted c. 1960 to contain a second-floor art studio. A small garage/tool shed (#4) was built in 1982 immediately behind (north of) the original garage.

The architectural firm of Murphy and Dana, New York City, designed Yester House in an understated Colonial Revival style. The house consists of a two-and-one-half-story, eaves-front, gable-roofed central block of 66 by 41 feet and symmetrically flanking north and south wings. Each wing incorporates a two-and-one-half-story, three-bay, gable-roofed hyphen of reduced scale and 16 by 25 feet that links the main block to a two-and-one-half-story, two-bay, gable-roofed ell block of 25 by 39 feet attached perpendicularly to the hyphen.

The house rests on a low mortared fieldstone foundation. The exterior walls are sheathed with red cedar clapboards exposed 10 inches to weather and painted white; there are no corner boards. The gable roofs are shingled with rough-cut slate of grey and reddish colors. A large rectangular, partly exterior

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chimney of red brick with a concrete cap terminates each end of the main block's ridge. A similar interior chimney emerges just off-ridge from the center of each ell block, turned perpendicular to the main block's chimneys. The chimneys were originally painted white.

The main (west) facade is arranged symmetrically around a central entrance, and divided into five bays on the first story and seven bays on the second story. The entrance possesses a nine-panel (raised) door flanked by five-pane sidelights of three-quarters length. The openings are crowned by a denticulated entablature supported by pairs of attenuated reeded columns. The ensemble is sheltered by a replacement flat-roofed porch with four capiteled, chamfered posts standing on a low concrete deck with inlaid flagstones. Although similar in design to the original entrance porch of 6 by 12 feet, this replacement lacks the shallow outward curve and perimeter balustrade with intersecting vertical and diagonal members of its predecessor's roof.

The fenestration of the main facade is distinguished by a large round-headed, multi-pane, double-hung window with molded surround and keystone that is centered above the entrance and rises from the portico roof to the level of the main cornice. The adjacent second-story windows contrast by their eight-over-eight division and lack of surrounds, the latter being characteristic of the house's window treatment. The larger first-story windows are of twelve-over-twelve division, and enframed by molded pilasters supporting a simplified entablature that is stepped out over the pilasters. Just outside each end of the porch is a small, three-pane, vertical fixed window. Only the windows of this facade and the west facades of the north and south ell blocks retain the louvered wood shutters (painted black) that were originally mounted on all windows.

The hyphens attached to the north and south ends of the main block are recessed one bay from the wall plane of the main facade. Each hyphen's west facade has a slate-shingled pent roof sheltering the first story and three bays of six-over-six sash tucked under the eaves on the second story. The south hyphen's first story contains two entrances with six-panel doors and four-light transoms flanking a central six-over-six window. The north hyphen differs by having coupled eight-over-eight sash with an intermediate small engaged column. An adjacent entrance occurs in the partly exposed north gable elevation of the main block.

The terminal north and south ell blocks project forward of both the hyphens and the main facade. Their two-bay west facades

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share eight-over-eight sash (except for eight-over-twelves on the first story of the south block) and a multi-paned semicircular fanlight in the gable. A large rectangular interior chimney of red brick with concrete cap rises from near the center of each ell's ridge, turned perpendicular to the main block's chimneys.

The south ell block's four-bay south eaves elevation includes an off-center entrance with nine-panel door and three-pane transom; this entrance was originally sheltered by a round-arched wood trellis that has been removed. The window openings are fitted with eight-over-twelve sash on the first story and eight-over-eights on the second story. A small vertical three-pane window is placed to the left of the entrance. The corresponding four-bay north elevation of the north ell block contains twin service entrances with nine-pane/two-panel doors in the middle bays sheltered by a shed-roofed porch with square posts and concrete deck. On the second story, a half-glazed door opens onto the porch roof. The window openings on this elevation are fitted with eight-over-eight sash.

The main block's garden (east) facade is divided like the main (west) facade with five bays on the first story and seven bays on the second story. The first story is opened by double-leaf, 12-pane French doors surmounted by paired transoms. The central unit is distinguished by matching 12-pane sidelights and two-pane sidelights and crowned by an enriched swan's-neck pediment supported by paneled pilasters. The other four bays of French doors are enframed by molded pilasters and simplified entablatures like those on the windows of the main facade. On the second story, the central bay is occupied by a three-part window comprised of an eight-over-eight sash and flanking four-over-four sash; the sash are separated by attenuated engaged columns. The other second-story window openings are fitted with eight-over-eight sash; the three bays on the right (north) half are now covered with plywood.

The east facades of the north and south hyphens are recessed one bay from the main block's wall plane. Projecting perpendicularly outward from the hyphens are balancing one-story, flat-roofed pavilions with half-octagonal outer ends. Each pavilion is supported by seven plain square pillars carrying a simplified entablature. The south pavilion is open-sided with a plank deck and a matchboard ceiling. The south hyphen's pavilion entrance consists of double-leaf, 12-pane French doors flanked by 12-pane sidelights and multi-pane transom. The north pavilion contrasts by being enclosed with double-leaf, 18-pane French doors and multi-pane transoms alternating with full-height, multi-pane

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fixed windows. The pavilion roofs are now covered with tar and gravel in place of the original canvas; the original paneled wood railings along the perimeters were removed after 1950. Double-leaf, 12-pane French doors open onto the pavilion roofs from both the southeast and northeast corner rooms of the main block's second floor. Flanking the north pavilion next to the main and north ell blocks are open concrete decks sheltered by metal-pipe frames supporting canvas awnings; these were added c. 1960 when the north pavilion was adapted for use as the Garden Cafe.

The east facades of the north and south ell blocks project only slightly forward of the hyphens. The south ell's two-bay facade matches that of its west facade. The north ell's three-bay facade is lighted by eight-over-twelve sash on the first story, eight-over-eight sash on the second story, and a semicircular fanlight in the gable.

The house's horizontal eaves project into a molded cornice. The raking eaves of the gable facades contrast by being closely cropped. Short returns of the horizontal cornice on the gable elevations, therefore, are not balanced by the usual raking components.

