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United States Department of the Interior
National Park Service

SEP 25 1989

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Shard Villa
other names/site number Smith, Columbus Estate

2. Location

street & number Intersection of Shard Villa & Columbus Smith roads N/A not for publication
city, town Salisbury N/A vicinity
state Vermont code VT county Addison code 001 zip code 05769

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>6</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>7</u>	<u> </u> objects
			<u> </u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.
Eric Sulbertus, SHPO 9/21/89
Signature of certifying official Date
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official Date
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:)
for 10/30/89
Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/single dwelling
Agriculture/Subsistence/animal facility
Agriculture/Subsistence/storage
Agriculture/Subsistence/processing
Funerary/cemetery

Current Functions (enter categories from instructions)

Health Care/sanitarium

7. Description

Architectural Classification
(enter categories from instructions)

Second Empire

Materials (enter categories from instructions)

foundation stone
walls stone
limestone
roof asphalt
other copper
wood

Describe present and historic physical appearance.

See continuation sheets for description.

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Shard Villa, located on a slight rise of land in the north-west corner of Salisbury, Vermont, on Shard Villa Road about one and a half miles from U.S. Route 7, stands as an imposing contrast to the surrounding rural farm land that was once a part of this country estate. Shard Villa, built in 1872-74 in the Second Empire style of native Vermont limestone, is a monumental three story, thirty room mansion, with a two-story brick ell added in 1922 to its rear when the property was converted to a community care facility. The interior is noteworthy for its rich woodwork detailing and the elaborate mural paintings on the walls and ceilings. The current site is a little over four acres and contains a contemporary three-story wood frame dairy barn, a wooden horse barn and granary, a wooden coach barn, and a small stone smokehouse. The landscaped grounds, although somewhat neglected over the years, include specimen trees, the family mausoleum, and serpentine dry-laid stone walls and gateposts. This exceptional and well-preserved property retains its integrity of design, setting, materials, workmanship, feeling, and association.

Shard Villa, main block, exterior:

The Second Empire style Shard Villa mansion, 48' x 65', is basically constructed as a two story building with a third floor under the mansard roof. It also features a three-story, projecting tower on the east (front) facade. Virtually 95 percent of the interior and exterior detail remains intact. The mass of the great stone walls of the structure is broken by projecting bays on the east (front) and south facades, and rectangular and polygonal bay windows on the first floor of the north, east, and south elevations. Paired, arched French doors leading out onto small balconies are located at the northeast and southeast corners.

The main entrance is centrally located on the east (main) facade at the base of the three-story tower. Ten foot high, three-inch thick, double leaf front doors with elaborate molded panels and etched glass lead into the formal hallway.

Of particular distinction are the paired, arched, one over one windows trimmed with heavily molded and projecting round pediments found on the first and second floors of the three main elevations. Wooden Italianate style brackets emphasize the main roof cornices and knee brackets frame the roof dormers. The main mansard roof has gable-roofed dormers on

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three sides. Originally completely covered by sheet copper, large sections were replaced by asphalt shingles following a 1950 hurricane, which did considerable damage to the metal work. Less than half of the original copper, with its green patina, still remains. Three large brick chimneys also rise approximately ten feet above the roof surface. The three-story tower is capped with a steeply concave curved mansard roof pierced with small round window dormers. Surmounting the roof is a highly ornate balustrade with paneled corner posts topped with urns.

An unusual feature on the south facade is a belfry with a stone megaphone-shaped opening for summoning farmhands from the fields. This facade also includes a secondary entrance to the office and a large bay window on the first floor to admit light into the dining room.

Main block, interior:

The first floor of the mansion contains four major rooms with 12 foot ceilings. They flank a central stairhall. Huge frame and panel pocket doors connect these rooms, which include an inner parlor, living room, dining room, and a drawing room. Also located at the back are an office, kitchen, and pantries.

Second floor accommodations include four major bedrooms with 11 1/2 foot ceilings, and connecting dressing rooms featuring French porcelain wash basins and silver faucets. All rooms are arranged around a central hall. The second floor also contains two smaller bedrooms, a bath, lounge area, and a study alcove with specimen cabinets in the tower area at the east end of the hall.

The third floor consists of a large central hall leading to the tower stairs. Small, single dormers provide the only light and air for the domestic staff rooms located on each side of the hall.