The house was originally fitted with internal gutters along the projecting horizontal eaves and exterior leaders or downspouts affixed to the walls. On the main block's main (west) and garden (east) facades, the square downspouts were placed on each side of the central entrances and treated as pilasters with capital details. The gutters and downspouts were made of cypress wood, and gradually deteriorated to the extent that they were removed after the 1950 transfer of ownership.

The interior of the house was originally divided into two general areas: the family's quarters and the servants' quarters. The family occupied the main block and south wing while the servants used the north wing. The family quarters are characterized by spacious rooms finished in white birch, including enameled molded trim with mitered corners, six-panel doors, and varnished matchboard floors. The servants' wing is marked by small rooms finished in hard pine, including varnished plain trim with rounded edges and butted corners, six-panel doors, and matchboard floors. In the following descriptions, the individual rooms are identified by the names that appear on the architects' floor plans.

Directly inside the main (west) entrance is the Vestibule of 6 by 12 feet whose low ceiling carries the landing of the Main Stairs to the second floor. A semielliptical-arched opening with smooth pilasters and paneled reveal leads into the Main Hall

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where, immediately to the left, a doorway leads into the Coat Room (now the receptionist's office) of 11 by 12 feet; side-by-side closets with double-leaf, six-panel doors are built into its east wall. The Lavatory No. 1 with marble tile floor adjoins the Coat Room next to the Vestibule, and the Housekeeper's Office (now the Director's Office) of 11 by 12 feet adjoins the opposite side of the Coat Room. Across the Main Hall from the Coat Room, the Main Stairs ascend to the second floor. The two-flight, open-string stair with broad landing and open well is protected by a balustrade with continuous molded mahogany rail, tapered square balusters, and round newels with octagonal bases and capitals that emerges from a terminal spiral.

The Main Hall of 16 by 33 feet extends the remaining depth of the house. Opposite the main (west) entrance are the French doors of the east facade's central (garden) entrance. The plastered walls are embellished with molded baseboard, chair rail, and plaster ceiling cornice. The molded door surrounds carry simplified entablatures. As in the several other rooms now adapted to galleries, modern fluorescent light fixtures have been installed on the ceiling to illuminate the wall surfaces for display purposes.

Adjoining the Main Hall on the north, the Dining Room (now Gallery I) of 24 by 28 feet is entered by two openings from which double-leaf paneled doors have been removed. This room is distinguished by built-in china cupboards in the four corners, each having a scallop-shell opening with shouldered and keystone surround; the cupboards are now covered to provide additional display surfaces. A molded chair rail encircles the room above rectangular panels formed by wood moldings on the plastered walls. A molded plaster cornice encircles the ceiling. On the north wall, a fireplace incorporates a black marble hearth, a copper glazed-tile firebox surround with fruit and cornucopia motif, and a wood mantelshelf supported by molded pilasters and an enriched entablature with dentil motif and central ellipse on the frieze. French doors lead from the Dining Room into the adjoining Breakfast Room and onto the east terrace.

Across the Main Hall from the Dining Room and also entered through an opening from which double-leaf paneled doors have been removed, the Living Room (now Gallery II) of 24 by 40 feet extends the full depth of the house, being lighted by windows in the west wall and French doors in the east wall. Built-in shelves originally mounted between these openings have been covered to provide additional display surface. As in the Dining Room, a molded chair rail surmounts rectangular panels on the plastered walls; some upper-wall moldings have been removed for

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display purposes. On the south wall, a cavernous fireplace possesses a black marble hearth and firebox surround below a simplified entablature and mantelshelf.

Next to the Living Room in the south hyphen is the Writing Room (now Gallery III) of 13 by 14 feet. On the east side, this room opens through French doors onto the Living Porch, the open-sided south pavilion of 16 by 23 feet with a half-octagonal east end. Through a round-arched opening on the west side of the Writing Room, the dog-leg South Stairs (with components like the Main Stairs) lead to the second floor. Next to the south of the stairs is Bath No. 8; like the other bathrooms in the house, this one possesses a floor of white Vermont marble tile.

Adjoining the Writing Room in the south ell block, the Study (now Gallery IV) of 17 by 24 feet retains built-in paneled bookcases on its north wall. A fireplace on its west wall possesses a black marble hearth and firebox surround enframed by fluted wood pilasters and simplified entablature with mantelshelf. The walls, windows, and south exterior door of this room have been wholly covered with fibreboard for display purposes. To the left of the fireplace, the former Lavatory No. 2 has been enclosed (although its marble tile floor remains). The adjacent Bed Room No. 6 of 17 by 24 feet is now used as a receiving room for art works. The fireplace in this room retains its black marble hearth and glazed-tile firebox surround but the wood mantel with paneled pilasters and frieze has been removed. Some of the windows have been covered but the plastered walls remain exposed.

Next to the Dining Room in the north hyphen, the Serving Pantry of 15 by 16 feet has been adapted to the kitchen for the present Garden Cafe, and is equipped with original built-in cupboards and modern stainless-steel appliances. The small Flower Room of 6 by 12 feet with sink, shelves, and cupboards adjoins the Serving Pantry on the east side, and leads to the Breakfast Room (now used for the Garden Cafe), the enclosed north pavilion of 16 by 25 feet with a half-octagonal east end. A small fireplace with black marble hearth and blue glazed-tile firebox surround occupies its southwest corner below a corner cupboard; a full-height cupboard occupies the northwest corner. This room became known as the Glass Room for housing a portion of Mrs. Webster's extensive collection of glass objects.

The first floor of the north ell block is bisected by the Service Hall that links the Serving Pantry with the house's north entrance. On the west side of the hall, the original Kitchen of 12 by 21 feet is adjacent to the Serving Pantry and adjoins the original Laundry of 12 by 19 feet that is now used for storage of

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art works. Across the hall from the Kitchen is the Store Room of 7 by 12 feet with numerous shelves and cupboards. Next to the north side of the Store Room is the Maid's Sitting Room of 12 by 16 feet. The two-flight North Stairs with paneled square newels and square balusters ascend from the Service Hall to the second-floor maids' bedrooms.