Despite some water damage, which resulted from the 1950 hurricane, at least 90 percent of the magnificent mural works on the walls and ceilings of the interior. They remain as a tribute to the artistic achievement of another age. The murals at Shard Villa have been called by at least one preservationist as the finest surviving examples of this type of art in the northeastern United States and among the most noteworthy and prolific in the nation.

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The mural painting, done on dry plaster and in a couple of places on the wood of the floor, follows a general Renaissance and Classical theme and also features examples of trompe l'oeil paintings in the hall. The work was done between 1886 and 1887 by Italian artist Silvio Pezzoli, who was commissioned through the Alfred Lemon firm in Florence and brought to this country by Columbus Smith especially for the project.

Figures representing the four seasons decorate the living room ceiling. The walls were painted with Victorian draperies partially furled near the door openings and the Fra Angelico work "Angels in Adoration" is re-created over the fireplace. The first floor stairhall ceiling and entranceway are completely covered with flowers and buxom nymphs. Along the north wall of the same hall are a line-up of Roman emperors painted in trompe l'oeil technique to resemble marble statuary.

The parlor also follows a classical theme in its decoration with an impressive wall painting over the fireplace of Socrates instructing Alcibiades. The ceiling of the room's bay window projection to the east includes a Roman trireme with men at the oars. A vegetable, fruit, and horn of plenty motif in the dining room was painted many years ago.

On the second floor, the hall, Mr. and Mrs. Smith's bedrooms, and his library and study are also completely covered with murals, which follow the general themes of the downstairs rooms. Three larger-than-life, full-length portraits of Mr. and Mrs. Smith and their daughter Mary were also done on canvas by Pezzoli. They are now stored in a back hall because of lack of wall space for displaying them properly.

High Victorian doors and ornately molded woodwork are used throughout the major rooms with a different variety of wood employed in each room. Although some of the woods, hand-crafted by local artisans, are reportedly imported from Europe; most, such as oak, apple, ash, cherry, black walnut, black birch, and cedar, are domestic. Small bronze heads of different breeds of dogs decorate the top corners of window and door casings in the dining room and drawing room. Hinged, wooden louvers are available to close off bay windows on the first and second floors. When not in use they fold back into carefully crafted recesses in the window jambs.

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The floors are of light woods such as maple or yellow birch. The parquet floor in the dining room features a black walnut inlay of a stag in the center. The floor in the drawing room also contains elaborate inlaid designs. Although the floors are worn in places, most of the woodwork retains its original finish.

Fireplaces in three rooms on the first floor and one on the second are faced with Vermont slate, which was marblized in the style of the 1860s and 1870s. All four were never designed to contain fires. Instead, they served as duct outlets for an early attempt at a central heating system. Despite burning from 75 to 100 cords of firewood in the central furnace, residents of the great house were cold and uncomfortable. Because of this, the Smiths often spent parts of the long Vermont winters traveling in southern Europe or staying in Washington, D.C.

Rear ell:

The rear ell is two and a half stories high with a slate-covered gable roof, rests on a high concrete foundation, and is of simple Colonial Revival style design. It was added in 1922 when the estate became a retirement home. Most of the windows are paired with six over one sash. In the middle of the south wall is a projecting, flat-roofed, wooden, enclosed sun porch. Underneath is lattice screening and at the roofline is a solid, wooden balustrade, whose paneling matches that found underneath the windows. On the rear (west) wall is a two-story high porch with four monumental, Colonial Revival style posts. There are stairs between the first and second floors of the porch. Each floor has a simple wooden railing. Between the concrete piers supporting the posts is lattice screening.

There are 18 rooms inside the ell. There are individual rooms with half baths for 14 residents, two large bathrooms, and two lounges.

Grounds:

The grounds of the estate were laid out by English landscape gardener Robert Morris Copeland. Following long years of neglect, only parts of his work, such as the specimen trees, still exist. A portion of the grounds (in the southwestern corner of the property) are enclosed by serpentine dry-laid

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stone walls and conical gateposts. Early accounts of the construction of Shard Villa claim that materials for the walls and some of the house foundation were quarried from the lands of the estate. A driveway, which gracefully winds up from the road, encircles the house.