The house's Main Stairs ascend to the second-floor Hallway that extends the north-south length of the main block. On each side of the stair hall proper, the Hallway passes through a semielliptical-arched opening with paneled, keystone surround and paneled reveal. Along the east side of the Hallway are three bedrooms that have been substantially altered by conversion to galleries. Their shared bathrooms and contiguous closets have been removed to enlarge their size, their doors have also been removed, and their walls and windows have been covered with fibreboard; the molded door surrounds and baseboards remain in place. Modern fluorescent-light ceiling fixtures have been installed to illuminate their wall surfaces. Other second-floor rooms retain their six-panel doors and molded window surrounds along with exposed windows and plastered walls.

Opposite the Main Stairs, Bed Room No. 3 (now Gallery VI) of 15 by 18 feet is entered by an opening crowned by a simplified entablature; the original double-leaf paneled doors have been removed. Adjoining Bed Room No. 3 on the north is Bed Room No. 4 or the Guest Room (now Gallery V) of 18 by 18 feet; this room has a fireplace (with black marble hearth and firebox surround and wood mantel with simplified entablature) on the north wall to the left of French doors that open onto the North Deck (the roof of the Breakfast Room); Bath No. 4 has been removed from the southeast side of this room. The room next to the south of Bed Room No. 3 was originally Mr. Ritter's Room (now Gallery VII) of 18 by 18 feet with French doors leading onto the South Deck (the roof of the Living Porch); Bath No. 3 has been removed from the northeast side of this room.

The rooms along the west side of the Hallway retain their historic character. Across the hallway from Mr. Ritter's Room is Bed Room No. 2 of 15 by 18 feet; this room has become the Members' (sitting) Room and the former Bath No. 2 has been adapted to the Art Library. Across the hallway from Bed Room No. 4 are the Sewing Room (now the Archives and Grants Office) of 9 by 15 feet with linen closet of cupboards and drawers built into its north wall and the Housekeeper's Room (now the Deaccession Sales Gallery) of 12 by 14 feet, the latter linked to Bath No. 5 located in the north hyphen.

Three steps below the Hallway in the south hyphen, the original

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South Hall and Dressing Room have been combined by the removal of a partition into the Print Gallery; its walls and windows are covered with fibreboard. The Dressing Room of 9 by 15 feet formerly contained a full bath and served both the adjoining Mr. Ritter's Room on the north and Mrs. Ritter's Room on the south. On the west side of the former hall (next to the South Stairs), Bath No. 1 retains its marble floor.

The south ell block contains two bedrooms of 17 by 24 feet separated by back-to-back fireplaces and closets with double-leaf, six-panel doors. On the east side, Mrs. Ritter's Room (now Gallery IX) is distinguished by a fireplace with tile firebox surround painted with a formal garden scene, paneled pilasters, entablature with reeded triglyphs, and black marble hearth. The fireplace of Bed Room No. 1 (now Gallery X) differs by its marble firebox surround, smooth pilasters, and simplified entablature. The original south closets have been removed to create a passage between the two rooms, whose walls and windows have been covered with fibreboard.

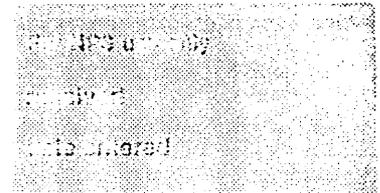
Three steps below the level of the Hallway, the connecting North Hall extends through the north hyphen and ell block. Approached through a round-arched opening from the Hallway, Bed Room No. 5 (now the Ladies' Lounge) of 12 by 13 feet and the flanking Bath No. 7 occupy the east side of the hyphen while Baths No. 5 and 6 are on the west side. The latter bath serves the small Maid's Rooms Nos. 1-6 (now used mostly for storage) of about 9 by 12 feet in the ell block. The North Hall ends at the North Stairs to the first floor; a door leads from the landing onto the North Porch roof.

A single-flight stair with bottom winders descends from the north end of the Service Hall to the cellar. Beneath the north wing, the cellar has whitewashed masonry exterior walls and is partitioned into several small rooms unlike the generally open space of the remainder; a concrete floor extends throughout. Against the wing's east wall are the Wine & Jelly Closet with insulated walls and ceiling next to the Vegetable Room with multiple shelves. At the foot of the stair, the former walk-in Meat Refrigerator adjoins what was originally the Ice Storage space; the thick walls of these two chambers are sheathed with vertical matchboard and were filled with sawdust for insulation.

The house possesses a hot-air heating system that was originally driven by four coal-fired Richardson and Boynton furnaces; only one remains in place although disconnected from the system. Two smaller oil-fired furnaces have been installed to provide limited heating for the currently seasonal (summer and fall) usage of

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the house. The large rectangular bunker for furnace coal along the main block's west wall has been removed while the smaller bunker for range coal remains.

Echoing somewhat the massing of the house, the garage/studio consists of a one-and-one-half-story, three-bay, eaves-front, gable-roofed central block flanked by balancing one-bay, gable-roofed wings of reduced scale attached to both the east and west elevations. The wings are offset forward of the central block so as to frame and shelter its main (south) facade. The eaves and ridges of the wings are lower than those of the central block but all three south roof slopes share the same plane. The walls are sheathed with wide clapboards (painted white) and lack corner boards. The roof is covered with asphalt shingles. Showing traces of white paint, a partly exterior red brick chimney with concrete cap terminates the east end of the main block's ridge.

The central block's south front is punctuated by three semielliptical-arched vehicular entrances, each fitted with double-leaf, vertical-boarded doors (painted black) on iron strap hinges. Aligned with the doors on the roof slope above are three small flat-roofed dormers with clapboarded cheeks, each lighted by pairs of original four-pane casement windows. The south front of each wing is lighted by a pair of original 12-pane casement windows. Corresponding to the treatment on the house, the windows lack surrounds. The four-bay east and west gable elevations of the wings have various door and window openings, including double-leaf, plywood attic doors in the west gable below a projecting hoist beam. The rear (north) slope of the central block's roof was raised c. 1960 into a continuous shed dormer with nine one-over-one windows to provide north light for a second-floor art studio.

The interior of the building retains the multi-vehicle Car Room of 22 by 32 feet with concrete floor in the main block. The original second-floor plan included five rooms of about 9 by 11 feet and a bathroom in the northeast corner that were apparently occupied by male members of the household staff; those interior partitions have been removed and the open space has been adapted to an art studio, finished with matchboard flooring, beadboard wainscoting, and fibreboard on the upper walls. The west wing's attic was originally used for hay storage, being directly above the four-stall stable for saddle horses (later removed) on the ground level. The corresponding first-floor space in the east wing was originally the Servants' Social Room of 15 by 22 feet; a sculpture studio and photographic darkroom have been installed in this space.

Standing parallel to the rear of the garage/studio, the small one-

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story, one-bay garage/tool shed was built in 1982. The building is sheathed with plywood below its asphalt-shingled gable roof. A paneled overhead door enters the west gable front. Owing to its age, this garage is considered non-contributing to the historic character of the estate.

Defining the opposite (south) side of Yester House's west grounds, the Arkell Pavilion balances the garage/studio. This expansive building consists of the original music shed constructed in 1956 and the southwest ell added in 1967. The music shed was designed by the architectural firm of Webber and Ericson, Rutland, Vermont while the addition was made by Payson Webber, principal of that firm, in independent practice. A marble tablet affixed to the north facade bears the following inscription: "This pavilion is dedicated to Louise Ryals Arkell for her wisdom, energy, generosity, and devotion to the Southern Vermont Artists." The Arkell Pavilion exhibits several design characteristics that relate it to Yester House; nevertheless, owing solely to its age, the building is considered non-contributing to the historic character of the estate.

The Pavilion's one-and-one-half-story main block of about 56 by 97 feet possesses a structure of laminated wood trusses and is sheathed with wide clapboards painted white to match the house. Also simulating the treatment of the house are the projecting horizontal eaves and closely cropped raking eaves of the asphalt-shingled gable roof. All four sides of the main story are opened by broad sliding plywood doors; double-leaf doors on the north and south sides provide three 16-foot openings between piers while triple-leaf doors on the east and west sides provide 32-foot clear openings. The interior contains an "assembly and display room" together with a depressed orchestra pit and raised stage at the east end. On the east gable elevation, the downward slope of the ground exposes the concrete basement story (containing dressing rooms) having a 30-foot opening with multiple folding plywood doors.

Facing the curved driveway, the north eaves facade is mostly sheltered by a six-bay, shed-roofed loggia supported by box posts. This projects beyond the northwest corner, becoming a one-story, gable-roofed box office appendage with deeply overhanging eaves and plywood sheathing. A similar four-bay loggia along the west gable facade connects to the southwest ell, whose west roof slope continues in the same plane. (The loggia and box office were added when the ell was built in 1967.) An exterior wood stair ascends the loggia roof to serve an upper story entrance on the main block's west facade, just to the left

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of a large triangular wood louver in the gable.

The one-story, gable-roofed southwest ell of 52 by 26 feet contrasts with the main block by having mostly plate-glass wall panels and sliding glass doors. Its east eaves facade is partly enclosed with plywood sheathing. The roof is covered with asphalt shingles rather than the cedar shingles shown on the architect's plan. The ell contains a refreshment lounge and rest rooms.

The grounds surrounding the buildings are landscaped informally with a variety of coniferous and deciduous trees and shrubs interspersed with perennial and annual flowering plants. Diverse pieces of sculpture in various materials are placed on the lawns surrounding the house on the east, south, and west. Farther west and northwest of the house, a pasture extends to the edge of the flanking mixed forest.

Nearer the house, the west grounds are subdivided by a curvilinear hedge, predominantly of honeysuckle with interspersed lilacs and apple trees, that follows the outer curvature of the driveway loop in front of the main facade. Westward of this hedge, a horseshoe curve of mature cedar trees opens toward the north, screening a graveled parking area that has replaced an original vegetable garden. The mixed forest approaches the house much more closely along the south and east grounds. A roughly circular flower, herb, and sculpture garden lies southeast of the house, mostly shaded by mature trees. A short nature trail winds farther southeastward in this area. The house's east grounds slope downward through a flight of grassy terraces (probably former flower beds) bisected by broad marble steps to the surrounding fringe of honeysuckle and white birches.

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By an agreement dated October 17, 1916, William M. Ritter, then of Columbus, Ohio, acquired from Robert J. and Albert C. Orvis a farm and two woodlots in Manchester. The Orvis brothers were acting as executors of the estate of their father, Charles F. Orvis. The transaction, recorded in Volume 30, Pages 46-47 of the Manchester Land Records, involved the "C. F. Orvis farm and woodland" (which Charles Orvis had owned since 1890) together with two woodlots owned by the brothers. The price for the property was \$11,000; Ritter paid \$7,000 in cash, "assumed and promised to pay a mortgage on said farm property of \$3,000," and agreed to pay the brothers the final \$1,000 "upon their perfecting certain deficits of title" to the property.

It is not known how William Ritter learned of the Orvis farm and its availability for purchase. The possibility exists that he and his wife, Gertrude Divine, had stayed at the Equinox House hotel owned by the Orvis family during a trip to the increasingly famous summer resort. (See the National Register nomination for the Manchester Village Historic District, entered in the National Register on January 26, 1984.) Charles Orvis' elder brother, Franklin Orvis, founded the Equinox House in 1853 and, by the turn of the century, it had become the preeminent resort hotel in Vermont. (See the National Register nomination for the Equinox House Historic District, entered in the National Register on June 3, 1980.) Charles achieved distinction comparable to his brother by starting in 1856 the fishing tackle business that became noted especially for finely crafted fly rods. Albert C. Orvis joined and succeeded his father in that business.

In any case, the Ritters were clearly intent on joining their wealthy social peers as owners of an elaborate and luxurious summer residence in Manchester. Several such residences were constructed in the village and vicinity around the turn of the century. Prevailing architectural fashion of the period focused on the Colonial Revival and Georgian Revival styles. Robert Todd Lincoln, son of the President, affirmed the ascendancy of classically derived architecture for Manchester summer houses when, in 1904, his landmark "Hildene" was constructed south of the village. (See the National Register nomination for "Hildene," entered in the National Register on October 28, 1977.)