Mausoleum, 1882:

The family mausoleum, located to the north about 300 yards from the mansion on a height of land dominated by a ledge, is a granite, barrel-vault style mausoleum 13 feet, two inches wide by 16 feet, nine inches long. The vault stands 15 feet, seven inches high, but the newel post-type spire is 26 feet, nine inches above the threshold.

Also constructed by architect and builder Clinton Smith, the mausoleum was completed in 1882 following the death of the Smith's teenage son, Willie. Its stone masonry walls match the limestone of the house. The vault roof is of barrel design with a spire taken from the pages of Woodwards National Architect of 1869. A large, highly polished, granite door containing the names of the family seals the structure.

Dairy and Hay Barn, c.1870:

The largest of the other structures on the estate is a three-story dairy and hay barn of post and beam construction located some 600 feet to the northwest of the house. It is 42' x 60'. It features up and down rough board siding, a slate roof, and two-story double doors in front providing access to the hay mows. It was sited to take advantage of the terrain with the stable situated at ground level to permit cattle easy access from their pastures.

Horse Barn and Granary, c.1870:

This structure is 21' x 40' and is of post and beam construction. It is clapboarded and has a slate-covered gable roof. The granary has been changed slightly by adding sliding doors in order to house two automobiles. It is located about 200' to the north and slightly to the west of the house.

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Coach Barn, c.1870:

This building is 20' x 26', and has post and beam construction, a slate-covered gable roof, and clapboards. It has returned eaves and in the front double, swinging doors set under a shallow arch. It also is located about 200' to the north and slightly to the west of the house. At one time it was connected to the main house before the brick ell was built.

Smokehouse, c.1870:

Located to the rear of the house, just beyond the encircling driveway, is the smokehouse. Only 7' x 9', it is built of roughly dressed stone and has a slate-covered gable roof.

Other:

Stone foundations indicate the former presence of a smaller, unknown structure 15' x 20', and in the southwestern section of the grounds a large, 50' x 70' barn. An 18' x 24' wooden caretaker's house, located at the northwest corner of the estate grounds, was removed 30 years ago.

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Shard Villa, built in 1872-74, stands as an outstanding example of an elaborate Second Empire style villa and as a remarkably well-preserved museum of the mural art style. It was designed by Warren Thayer, a Burlington, Vermont, architect, and appears to be based on the design of an "Ornamental Brick Villa," in Woodward's National Architect of 1869. The detailing was designed by architect/builder Clinton Smith of Middlebury, Vermont. It was one of the first works of Smith, who became a prominent late 19th century Vermont architect. Interior paintings are the work of Italian artist, Silvio Pezzoli, and the grounds were laid out by English landscape gardener, Robert Morris Copeland. This property is also significant for its associations with Columbus Smith, who commissioned the construction of this magnificent mansion in his hometown of Salisbury, Vermont, and lived here until his death in 1899. Smith was a lawyer who gained an international reputation for his success and knowledge of international probate law. He published "An Index for Persons in America Claiming Properties Abroad," which was the accepted guide in the United States for many years. Shard Villa, with its contemporary grounds, family mausoleum, and farm outbuildings, forms a large, intact, working country estate, and illustrates the life styles and cultural aspirations of wealthy Vermonters in the Victorian age. The 1922 addition to the rear of the house, built of brick with simple Colonial Revival style detailing, is also significant for being an early Vermont example of a community care home for elderly women.

The well-preserved Shard Villa stands as an outstanding example of the French Second Empire style in Vermont. Built of limestone quarried on the property, it is two stories with a full mansard roof, and a central, three story, projecting tower in front. It is heavily detailed with wooden brackets, bay window projections, and moldings over the round-arched windows, which stand out in distinct contrast to the smooth stone walls. The main mansion preserves the original layout, woodwork, painted decoration, and part of the original furniture and art works collected in Europe by the owner, Columbus Smith. They reflect Smith's life in England and on the continent as a "collector of foreign estates" for claimants in the United States.

The general design of Shard Villa was done by Warren Thayer (1811-1885) of Burlington, Vermont, between 1870 and 1872. That original rendering of the exterior is preserved and

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hangs in the living room. Reputedly inspired by the patron's study of the work of Calvert Vaux, the actual design seems to be based on an "Ornamental Brick Villa," which is plate #72 of Woodward's National Architect of 1869.

Detailing for Shard Villa was done by builder Clinton B. Smith, who derived his vocabulary from Woodward's publication, plates #82ff. The execution of Shard Villa stands as the first major documented work of this significant Vermont joiner-builder-architect. He not only claimed it as his own work, but used the design on his professional letterhead. Middlebury, Vermont, native Clinton Smith, no relation to Columbus Smith, was involved in the design and/or construction of more than 100 documented buildings in Vermont and the region between 1872 and 1893. His works included business blocks, prominent homes, churches, and public buildings, many of which are listed in the National Register of Historic Places, either individually or in historic districts. In 1891, Smith was invited to go to Washington, D.C., by Secretary of War Redfield Proctor, a prominent Vermont businessman and former U.S. Senator, to accept the post of Architect to the War Department. Smith served in that post and also executed private commissions in the Washington area until his death in 1905.

The interior of Shard Villa was not extensively decorated until 1886-87, when Columbus Smith commissioned Italian fresco painter Silvio Pezzoli to come to the United States and live at his home while he worked. According to Pezzoli's "Life Memoranda," the artist was born in Ferrara, Italy, in 1858. He had been doing some interior painting at the Ducal Palace in Venice before leaving for America in November 1886. Although largely Pezzoli's design, the decoration also reflects a number of Columbus Smith's own ideas. Some of the rooms were done in darker colors, but it has been documented that the artist incorporated bright, vibrant colors in most of his work. Pezzoli did the ceiling of at least one other house in Salisbury, and executed similar work in a few New Hampshire homes. However, these examples of his work have been lost. He later moved on to Chicago and then to Milwaukee to do portraits, before finally settling in Pittsburgh where his portrait studio catered to some of the most prominent families of that city.

Equally significant as the murals are the estate grounds. Laid out by English landscape gardener Robert Morris Cope-land, the grounds reflect the influence of English

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tradition. Although somewhat neglected over the years, portions remain of the 19th century picturesque manipulation of the landscape where walls and tree clusters were used to shape vistas much in the manner Frederick Church did. Particularly noteworthy are the serpentine dry stone walls and two gates, which appear to have defined the original curving approach to the house from the south. Also of interest are the variety of trees planted on the grounds. Columbus Smith imported a herd of eight buffalos to graze here.

Also architecturally significant are the other buildings on the property. The mausoleum, constructed in 1882 after the death of Columbus Smith's teenage son Willie, was designed and built by Clinton Smith. It was also inspired by a plate in Woodward's National Architect of 1869. The c.1870 stone smokehouse is a relatively rare and well-preserved survivor of this property type in Vermont. The contemporary dairy and hay barn, horse barn and granary, and coach barns are also good examples of their types and are strong visual evidence of the working farm nature of this grand estate.

Columbus Smith was born in Salisbury on January 6, 1819, a descendant of the Graves family, early settlers of the town. He graduated from Middlebury College in 1842 and studied law in Middlebury. He became noted in the legal field for his successful 14-year struggle with the English crown for the recovery of the Mary Frances Shard Estate. He represented John Cook, a farmer in the nearby town of Ripton. This successful case not only helped to establish his fortune, but also led to his naming his estate for this first case of his. He published "An Index for Persons in America Claiming Properties Abroad", which was the accepted guide in probate law for many years. Although Smith never became a leading political figure in Vermont, he did socialise, associate with, and advise prominent men both in Vermont and Washington, D.C., where he was a frequent visitor. In fact, it was in Washington at the height of the social season that his daughter, Mary, met and married Dr. Alexander B. McDowell, grandson of Union General John McDowell.

Columbus Smith began preparing for the building of his mansion several years in advance. He bought up several farms around the Graves family farm. In 1869 and 1870 he opened a quarry on the property and had hundreds of limestone blocks cut and dressed. Other materials were shipped in by train

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to the Salisbury station. In 1872, the old Graves homestead was moved north to make room for Shard Villa.