Possibly inspired by Lincoln's 400-acre private enclave outside the village, William Ritter moved quickly to develop a similar estate. One month after the land purchase, a local civil engineer by the name of James Davis prepared a topographic map of the terrain between West Road and the site of the planned house three-quarters of a mile uphill toward the 3816-foot Equinox

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Mountain. The Davis map shows both the Orvis farm buildings and three ponds constructed along a small brook to the north. The map ascertains that these three ponds were constructed prior to Ritter's purchase of the property, indubitably for Charles or Albert Orvis as ponds for raising fish and using the family firm's fishing tackle.

Located adjacent to the west side of West Road (and the only pond to retain water in 1988), the "Lower Pond" appears on the map as an oval of about 240 by 90 feet with a small island next to the inlet at the northwest corner; the outlet was near the north end of the rock-faced embankment with "earth filling" that forms the pond's east side. About 230 feet upstream of the first pond, the somewhat larger "Middle Pond" (mostly dry and overgrown in 1988) appears as an oval of about 300 by 100 feet; it has an inlet near the southwest corner and an outlet with a gate structure near the north end of another rock-faced, earth-filled east embankment. About 180 feet upstream of the second pond, the "Upper Pond" (dry except for the brook channel in 1988) has a distinctive triangular form of about 100 feet in maximum length and breadth; the inlet is at the apex and the outlet at the north end of pond's rock-faced east embankment.

Davis' topographic map was prepared at least partly for the landscape architect who soon became involved in the Ritter project. Charles N. Lowrie, whose office was at 101 Park Avenue in New York City, incorporated the contour information in his undated "Preliminary Plan for Grounds of W. M. Ritter, Esqr., Manchester, Vermont." This plan shows the winding route of the driveway climbing from West Road to the house site in a series of curves of varying radius. The driveway ascends about 250 feet along its 3800-foot length. The plan shows brook crossings at four points: 400, 1900, 2500, and 2700 feet from the lower end.

Lowrie was clearly inspired by the three existing ponds on the property. He designed the driveway to pass between the lower two ponds in an S-curve and then to pass closely the north side of the third pond. He labeled the pond adjacent to West Road as simply "Pond" while the next pond upstream bears the name "Trout Pond;" the latter name probably reflects the earlier use of that pond by the Orvis family. The third pond is labeled "Pool," suggestive of its smaller size. Lowrie then added two more small impoundments to the series. About 320 feet upstream from the third pond, he drew a roughly circular "Pool" of 100 feet in diameter about 100 feet south of the 1600-foot mark on the driveway. Finally, closely inside the driveway's relatively sharp curve at the 2600-foot mark (and between the brook crossings at 2500 and 2700 feet), he drew "The Pool," a circular

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body of water about 120 feet in diameter with a small island near its outlet. (The present lack of evidence on the ground indicates that these two additional pools were never built. Instead, a small pond was created along the southerly brook and two ornamental pools were placed farther along the driveway.)

The Ritters selected a New York architectural firm, Murphy and Dana with offices at 331 Madison Avenue, to design the buildings for the estate. (Only one other house designed by that firm is known to exist in Vermont: a much smaller Colonial Revival style summer house was built in 1909 for Brainard Avery, a New York City lawyer, in the village of Middletown Springs, about 25 miles north of Manchester. The Avery house was entered in the National Register on October 17, 1985 as part of the Middletown Springs Historic District.) Murphy and Dana's design contrasts visibly with the elaborately detailed, high-style Georgian Revival of Hildene; the architects deliberately understated both the substantial mass and the Colonial Revival style of "Yester House." The house is reduced in scale by the device of matching hyphens and ells that flank the main block, providing some 30 rooms plus bathrooms for the family's and the servants' quarters. The somewhat plain stylistic treatment of the exterior lacks elements such as window surrounds and cornerboards. Furthermore, certain materials are applied apparently to suggest rustic and venerable character; most notably, the slate roof shingles have rough-cut edges indicative of age and weathering.

Three decades after construction of the house, the author of a 1947 auction catalog for a New York art gallery wrote that its design was "copied" from Henry Wadsworth Longfellow's house (built in 1759) in Cambridge, Massachusetts. The exterior appearance of Yester House, however, bears only slight resemblance to the high-style Georgian character of the supposed model; the Longfellow house is distinguished by a central pedimented entrance pavilion on its five-bay main facade, and carries a hip roof with gabled dormers, balustraded deck, and interior chimneys. Murphy and Dana presumably were aware of the Longfellow House but it seems improbable that they intended to copy its appearance.

While the architects of Yester House apparently strove for relative simplicity and restraint in design, both its materials and craftsmanship were of the highest standard. Murphy and Dana's specifications require the "best quality" materials and "perfect condition" for the finished work of the various artisans involved in the project. The contract "to provide all the materials and to perform all the work shown on the Drawings and described in the Specifications" for the house was awarded to F.

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G. Fearon Co. (Inc.), 280 Madison Avenue, New York City. Dated the 7th of May, 1917, the contract stipulated the completion of the specified work by April 1, 1918. W. M. Ritter agreed to pay the Fearon Co. \$54,646.00 for the performance of the contract.

The legends of the Murphy and Dana plans for the house indicate a change in the personal relationship between William and Gertrude Ritter. The first series of drawings, dated March 21, 1917, were labeled "Residence for Wm. M. Ritter Esq. at Manchester, Vt." During the latter half of May, however, the architects prepared a series of revised plans labeled "Residence for Mrs. Gertrude D. Ritter at Manchester, Vt." Other plans, including those for the garage made in July, 1917, were also labeled with her name. Within a few years, the Ritters were divorced and Gertrude married Hugh Webster. A January 6, 1926 plan for one of the former Orvis farm buildings reveals both the change of her name and the apparent dissolution of the Murphy and Dana firm; the plan was prepared for Gertrude D. Webster by R. H. Dana, Jr., Architect, New York City. Subsequently she used the name Gertrude Divine Webster, and the estate became known by that name.