Columbus Smith died in 1899. In his will, he left Shard Villa and his fortune to elderly Christian women "Not addicted to drink." Following the death of his wife, Harriet, in 1919, the eighteen room, two-story brick addition was built on the west (rear) end of the mansion to house one of the earliest community care facilities. This rear block, built in a simple Colonial Revival style, was a sympathetic addition, being clearly different and subordinate to the main block and not visible when Shard Villa is viewed from the road. Only the dining room, kitchen, and parlor of the mansion are used in the operation of the home. Shard Villa recently completed 67 years of continuous service in caring for the elderly. It is run by the Columbus Smith Estate Trust. In Vermont, one of the earliest known homes of this type was the "Old Ladies Home," begun in 1892 at 77 North Main Street in Rutland by the Rutland Missionary Society. Other known examples include the Loretto Home in the St. Peter's Church complex in Rutland City, begun in 1904, and the Converse Home for Elderly Women, begun in Burlington in 1920 and still in operation. Although many other retirement or nursing homes exist in the state, most are relatively newly established. Shard Villa is significant for its early and continuous role in Vermont as a community care facility.

Although the acreage comprising the Shard Villa estate has been greatly reduced as the land has been sold off for working farms, the setting remains virtually unchanged. Indeed, Shard Villa stands as one of Vermont's truly great examples of Victorian era country estates with unsurpassed craftsmanship and architectural artistry well preserved.

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Connors, Stephanie. "Clinton G. Smith." Senior thesis for Middlebury College, 1974. Sheldon Museum, Middlebury, Vermont.

Jones, Robert O. "A Handlist of Documented Buildings by Clinton G. Smith." 1974. Manuscript, Sheldon Museum, Middlebury, Vermont.

McGrath, Robert. Early Vermont Wall Painting. Hanover, N.H.: 1972.

Middlebury Register. 21 October 1973. (description of Shard Villa and its builder).

_____. 16 August 1905. (obituary of Clinton Smith).

Nelson, Alice Brainerd. "Shard Villa." 1945. Manuscript, Sheldon Museum, Middlebury, Vermont.

Petersen, James. "Shard Villa: An Addison County Castle with a Treasure of European Mural Art." Burlington Free Press, Vermonter. 1 February 1981.

Petersen, Max P. Salisbury: From Birth to Bicentennial. Burlington, Vt.: privately printed, 1976.

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Sheldon Museum, Middlebury, Vermont
Salisbury Historical Society

10. Geographical Data

Acreage of property + 4.3 acres

UTM References

A

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

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

See continuation sheet

Verbal Boundary Description

1. The boundary of Shard Villa and the Columbus Smith Estate Trust, Inc., lands is shown as a solid heavy line of the accompanying map marked Columbus Smith Estate (Shard Villa), Salisbury, Vermont, 1977.

2. The nominated property is located on a lot including about 4.3 acres retained from the basic estate.

See continuation sheet

Boundary Justification

Shard Villa and the existing estate of about 4.3 acres, which is the subject of this nomination, is the remainder of a much larger estate of some 3,000 acres, which has been sold off over the years as working farms. The remaining portion of the estate is of sufficient size to include the historic aspects of the grounds, outbuildings, and main house as originally laid out by the Smiths.

See continuation sheet

11. Form Prepared By

name/title Max P. Petersen Historian, author, photographer
organization Middlebury College date June 24, 1988
street & number 50 Shannon St. telephone 802-388-7021
city or town Middlebury state Vermont zip code 05753

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture
Law
Art
Landscape Architecture
Health/Medicine

Period of Significance

c.1870 - 1874
1872 - 1919
1922 - 1940

Significant Dates

1872

1922

Cultural Affiliation

N/A

Significant Person

Smith, Columbus

Architect/Builder

Thayer, Warren
Smith, Clinton
Copeland, Robert Morris

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheets for statement of significance.

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date entered

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3. Beginning at a marble marker on the west side of Shard Villa Road in the Town of Salisbury, County of Addison, State of Vermont, proceed west along the north line of lands of Roger Stone, Sr., 307.66 feet to an iron pipe, thence continue westerly 931.14 feet to an iron pipe, thence on a northwesterly bearing proceed to another iron pipe, thence on a northerly bearing proceed 142.06 feet to the beginning of a stone wall, thence along that wall 191.27 feet to a pipe, thence proceed 420.58 feet to a found iron pipe which is the corner with the lands of Roger Stone, Sr. and E. Berthiaume & Sons, Inc. Thence turning easterly and proceeding 845.0 feet to an iron pipe, thence turning northerly 175.1 feet to another pipe, thence turn easterly and proceed 262.5 feet to another pipe, thence follow an irregular and meandering fence northeasterly 100 feet to another pipe, thence turn easterly and proceed 399.5 feet to an iron pipe on the west edge of Shard Villa Road. Then turn southerly and proceed along the west edge of Shard Villa Road 125 feet to a marble marker, thence proceed 300 feet to an iron pipe and thence 725.0 feet to the point of beginning, as recorded in the Salisbury, Vermont Land Records, Book 25, Page 35.

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The easterly boundary was established along the town highway known as Shard Villa Road. The southerly boundary and much of the westerly lines are based on the legally recorded boundary established when lands to the south were sold off to Rober Stone, Sr. The remaning portion of the westerly boundary follows a dry stonewall that dates back to the 1890s. The northerly boundary was also legally established to follow along existing livestock fences when that portion of the estate was sold off to the farm of E. Berthiaume & Sons.

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PHOTOGRAPH LABELS

The following information is the same for all photographs.

Shard Villa
Salisbury, Addison County, Vermont
Credit: Max Peterson
Negatives on file at Vermont Division for Historic Preservation
Date: October 1987

Photograph 1
Description: Aerial view of Shard Villa; view looking south. Serpentine stonewalls to top and right, main house in center, mausoleum in lower left, and barns at bottom center.

Photograph 2
Description: Shard Villa, looking northeast.

Photograph 3
Description: East facade of Shard Villa (formal front entrance and balanced window arrangement).

Photograph 4
Description: View looking northeast, showing rear and side of 1920s addition and where it joins Shard Villa on west facade.

Photograph 5
Description: View looking southeast, showing 1920s addition on right and laundry room addition on left. Smokehouse in foreground.

Photograph 6
Description: Southwest view of mausoleum (similar limestone construction of walls, and granite barrel vault roof).

Photograph 7
Description: Northeast view of mausoleum.

Photograph 8
Description: Northeast view of hay and dairy barn.

Photograph 9
Description: Southwest view of hay and dairy barn; small coach barn at left.

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Photograph 10

Description: Northeast view of former horse barn and coachman's quarters.

Photograph 11

Description: Southwest view of horse barn.

Photograph 12

Description: Southwest view of Shard Villa, showing grounds and mature trees on site.

Photograph 13

Description: View looking southwest of serpentine stone walls, conical gateposts.

Photograph 14

Description: View looking southeast of serpentine stone walls and various species of trees.

Photograph 15

Description: View looking east; front entrance, featuring three-inch thick double walnut doors opening into formal front hall.

Photograph 16

Description: Front hall; Italian painter Silvio Pezzoli used "trompe l'oeil" technique for these Roman emperors.

Photograph 17

Description: Formal front hall, looking west (statues, frescoes, and woodwork).

Photograph 18

Description: Bay window, first floor front parlor; view looking east.

Photograph 19

Description: First floor parlor fireplace; scene shows Socrates instructing Alcibiades.

Photograph 20

Description: Drapery frescoes surround door leading from living room to front hall.

Photograph 21

Description: Re-creation of Fra Angelico's "Angels in Adoration" on living room wall above original architectural drawing of Shard Villa.

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Photograph 22

Description: Two representatives of the four seasons cavorting around chandelier on ceiling of living room.

Photograph 23

Description: Inlaid stag on floor of dining room (produced by local craftsmen).

Photograph 24

Description: Dining room (appears today much as when Smith family used it).

Photograph 25

Description: Larger than life portraits of Mrs. Smith and her daughter, Pinky. (Stored in second floor hall because of lack of wall space to display them.)

Photograph 26

Description: Columbus Smith's bedroom on second floor. Special finishing touches are marble and French porcelain lavatory at right and birdseye maple bed.

Photograph 27

Description: Columbus Smith's study and collection cases, second floor portion of tower.

Photograph 28

Description: Ceiling of Smith's study; showing quartet of half humans/half serpent women.

Photograph 29

Description: Third floor; domestic quarters.