During the two succeeding decades, Mrs. Webster generally lived at Yester House during the summer and spent the winter at another residence in Phoenix, Arizona. She became an authority in antiques, especially early American furniture and hooked rugs, and Yester House was furnished largely with examples from that period. The house's Breakfast Room (the enclosed north pavilion) was later called the "Glass Room" for displaying part of her extraordinary collection of American glass objects; this ultimately comprised some 6000 pieces ranging from Stiegel-period hand-blown glass to late 19th-century pattern glass. Mrs. Webster also became a noted horticulturalist, and the house's grounds were embellished with various gardens containing annual and perennial flowers and shrubs. Trails for horseback riding were laid through the surrounding woods.

Typical of a large estate during the period, Yester House required a staff of several persons for performing various services. The grounds were maintained by four or five gardeners while the household functions were the responsibility of a housekeeper and several maids. The interior arrangement of the house reflects the division between family and servants, the female household staff occupying the service (north) wing that contained the kitchen, laundry, and food storage rooms. The male employees apparently lived on the second floor of the garage, originally partitioned into five small rooms plus a bathroom; the servants were apparently allowed to mingle in a first-floor room

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of the garage labeled Servants' Social Room on the architects' plan. As was usually the case with wealthy estate owners, Mrs. Webster would bring some live-in household staff members with her to Manchester.

Near the end of her life, in 1944, Mrs. Webster announced a plan to establish Yester House as a museum for her collections. This plan ultimately proved impractical and was abandoned. Instead, after her death in Phoenix on March 31, 1947, the contents of the house were sold at auction in New York, and the proceeds were given to a children's hospital in Columbus, Ohio. The auction at Plaza Art Galleries lasted eight days in late October and November of the same year. Mrs. Webster bequeathed a portion of the land and the original Orvis farm buildings to her caretaker. The remainder of the estate was then offered for sale; a real estate brochure dated June, 1948 lists the price as \$65,000.00. (Ignoring inflation, that figure matched the amount that William Ritter had paid for the land and construction of the house thirty years earlier.)

Two years later, the Southern Vermont Artists, Inc. acquired the property for \$25,000.00. That "non-profit educational association of artists and lay members" had been formed in the 1920s and incorporated in 1933. Summer art exhibits began in 1923 on the lawn of the Equinox House and expanded steadily through the next quarter-century, eventually overspilling the local high school's gymnasium. By 1949, the Southern Vermont Artists' annual show included nearly 500 works in various media by 220 artists and the need for permanent quarters was obvious. In July, 1950, the Artists decided to purchase Yester House and convert it to the Southern Vermont Art Center. The remodeling was undertaken immediately to enable the staging of the group's 21st annual show at the estate in August of the same year.

Several contractors were involved in various aspects of the project under the supervision of John S. McCormick, Jr., of Pawlet, Vermont. The driveway was paved and a parking lot was built on the west grounds of the house. The landscaping of the grounds was modified and a turf platform was installed for a theatre and concert stage in a natural amphitheatre facing the house. The exterior of the house was repainted, and the conversion of the interior from residential use to an art gallery was undertaken.

The interior conversion has involved substantial alteration especially of the bedrooms; some of their shared bathrooms and closets have been removed to enlarge the spaces for galleries, and both the plastered walls and the windows have been covered

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with fibreboard for display purposes. Several interior doors have been removed to facilitate circulation. The former Breakfast or Glass Room has been adapted to the so-called Garden Cafe with kitchen facilities being installed in the former Serving Pantry. Certain smaller rooms have been adapted to administrative offices.

A major building was constructed closely adjacent to Yester House in 1956 to provide an enclosed space with some 430 seats for performing arts events. The architectural firm of Webber and Erickson, Rutland, Vermont designed the "Music Shelter and Art Gallery" with multiple sliding doors to provide expansive openings along all four sides. The architects treated the new building to echo certain characteristics of the house, notably the wide exposure of the clapboards and the projecting horizontal and closely cropped raking eaves. In 1967, a southwest ell was added to contain a reception lounge, and a connecting covered walkway was wrapped around two sides of the main block; these were designed by Payson R. Webber, principal of the Rutland architectural firm responsible for the main block. Three years later, the enlarged building was dedicated as the Louise Ryals Arkell Pavilion in honor of the principal donor.

During the same period, the original garage was altered by the conversion of its second floor to an art studio. The interior partitions were entirely removed to create a large open space, and the north slope of the roof was raised into a continuous shed dormer to admit the desirable north light. A sculpture studio and photographic darkroom have been installed on the first floor.

The cumulative effect of these changes has been to shift the character of the Yester House estate from a private residential enclave to a multi-faceted art center open to the public during the summer season. The modern buildings, particularly the Arkell Pavilion, represent this change of usage while at the same time complementing and echoing to a certain extent the historic buildings. The adaptation of the house and garage to contain gallery and studio spaces has caused some alterations (largely reversible) of their historic interior plans, door and window openings, and materials. Their exteriors, however, retain essentially the original designs. The designed features of the landscaped grounds and the series of ponds have undergone more substantial changes. Nevertheless, taken together, the architectural and landscape resources continue to evoke strongly the historic function and character of the Yester House estate as one of the grandest representatives of its type and period in Vermont.

8. Significance

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

Specific dates 1917–18 **Builder/Architect** Murphy and Dana, New York City

Statement of Significance (in one paragraph)

The Yester House estate, now known as the Southern Vermont Art Center, embodies the distinctive characteristics of an early twentieth-century summer retreat consisting of an extensive tract of land and an elaborate Colonial Revival style house plus associated outbuildings. The house and contemporary garage/apartment were designed by the New York architectural firm of Murphy and Dana in a deliberately understated Colonial Revival manner employing only a limited array of stylistic features. The driveway and grounds of the buildings were designed by a New York landscape architect, Charles N. Lowrie, in a complementary informal treatment incorporating a series of existing ponds along a small brook. The estate was originally created as a seasonal residence for William and Gertrude (later known as Gertrude Divine Webster) Ritter of Washington, D.C. The result bears marked similarity to the Hildene estate developed near Manchester village a decade earlier for Robert Todd Lincoln. Both are outstanding examples of an architectural and social trend that emerged in Vermont during the latter nineteenth century, and reached its ultimate expression in Manchester during the first quarter of this century. While the Yester House estate has been adapted to a regional center for the arts and thereby opened to the public, the buildings and grounds continue to evoke strongly their original architectural character in a secluded setting.