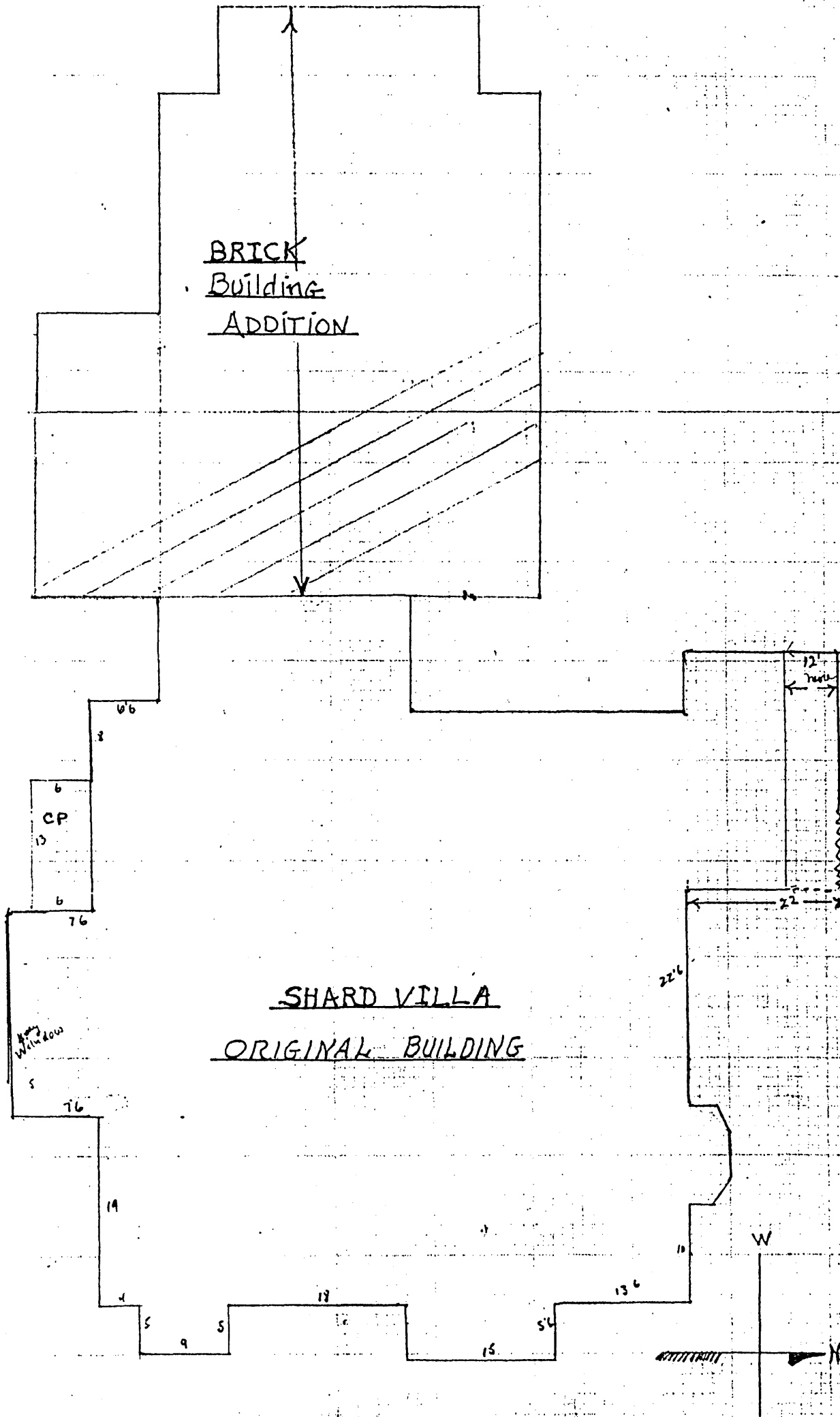
Photograph 30

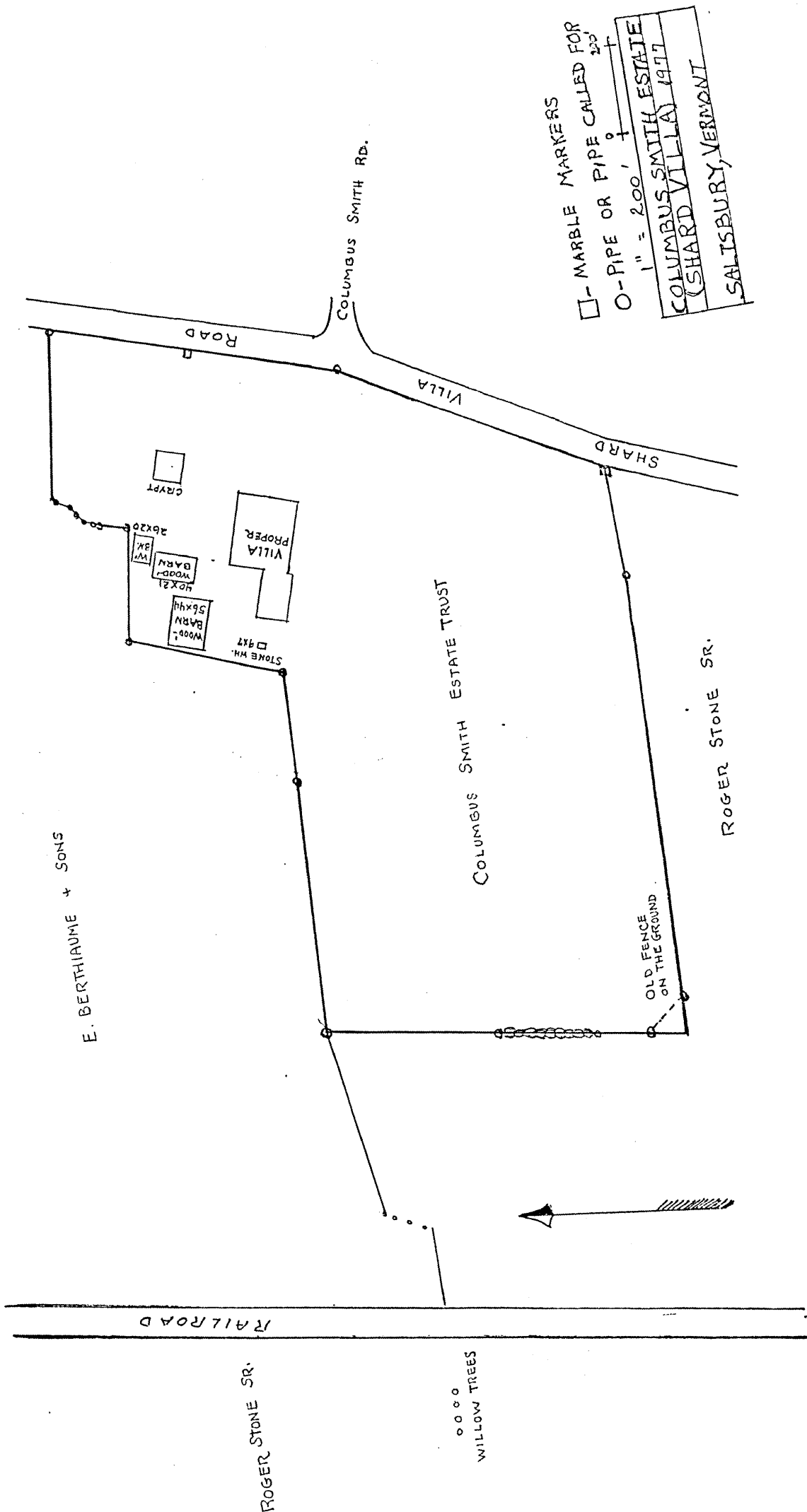
Description: Small windows on third floor provided limited light and air to domestic occupants.

BRICK
Building
ADDITION

SHARD VILLA

ORIGINAL BUILDING





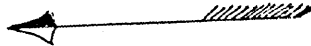
□ - MARBLE MARKERS
 ○ - PIPE OR PIPE CALLED FOR
 1" = 200' ±
 COLUMBUS SMITH ESTATE
 (SHARD VILLA) 1977
 SALISBURY, VERMONT

E. BERTHIRUME & SONS

COLUMBUS SMITH ESTATE TRUST

ROGER STONE SR.

OLD FENCE ON THE GROUND



RAILROAD

ROGER STONE SR.

○○○○
WILLOW TREES

COLUMBUS SMITH RD.

ROAD

VILLA

SHARD

CRAPT

VILLA PROPER

WOOD BARN 56x44

WOOD BARN 40x21

WOOD BARN 26x20

WOOD BARN 26x20

STONE MH. 4x7