9. Major Bibliographical References

See continuation sheets.

10. Geographical Data

Acreeage of nominated property approximately 55

Quadrangle name Manchester, Vt.

Quadrangle scale 1:24000

UTM References

A	118	6516	71510	417	812	21410
	Zone	Easting		Northing		

B	118	6516	71410	417	811	81610
	Zone	Easting		Northing		

C	118	6558	820	417	811	91010

D	118	6515	71710	417	812	31710

E						

F						

G						

H						

Verbal boundary description and justification

See continuation sheets.

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

state	code	county	code
-------	------	--------	------

N/A

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Hugh H. Henry

organization Historic Preservation Consultant date June, 1988

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

city or town Chester state Vermont 05143

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature [Signature]

title Director, Vermont Division for Historic Preservation date 9/23/88

For NPS use only

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

[Signature] date 11/10/88
Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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3. "'50 Art Show to be Held in New Center." Manchester Journal, August 3, 1950, 1.
4. 400-Acre Country Estate. Real estate sale brochure published by Previews Incorporated, New York. June, 1948.
5. "Mrs. Gertrude D. Webster Dies in Phoenix." Manchester Journal, April 3, 1947, 1.
6. Specifications for Labor and Materials...for a New Frame Residence at Manchester, Vermont for Mrs. Gertrude D. Ritter. Murphy and Dana, Architects, New York City. Revised May 7, 1917.
7. The Gertrude D. Webster Collection. Public auction sale catalogue published by Plaza Art Galleries, Inc., New York. 1947.
8. "Yester House." Country Life, XXXVII (April, 1920), 63-65.
9. National Register nomination for "Hildene," Manchester, Vermont; entered in the National Register on October 28, 1977.
10. National Register nomination for the Manchester Village Historic District, Manchester, Vermont; entered in the National Register on January 26, 1984.
11. National Register nomination for the Equinox House Historic District, Manchester, Vermont; entered in the National Register on June 3, 1980.

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1. "Property of the Southern Vermont Artists, Inc., Manchester, 1950." Heman Chase, Surveyor, Alstead, New Hampshire. Revised December, 1983. Scale: 1 inch = 300 feet.

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2. "Topographic Map - Portion of Estate of W. M. Ritter, Esqr., Manchester, Vermont." James Davis, C. E., Manchester Center, Vermont. Drawn by Leo I. Grout. 1916. Scale: 1 inch = 40 feet.

PLANS

1. "Preliminary Plan for Grounds of W. M. Ritter, Esqr., Manchester, Vermont." Charles N. Lowrie, Landscape Architect, New York City. n. d. Scale: 1 inch = 40 feet.
2. "Planting Plan Near House, Estate of W. M. Ritter, Esqr., Manchester, Vt." Charles N. Lowrie, Landscape Architect, New York City. November, 1917. Scale: 1 inch = 20 feet.
3. "Plan for Flower Garden, W. M. Ritter, Esqr., Manchester, Vt." Charles N. Lowrie, Landscape Architect, [New York]. November, 1917. Scale: 1 inch = 10 feet.?
4. "Cellar Plan" (Drawing No. 1). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised May 25, 1917. Scale: 1/4 inch = 1 foot.
5. "Heating Plan Showing Furnaces and Ducts in Cellar" (Drawing No. 2). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised May 25, 1917. Scale: 1/4 inch = 1 foot.
6. "First Floor Plan" (Drawing No. 3). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised August 16, 1917. Scale: 1/4 inch = 1 foot.
7. "Second Floor Plan" (Drawing No. 4). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised August 15, 1917. Scale: 1/4 inch = 1 foot.
8. "Details - Sections" (Drawing No. 5). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised July 10, 1917.

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9. "West Elevation" (Drawing No. 6): Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects; New York City. Revised May 25, 1917. Scale: 1/4 inch = 1 foot.
10. "North Elevation, South Elevation" (Drawing No. 7). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised May 25, 1917. Scale: 1/4 inch = 1 foot.
11. "East Elevation" (Drawing No. 8). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Murphy and Dana, Architects, New York City. Revised May 15, 1917. Scale: 1/4 inch = 1 foot.
12. "New Ice Storage & Wine & Jelly Closet" (Drawing No. 10). Residence for Mrs. Gertrude D. Ritter at Manchester, Vt. Scale: 1/4 inch = 1 foot. July 24, 1917.
13. "First Floor Plan" (Drawing No. 1). Garage for Mrs. Gertrude D. Ritter at Manchester, Vermont. Murphy and Dana, Architects, New York City. July 25, 1917.
14. "Second Floor Plan" (Drawing No. 2). Garage for Mrs. Gertrude D. Ritter at Manchester, Vermont. Murphy and Dana, Architects, New York City. July 25, 1917.
15. "Music Shelter & Art Gallery, Southern Vermont Art Center, Manchester, Vermont." Webber and Erickson, Architects, Rutland, Vermont. January 30, 1956.
16. "Additions and Alterations to Music Shelter & Art Gallery, Southern Vermont Art Center, Manchester, Vermont." Payson R. Webber, Architect, Rutland, Vermont. April 11, 1967.

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The property being nominated consists of the four buildings, including the so-called Yester House, now comprising the Southern Vermont Art Center together with approximately 55 acres of the surrounding land that was purchased by William Ritter in 1916 prior to the construction of the house thereon. The entire tract is described in Book 48, Page 3 of the Manchester Land Records.

Along the east side of both the nominated parcel and the property, the boundary begins at the northeast corner of the property in the west edge of the West Road right-of-way and extends southerly along the edge of the right-of-way a distance of 1193 feet to the southeast corner of the property, that point being a short distance south of the intersection of West Road and the Art Center driveway. Along the south side of the nominated parcel, the boundary follows the property line from the southeast corner of the property N.34 deg.W. a distance of 120 feet; thence N.31 deg.W. 279 feet; thence N.77 deg.W. 110 feet; thence N.15 deg.W. 235 feet; thence N.43 deg.W. 225 feet; thence N.37 deg.W. 221 feet; thence N.68 deg.W. 255 feet; thence S.52 deg.W. 397 feet; thence N.59 deg.W. 133 feet; thence N.24 deg.W. 181 feet; thence N.32 deg.E. 131 feet; thence N.6 deg.E. 201 feet; thence N.80 deg.W. 194 feet; thence S.22 deg.40 min.W. approximately 850 feet; and thence along a line in a westerly direction approximately 1100 feet to the southwest corner of the nominated parcel. Along the west side of the nominated parcel, the boundary extends from its southwest corner along a line in a northerly direction, following the west edge of the open land west of the house, approximately 1510 feet to the northwest corner of the nominated parcel in the north property line. Along the north side of the nominated parcel (and the property), the boundary extends S.64 deg.E. 314 feet; thence S.10 deg.W. 115 feet; thence S.76 deg.E 530 feet; thence S.3 deg.E. 258 feet; and thence S.73 deg.E. 2110 feet to the northeast corner of both the nominated parcel and the property in the west edge of the West Road right-of-way.

The boundary encompasses the irregular strip of land traversed by the historic 0.75-mile driveway between West Road and Yester House, including the extant "Lower Pond" and the beds of the abandoned "Middle" and "Upper" ponds along the brook south of the driveway. Further, the boundary encloses the open pasture and informally landscaped grounds surrounding the house and outbuildings. Therefore the boundary is sufficient to protect both the landscape treated by the landscape architect and the architectural resources of the estate. The area within the boundary effectively conveys the historic context of Yester House as a secluded private estate and elaborate summer residence. The boundary excludes the remaining portion of the estate's land

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For NPS use only

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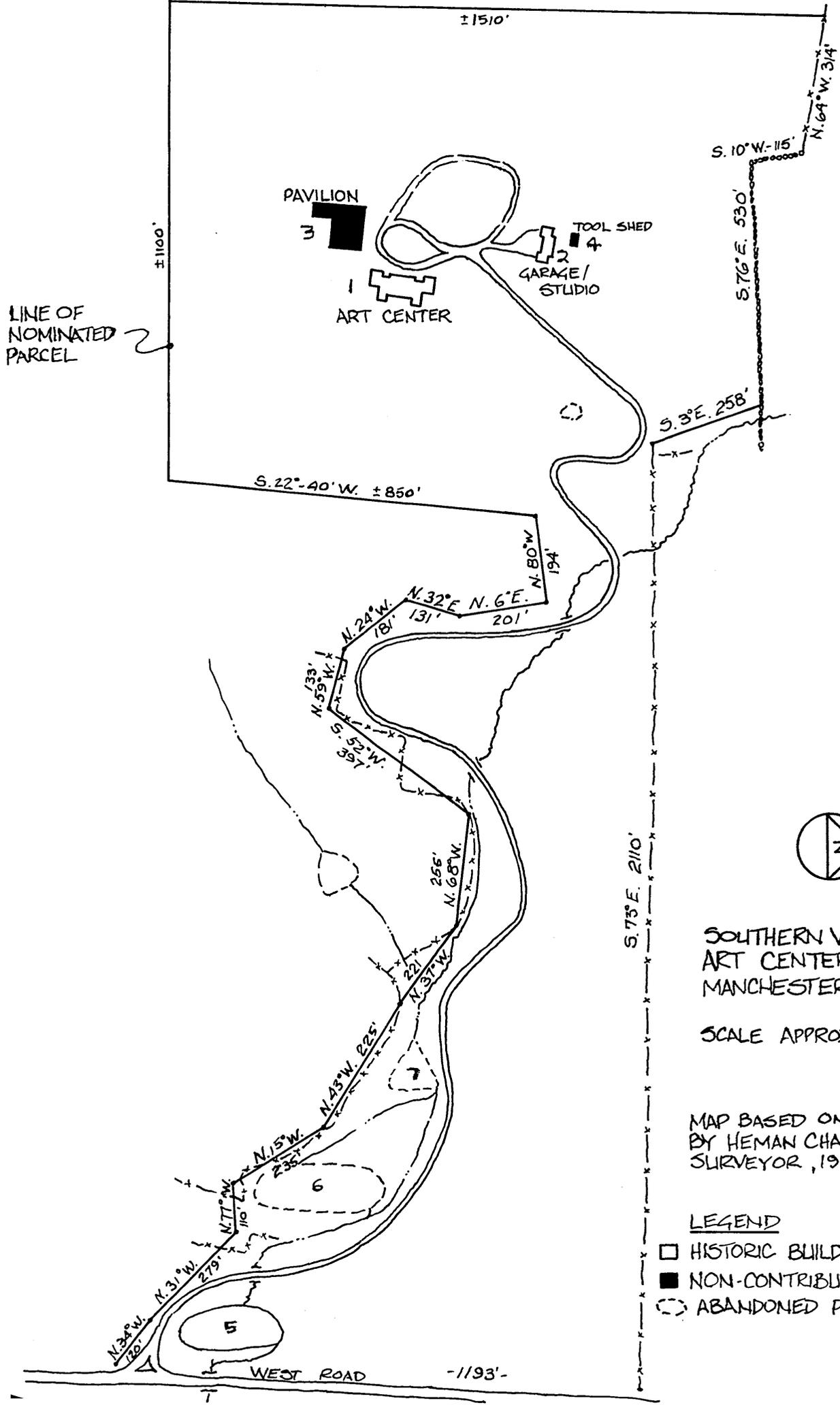
Continuation sheet

Item number 10

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(mostly on the mountainside west of the buildings) not in proximity to the buildings or the designed landscape.

It should be noted that the location of the Southern Vermont Art Center is labeled incorrectly on the 1968 edition of the USGS 1:24000 quadrangle for Manchester, Vt.



SOUTHERN VERMONT
ART CENTER
MANCHESTER, VT.

SCALE APPROX. 1"=300'

MAP BASED ON SURVEY
BY HEMAN CHASE,
SURVEYOR, 1950

LEGEND

- HISTORIC BUILDING
- NON-CONTRIBUTING BLDG.
- ABANDONED POND